



Midrand Camera Club and Centurion Camera Club Circuit Salon 2015

Presented by

Midrand Camera Club (MCC) and Centurion Camera Club (CCC)

PSSA Approved, Patronage "B" 2015/28

Presentation medium – Digital and Prints

All Individual Members of PSSA and all other Photographers resident in South Africa are cordially invited to participate in this circuit salon.

The Salon will be conducted in accordance with the requirements and practices of PSSA.

AWARDS

- PSSA Silver Medal for Best Image in each category for MCC Salon and CCC Salon
- MCC and CCC Club Medals for Runners-up in each category in each salon.
- Certificates of Merit will be issued as per PSSA Guidelines, and will be sent in an electronic format to the winners.
- No Acceptance Certificates will be issued.

SALON COMMITTEE

Circuit Director:	Evelyn Gibson, FPSSA, APSSA (Vers), EPSSA (Mille), EFIAP, ARPS	Email: evelynq@mwebbiz.co.za Tel: 082 892 6250
Salon Director (digital):	Anton la Grange (APSSA, AFIAP)	Email: antonlagrange@gmail.com Tel: 084 442 4442
Salon Director (prints):	André Norris (LPSSA)	Email: andre.photo.norris@gmail.com Tel: 082 801 2810
Salon Treasurer:	Maruet Norris	Email: finance@centurioncameraclub.co.za Tel: 082 463 2910

CALENDAR

Closing Date:	30 May 2015 @ 23:59
Remote judging for digital:	5 June 2015 – 15 June 2015
Print Judging:	6 June 2015 @ Open Window Institute, Southdowns, Centurion. 8:00 for 8:30
Results mailed to participants:	20 June 2015
Results posted on the PSSA Web Site:	30 June 2015
Medals, Awards and Catalogues posted:	30 June 2015
Exhibition(Open Window Academy):	30 June – 6 July 2015

Date and time of opening and awards ceremony will be provided at a later stage.

CONDITIONS OF ENTRY

- Each author may submit a maximum of **four (4) Digital Images** in each digital category and **six (6) Prints** in each print category.
- All entries will be submitted into both salons.
- No image or similar may be entered into more than one category.
- Digital entries must be submitted online at <http://www.photovaultonline.com>
- Digital copies of print images must be submitted online to <http://www.photovaultonline.com>
- Salon fees do not include postage and courier cost for returning prints. Sufficient additional postage must accompany all entries. Courier returns must include a waybill together with sufficient funds to cover the cost.
- All entries for the print salon must be sent to:
 - Post: Postnet Suite 21, Private Bag X1007, Lyttelton, 0140
 - Hand or Courier: Corobay Corner, 4th floor (offices of PPO), 169 Corobay avenue, Waterkloof Glen, 0181
- For after hour deliveries please phone André Norris (082 801 2810) to arrange a suitable time for delivery.

9. For entries submitted by registered post or Speed Services, the tracking number must be advised – (andre.photo.norris@gmail.com) to ensure timely delivery.
10. No late entries will be accepted, judged or exhibited.
11. Entries must originate as photographs made by the entrant on photographic emulsion or acquired digitally. By virtue of submitting an entry, the entrant certifies the work as his/her own and permits the organisers to reproduce all or part on a salon CD. The entered material may be used free of charge for publication or display in media related to the exhibition, including posting on a web site. The exhibition assumes no liability of any misuse of copyright. Reasonable care will be taken to avoid the misuse of the images or the unauthorized distribution of the submitted images. The use of the images shall be restricted to judging and subsequent display/exhibition of the accepted images.
12. No images or parts of images downloaded from the internet or copied from any source whatsoever, may be used in work entered in any PSSA event, including this salon.
13. Entrants are also reminded that when entering salons each image must have a unique name i.e. the name of an image must not be changed at any time as acceptances are based on the image name.
14. All medal candidates may be requested to send their original unaltered photos for confirmation of ownership and digital manipulation performed on the final image in full resolution.
15. Offensive material: Any image that the Salon Director considers pornographic or offensive to the public may be disqualified (on consultation with the judges.)
16. As per PSSA guidelines, no direct family member of any of the judges will be allowed top awards for specific Salon category judged by the family member.
17. Submission of entries signifies acceptance of the conditions of entry.

FEES

1. The entry fee is:
 - a. R10 per image for PSSA members (images will be submitted for both salons);
 - b. R15 per image for non-PSSA members (images will be submitted for both salons);
 - c. R40 per electronic catalogue (CD) containing the accepted images from both salons.
2. Payments must be made to the following bank account:
 - a. Bank: ABSA
 - b. Branch: 632 005
 - c. Account Name: Centurion Camera Club
 - d. Account Number: 9060 392 759
 - e. Reference: **Salon +(YOUR NAME AND SURNAME)**
3. Upload the proof of payment with your submission on PhotovaultOnline for digital/print images AND include proof of payment with prints.

SUBMISSION OF ENTRIES

Images must be in the following format:

a. Digital:

- i. All entries must be resized to a maximum of 1024 pixels on the horizontal axis and a maximum 768 pixels on the vertical axis.
- ii. Files must be saved in the jpeg format and once compressed should be no larger than 500kb.
- iii. It is recommended that the image be converted to the sRGB colour profile to ensure correct colours during display and judging.
- iv. The inclusion of a frame or border is permissible as long as it remains within the above mentioned size restrictions.

b. Prints:

- i. Prints need not be mounted, a 5mm border is suggested for display pegs
- ii. Maximum size of prints 305mm x 420mm. (approximately A3)
- iii. Minimum size of prints 210mm x 300mm (approximately A4)
- iv. Maximum size including mount is 400mm x 500mm
- v. A self-adhesive label with: Category – Title – Author's name and an arrow indicating top of image (orientation) must be on the back of each print.

JUDGING

1. Presented digital images will be adjudicated via "Remote Judging". An electronic file containing the entered images, together with a score-sheet in MS Excel format, will be made available to each adjudicator. He/she will, in the comfort of their own home, adjudicate the images on a properly calibrated screen. The completed score sheet will be emailed back to the salon director and salon co-coordinator. The judges will receive screen calibration instructions, as well as the official PSSA test calibration application to ensure uniformity in the presentation of images.
2. Print images will be adjudicated by three adjudicators in each category on 6 June 2015.
3. Three (3) adjudicators per section will score each image out of 15. The sum of the 3 scores will represent the final score. A category winner is not necessarily the top scoring image; all award winners will be chosen by the judges. The selection of certificates of merit and medals will be done by the adjudicators
4. Where two or more adjudicators are of the opinion that an image does not conform to the definition of the entered category, the image will be rejected.
5. In the case where a single adjudicator is of the opinion that an image does not conform to the definition of a specific category, the average point of the remaining 2 adjudicators will represent the final score.
6. If two or more entries by an entrant are similar, only the first image receiving an acceptance will be considered for special awards.

ADJUDICATING PANEL: DIGITAL

CATEGORY	Midrand Salon	Centurion Salon
Nature - COLOUR	Koot Marais FPSSA, APSSA (Vers), EPSSA	Johan Botha MPSSA, HON FPSSA, FAPS, EFIAP, ARPS, EPSSA
	Eddie Reinecke APSSA (Vers), EPSSA (Cls)	Francois van der Walt FPSSA
	Percy Mitchell APSSA, AFIAP	Melanie Loubser, APSSA
Pictorial Open – COLOUR	Anne d'Oliveira APSSA	Johan Hosten FPSSA
	Marguerite Vermeulen APSSA, AFIAP	Jenny Stillwell APSSA, EPSSA, AFIAP
	Valmai le Grange APSSA	Martilie Weideman FPSSA
Sport - COLOUR	Francois Roux HON FPSSA, MPSSA, AFIAP	GB Jordaan FPSSA
	Colin Hall	Gordon Arons
	Deon Harris APSSA (Vers)	Eric Slaghuis APSSA
Creative - COLOUR	Laetitia Kenny MPSSA, EPSSA, AFIAP	Kittie Groenewald
	Marthie Bredenkamp LPSSA	Ria Katze APSSA, AFIAP
	Germa Hattingh, LPSSA	Willie Labuschagne APSSA (Vers)
Photojournalism – MONOCHROME	Leon Pelser LPSSA	Rick Venter LPSSA
	Johann van der Walt FPSSA, FRPS.	Johan Steyn LPSSA
	Tania Cholwich APSSA	Dirk Heyns LPSSA
Pictorial Open – MONOCHROME	John Coumbias APSSA(Vers), EPSSA (Mille), AFIAP	Sadie Glibbery FPSSA, APSSA(Vers)
	Chris Daly FPSSA, APSSA (Vers), AFIAP	Celia Fouche
	Francois Loubser FPSSA, APSSA (Vers), EPSSA	Malie van der Vyver APSSA(Vers), EPSSA (Mille), AFIAP

ADJUDICATING PANEL PRINTS

CATEGORY	Midrand Salon	Centurion Salon
Nature - COLOUR	Laetitia Kenny MPSSA, EPSSA, AFIAP	Jenny Stillwell APSSA, EPSSA, AFIAP
	Malie van der Vyver APSSA, AFIAP	Dirk Heyns LPSSA
	Johan Hosten FPSSA	John Coumbias APSSA(Vers), EPSSA (Mille), AFIAP
Pictorial Open - COLOUR	Jenny Stillwell APSSA, EPSSA, AFIAP	Laetitia Kenny MPSSA, EPSSA, AFIAP
	Dirk Heyns LPSSA	Malie van der Vyver APSSA, AFIAP
	John Coumbias APSSA(Vers), EPSSA (Mille), AFIAP	Johan Hosten FPSSA
Street Photography – MONOCHROME	Laetitia Kenny MPSSA, EPSSA, AFIAP	Malie van der Vyver APSSA, AFIAP
	Johan Hosten FPSSA	Dirk Heyns LPSSA
	Jenny Stillwell APSSA, EPSSA, AFIAP	John Coumbias APSSA(Vers), EPSSA (Mille), AFIAP
Pictorial Open – MONOCHROME	Malie van der Vyver APSSA, AFIAP	Laetitia Kenny MPSSA, EPSSA, AFIAP
	Dirk Heyns LPSSA	Johan Hosten FPSSA
	John Coumbias APSSA(Vers), EPSSA (Mille), AFIAP	Jenny Stillwell APSSA, EPSSA, AFIAP

DEFINITIONS

MONOCHROME

Monochrome is a black and white image. A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey.

A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category.

On the other hand a black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category.

NATURE

Nature photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and to certify as to its honest presentation. Any action which causes harm, no matter how unintentional it may be, is not acceptable. The use of live bait and actions such as chilling, freezing, spinning or light anaesthesia of any creature is unethical and therefore not acceptable. Human elements shall not be present, except where those human elements enhance the nature story. The presence of scientific bands, scientific tags or radio collars on wild animals is permissible. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement. The faithful representation of what was captured at the time of shooting must be maintained and adding or removing animals, parts of animals, plants, distractions, people etc into/from the image is not allowed. Compositing, multiple exposures, sandwich/montage shots and double exposures are not permitted except for digital techniques such as HDR, stacking where the end result is a faithful representation of the original scene. No techniques that add to, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or pictorial content are permitted. All adjustments must appear natural. Infrared images are not permissible. Borders, if used in digital projections, should be unobtrusive and generally limited to a thin stroke that separates the image area from the black projection background.

Images included into this category include macro and landscapes without any human elements.

CATEGORIES

Digital Images:

1 Nature – COLOUR (NO MANIPULATION allowed) COLOUR

Refer to detailed Nature Definition above

Images included into this category include macro and landscapes without any human elements.

2 Pictorial Open – COLOUR (MANIPULATION ALLOWED) COLOUR

Any general type of image, which would not fit into any of the other sections, may be entered into this category. Images with wide visual appeal. Any subject that is treated pictorially, embodying the elements of good design, arrangement or composition, which reflects the personal interpretation of the photographer. All elements must be photographic; if graphic elements are included they should enhance the photographic image but not take over from it. All graphics used should be created by the photographer using his/her own artwork.

No sport, creative (altered reality, visual art and abstract) images allowed in this category.

3 Sport – COLOUR (NO MANIPULATION allowed) COLOUR

Sports photography covers any aspect of a sporting event. Images must depict an active pastime or recreation involving physical exertion and/or skill that is governed by a set of rules or customs and often of a competitive nature. Images in this section could include, for instance, the judge or umpire in a sporting event.

4 Creative – COLOUR (MANIPULATION ALLOWED) COLOUR

Creative photography include visual art, abstract and altered reality.

Visual Art Photography as a means of expression and as a vehicle for the author to make a personal photographic statement. Visual Art and Visual Art images can be Pictorial **BUT** the important part of the definition for Visual Art is that these images should go beyond the straightforward pictorial rendering of a scene. The image does not have to employ derivative or manipulative techniques to be Visual Art.

Abstract images present an exercise in composition for the sake of art. The real identity of the abstractionist's subject is not important and the result is not intended to be anything.

Altered Reality - images created by altering reality in an obvious manner. It can be created digitally or in camera. The intention is the creation of a new image that conveys a feeling or message, or tells a story.

All elements must be photographic; if graphic elements are included they should enhance the photographic image but not take over from it. All graphics used should be created by the photographer using his/her own artwork.

5 Photojournalism – **MONOCHROME** (NO MANIPULATION allowed)

An image that tells a news story. Photojournalism is distinguished from other close branches of photography by the qualities of:

- **Timeliness** — the images have meaning in the context of a recently published record of events.
- **Objectivity** — the situation implied by the images is a fair and accurate representation of the events they depict in both content and tone.
- **Narrative** — the images combined with other news elements to make facts relatable to the viewer or reader on a cultural level.

*No sport images may be entered into this category.
Refer to Monochrome definition above.*

6 Pictorial Open – **MONOCHROME** (MANIPULATION ALLOWED)

Any general type of image, which would not fit into any of the other sections, may be entered into this category. Images with wide visual appeal. Any subject that is treated pictorially, embodying the elements of good design, arrangement or composition, which reflects the personal interpretation of the photographer. All elements must be photographic; if graphic elements are included they should enhance the photographic image but not take over from it. All graphics used should be created by the photographer using his/her own artwork.

Refer to Monochrome definition above.

PRINTS:

1 Nature – COLOUR (NO MANIPULATION allowed) COLOUR

Refer to detailed Nature Definition above

Images included into this category include macro and landscapes without any human elements.

2 Pictorial Open – COLOUR (MANIPULATION ALLOWED) COLOUR

Any general type of image, which would not fit into any of the other sections, may be entered into this category. Images with wide visual appeal. Any subject that is treated pictorially, embodying the elements of good design, arrangement or composition, which reflects the personal interpretation of the photographer. All elements must be photographic; if graphic elements are included they should enhance the photographic image but not take over from it. All graphics used should be created by the photographer using his/her own artwork.

No sport, creative (altered reality, visual art and abstract) images allowed in this category.

3 Street Photography – MONOCHROME (NO MANIPULATION allowed)

Street photography is a genre of photography that features subject in candid situations within public spaces such as streets, malls, parks, beaches and other similar settings.

Framing and timing are key aspects of street photography, with the aim of creating images at a decisive or poignant moment.

Refer to Monochrome definition above.

4 Pictorial Open – MONOCHROME (MANIPULATION ALLOWED)

Any general type of image, which would not fit into any of the other sections, may be entered into this category. Images with wide visual appeal. Any subject that is treated pictorially, embodying the elements of good design, arrangement or composition, which reflects the personal interpretation of the photographer. All elements must be photographic; if graphic elements are included they should enhance the photographic image but not take over from it. All graphics used should be created by the photographer using his/her own artwork.

Refer to Monochrome definition above.

DIGITAL MANIPULATION

Manipulation shall constitute any or all of the following modifications to the original image:

- Adding an element to the image that was not contained in the original capture;
- Removing an element from the image that was contained in the original capture;
- Moving or repositioning an element of the image that was contained in the original capture.

In the categories **Nature and Photo Journalism, manipulation is not allowed.**

In Open there are no restrictions whatsoever in the way authors choose to post process an image.

The following actions are allowed and are not seen as manipulation:

- Cropping
- Correction of lens distortion, chromatic aberrations, purple fringing, lens vignette and
- vertical/horizontal perspective adjustments;
- Removal of dust spots or scratch marks from sensor or scanned images;
- The blending of different exposures of the same scene to broaden the dynamic range e.g. High Dynamic Range (HDR); **not allowed in Photo Journalism.**
- Focus stacking to widen the depth of field especially in Macro photography.

In the case of Nature and Wildlife HDR and focus stacking will not be considered as manipulation and may therefore be used provided that the end result is a faithful representation of the original scene; **not allowed in Photo Journalism**

FINAL NOTES

1. All images submitted in this salon shall originate as photographs by the entrant either digitally or on photographic film.
2. By virtue of submitting an entry, the photographer certifies the work as his/her own.

**Thank you for your participation in
this Circuit Salon and Good Luck!**