



Tafelberg Fotografieklub
Proudly presents the
10th TAF Digital Salon



Presentation medium:
Projected Digital Images
PSSA Patronage "B" # 2020/20

Members of the Photographic Society of South Africa (PSSA) worldwide as well as all photographers residing in South Africa are cordially invited to participate in this National Salon of Photography. The Salon will be conducted within the requirements and practices as prescribed by the PSSA.

CALENDAR:

- Closing Date: 18 January 2020.
- Judging: 20 – 27 January 2020.
- Results available: 8 February 2020.
- Catalogue of Winners, COMs and Acceptances available for download by 18 March 2020.
- Exhibition will be held in 2020 – details to follow.

AWARDS:

- PSSA Silver medal for the overall winner in each category
- TAF medal for the runner-up in each category
- Certificates of merit will be awarded according to the PSSA guidelines
- No acceptance cards will be issued. Results will be emailed.

CATEGORIES:

- Wildlife excluding Wild Birds – Colour**
- Wild Birds – Colour**
- Human portraiture – Colour**
- Scapes – Colour**
- Open Colour**
- Open Monochrome**

NB: Please read the definitions and limitations for each category carefully.

SALON DIRECTOR:

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SALON ADMINISTRATOR:

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METHOD OF ADJUDICATION

Images will be adjudicated via “**Live Judging**”.

Each photo will be judged by 3 judges. The sum of the 3 scores will represent the final score.

Where there is indecision with regards to disqualification the judges will take a decision after discussion.

ADJUDICATING PANEL:

Category A: Wildlife excluding Wild Birds - Colour

- Neil Goslett
- Marleen le Grange LPSSA, AFIAP, JAP
- Christo le Grange LPSSA, JAP

Judged by Tafelberg Fotografieklub

Category B: Wild Birds - Colour

- Christo Giliomee
- Manie Wessels APSSA, EPSSA
- Neels Beyers APSSA(Vers), EPSSA, EFIAP

Judged by Tafelberg Fotografieklub

Category C: Human Portraiture - Colour

- Clifford Wyeth DPSSA, LPSSA
- David Barnes LPSSA
- Lynne Kruger-Haye LPSSA

Judged by Tygerberg Photographic Society

Category D: Scapes - Panorama - Colour

- Phillip de Lange APSSA
- Louise de Lange JAP
- Peter Hardcastle APSSA

Judged by Swartland Fotografieklub

Category E: Open / Pictorial - Colour

- Phillip de Lange APSSA
- Louise de Lange JAP
- Stephen Burgstahler LPSSA

Judged by Worcester Fotografieklub

Category F: Open / Pictorial – Monochrome

- Kim Stevens APSSA
- Detlef Basel APSSA
- Margaret Collins JAP

Judged by Cape Town Photographic Society

ENTRIES AND FEES

IMAGE FORMAT:

- JPEG file format.
- File **size may not exceed 2MB**
- Images must be resized to a maximum of 1920 pixels on the horizontal axis or a maximum of 1080 pixels on the vertical axis.
- It is recommended that the image be converted to the RGB colour profile to ensure correct colours during display and judging.
- Borders are optional, but within the size restraints as described.

SUBMISSION of ENTRIES:

- The only method of entry is online at **www.photovaultonline.com**.
The function of the “Finalise” button on PhotoVault merely sends an acknowledgement of receipt of to the entrant. Even when not finalized, the images are uploaded to the salon. Please upload a copy of the proof of payment on Photovault.
- If no confirmation is received within three working days the participant should contact the salon administrator or director. Entries not received by the cut-off time will not be accepted.
- No entry will be received by hand, courier or post.
- Submission of an entry automatically confers the right to TAF to reproduce the images for inclusion in the salon catalogue.
- Submission of an entry by a photographer hereby automatically indemnifies TAF from any claim whatsoever.

FEES:

- The non-refundable entry fee will be:
 - **R7.00 per photo for PSSA members**
 - **R11.00 per photo for non-PSSA members** for each category entered.

Payments must be made directly into our savings account. **This is the only acceptable method of payment.**

Banking details:

Tafelberg Afrikaanse Fotografieklub

ABSA savings account no: 9149865821

Branch Code: **632005**

Please use your **name and surname as reference** when doing a payment **and upload a copy of the proof of payment on Photovault.**

IMAGE REPETITION:

Photographs entered must be entirely the work of the photographer.

Composite images are permitted provided all component images meet this requirement. For the avoidance of doubt, use of images from any other source including, but not limited to, royalty free image banks and clipart are not permitted.

All Salons include the principle that an image, once accepted, is not eligible to be entered again to the same event. The definition and boundaries of each Salon are stated in the respective rules, e.g.:

“An image may only be used once in a particular salon, panel or competition, irrespective of the category, or of the image being in colour or monochrome. No similar images may be used”. The same image may be entered in other salons or competitions where it was not previously accepted.

An image, which is sufficiently similar to another previously entered to an event by the same photographer, may be ruled ineligible as being effectively the same Image.

Monochrome and Colour versions from one original are considered to be the same image, unless the artistic treatment is significantly different.

Similarity may also arise where elements are repeated in different composite Images. PSSA delegates decisions on eligibility to the discretion of each Salon Director.

Photographers and entrants should be aware of the similarity issue, even if two entries have been given different titles.

“Each image must have a unique name and the name of an image may not be changed at any time”.

The same title by a different photographer is always a different Image.

- A different title by the same photographer will be assumed to be a different Image.
- However, it is the Image which matters and a review of image files may reveal an ineligible entry.
- Any change between events in typing either the title or the photographer’s name may mean that a duplicate is missed.
- Errors could happen where two photographers share the same name, or have very similar names.

PSSA applies a cumulative limit of 3 acceptances per image as defined in the respective Impala and Diamond Rating rules. It is recommended that Clubs apply a similar standard in their Club competitions and promotion rules.

Salons may use software to check on duplicates entered and remove them prior to judging.

CONDITIONS OF ENTRY:

1. An image may only be used once in a particular salon, panel or competition, irrespective of the category, or of the image being in colour or monochrome. No similar images may be used. The same image may be entered in other salons or competitions where it was not previously accepted.
2. Each image must have a unique name and the name of an image may not be changed at any time. Words such as "Untitled" and "No Title" are not acceptable, nor are titles consisting of only camera capture filenames or titles consisting of only numbers. Sanctions for "re-titling" will be imposed where a previously accepted image or print has been given a different title and/or where a Colour version and a Monochrome version and/or a Print version and a Projected Digital Image version of the same image have been given different titles.
3. Entrants may submit up to 4 images in each PDI salon category.
4. Images that were accepted previously by any TAFELBERG salon may NOT be entered again.
5. The adjudicators will reject an image which does not conform to the definition of the entered category,
6. All the parts of each submitted image have to be photographed by the author who must be in possession of the original unretouched 'capture' version(s) of the image and where applicable of all component parts of the image. The author must also hold the copyright to each submitted image and of all component parts of it. The Salon Director may request an entrant to supply him with proof of the authenticity of all the elements in the presented image(s). If the entrant cannot supply such proof, his/her entry in the salon will be disqualified.
7. Except for the restrictions on images described in the Nature, Photo Travel and Photojournalism definitions, images may be altered, either digitally or otherwise, by the entrant.
8. Manipulations are prohibited in the Nature, Photo Travel and Photojournalism or in the categories as specified in the category definitions. This means that no elements of the photograph may be cloned, added or erased.
9. No title, watermark or identification of the maker shall be visible anywhere on the image.
10. Entrants must store and preserve intact, with no alteration, the metadata, the RAW file(s) or the original unretouched JPEG file(s) of the submitted images (and those taken immediately before and after the submitted image(s)) for possible future motivated inspection, with no expiry, prescription or limitation of PSSA actions. It is recommended to leave the EXIF data in the submitted files intact in order to ease eventual investigations. It is absolutely forbidden for any entrant to tamper with the EXIF or original data in the files submitted to salons/exhibitions.
11. The entrant accepts without exception and with no objection the following terms:
 - that the submitted images can be investigated by PSSA to establish if these adhere to PSSA regulations and definitions even if the entrant is not a member of PSSA,
 - that PSSA will use any means at its disposal for this undertaking,
 - that any refusal to cooperate with PSSA or any refusal to submit the original files as captured by the camera, or failure to provide sufficient evidence, may result in disqualification
12. The exhibition assumes no liability for any misuse of copyright by the entrant.
13. No judge or family member may enter categories in which he or she is judging.
14. The Exhibition Chairman may not serve as a judge for the exhibition. Any other person who, prior to or during the judging, is involved with processing the images or has access to the images may NOT serve as a judge for the exhibition. An entrant's images will not be presented to the judges consecutively but distributed randomly in each category.

15. DATA PROTECTION:

By entering this exhibition, you are explicitly consenting to the personal details you have supplied, including email addresses, being held, processed and used by the exhibition organisers for purposes associated with this exhibition. You also explicitly consent to such information being sent to organisations that have accorded official recognition, patronage or accreditation to this exhibition. You acknowledge and accept that entering this exhibition means that the status and results of your entry may be made public.

16. BREACH OF CONDITIONS OF ENTRY

If the exhibition determines before, during, or after the judging that an entrant has submitted entries where one or more images fail to comply with these Conditions of Entry, including the stated definitions, the exhibition reserves the right and discretion to delete the entry from the exhibition and void any or all acceptances or awards. Fees may be forfeited in these circumstances. In order to ensure that images comply with the Conditions of Entry and definitions, the exhibition may carry out checks on the images to make sure that:

- the images are the original work of the entrant and
- the images comply with the rules and definitions as set out in these Conditions of Entry.

This may involve asking the entrant to provide originally captured image(s), with EXIF data intact, by a set deadline. The questioned image(s) of any entrant failing to comply with such a request for the original image(s) may be considered in breach of these Conditions of Entry, and declined. Such entries may be referred to PSSA for further investigation of possible ethics violations. PSSA retains the right to investigate in any way all complaints/suspensions of breaches of entry conditions, impose sanctions if deemed necessary, include the entrant's name on the list of sanctions provided to Exhibitions, and share such investigations with FIAP and PSA. Entrants automatically agree to these.

17. Submission of entries signifies acceptance of these conditions of entry.

CATEGORIES and DEFINITIONS:

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 Photojournalism, manipulation is not allowed. In Open there is no restriction 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);
- Photo stacking to overcome the limitations of the digital sensor heat artefacts in long exposures.
- 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 be used provided that the end result is a faithful representation of the original scene.

Please note: HDR and Focus stacking are not allowed in Photojournalism and Street Photography.

MONOCHROME – manipulation allowed

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.

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.

Category A: Wildlife excluding Wild Birds - Colour

Entrants warrant that they adhere to the PSSA Nature Photographer's code of ethics and that "The welfare of the subject is more important than the photograph."

Nature photography is restricted to the use of the photographic process to depict 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 certify its honest presentation.

The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality.

Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces like hurricanes or tidal waves.

Scientific bands, scientific tags or radio collars on wild animals are permissible.

Photographs of artificially created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No techniques that add, 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 the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. All allowed adjustments must appear natural.

Stitched images are not permitted. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife. Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.

Wildlife:

Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms living free and unrestrained in a natural or adopted habitat.

Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections.

Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of salons and exhibitions.

Digital manipulation is **NOT** allowed in this section.

Category B: Wildlife - Wild Birds Only - Colour

Definition as for Category A, but limited to Wild Birds only.

Digital manipulation is **NOT** allowed in this section.

Category C: Human Portraiture - Colour

Images may be head and shoulders or full figure of a **human person(s)** depicting the subject's character or emotion at that moment. A likeness, personality, and mode of living subject (**human only**) where that subject is dominant in the image. Portraiture is not restricted to head and shoulders and may include just part of the face, a back view or a full length study.

Digital manipulation allowed.

Category D: Scapes - Colour

A genre intended to show different spaces within the world, usually vast and unending.

A landscape comprises the visible features of an area and physical elements such as landforms, water, living elements of flora and fauna and abstract elements like lightning and weather conditions. It could be pure nature or include man and/or beast.

'Scapes is a term that covers the depiction of scenery such as mountains, valleys, trees, rivers, forests, sea, cities etc. where the main subject is a wide view with its elements arranged into a coherent composition. 'Scapes may be natural or man-made. Derived terms include:

Cityscape; cloudscape; nightscape; seascape; snowscape; streetscape; sandscape; urban scape etc.

A panorama is an image with elongated fields of view, with an aspect ratio of 2:1 or larger, the image being at least twice as wide as its height.

Digital manipulation **is** allowed

Category E: Open Colour Only

In this category the subject matter is totally open.

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

Digital manipulation allowed.

Category F: Open Monochrome Only

Any general type of image which does not fit into any of the other categories may be entered into this category. In this category the subject matter is totally open.

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

We at TAFKLUB wish you success.

THE PSSA NATURE PHOTOGRAPHER'S CODE OF ETHICS

Compiled by The Photographic Society of South Africa to promote the conservation and awareness of our natural heritage through observation and exhibition.

INTRODUCTION

The Photographic Society of South Africa has, in order to help protect all natures' subjects and the environment, proposed a code of ethics for all nature enthusiasts to follow, whether in national parks, wilderness areas or even in your own garden. Acknowledgement must go to the Association of Natural History of Great Britain, the Nature Division of the Photographic Society of America and all naturalist photographers from whose codes of practice this code of ethics is derived.

Always remember that the welfare of the natural history subject is of prime importance. You are an intruder and as such must respect both the creatures and the ecosystem. Our aim must be to preserve our heritage and by following the guidelines set out here each of you can help. Social courtesy and respect must be shown to all around us, be they animal, vegetable, mineral or human being.

Respect encompasses a knowledge and understanding of your subject as well as being sufficiently familiar with other natural history specialities to be able to avoid damaging their interests accidentally.

The law as it affects all nature subjects must always be observed.

Whatever your interest in nature, be it to photograph or to observe, you will only achieve your aim and be able to consider yourself a true naturalist when you become one with your surrounds.

FEEDING

While feeding of animals and/or birds is, in certain instances, an acceptable practise – such as for instance the supply of bones to the vultures in Giant's Castle - the use of live bait is not acceptable in any circumstances.

COMMON COURTESY

In national parks you are generally restricted to your vehicle and as a driver you should observe common courtesies and obey all rules and regulations of the park. Do not speed up to or past a stopped vehicle – slow down, wait a short distance off and make sure that you will not disturb anything before driving on, or wait to be waved on. Do not drive in such a way as to box other cars in, particularly when near dangerous animals such as elephants, nor park in such a way that you block the road.

Your passengers too should observe normal safety precautions and common courtesies such as not hanging out of windows or playing radios or taped music. Nature has a wonderful sound all of its own, stop and listen and enjoy all facets of our natural history.

If any creature shows uneasiness caused by your presence you should move off rather than force the creature to move. It is totally unethical to throw anything at a creature to cause it to change its position or area.

BIRDS AT NESTS and/or CREATURES AT DENS

It is particularly important that photography and or viewing of breeding creatures only be undertaken by people with a good knowledge of the creatures breeding behaviour – books, study groups, etc. will help to further your knowledge.

It is generally best to use a hide in order not to disturb the creatures. When erecting a hide do not erect on a regularly used approach line, nor where the attention of the public or predators is likely to endanger the subject. You should not approach a nest or den too closely, careful judgement is necessary. No part of the occupant or his equipment should be visible through or from outside the hide. Do not keep a hide set up if the parents do not return within approximately half an hour, especially on very cold or very hot days.

“Gardening” i.e. interference of surrounding vegetation is sometimes necessary for photography of nesting birds, this should be kept to a minimum, not exposing the subject to predators, people or adverse weather conditions. Gardening should be carried out by tying back and not cutting off branches and grasses. In between each shooting session and at the conclusion of any session everything should be returned to the way it was and tracks to and from the area should be very inconspicuous.

Although the best time for viewing and for photography is at the time of the hatch or birth, this is not the time to start erecting a hide, nor when eggs are newly laid. You must wait until the parent's reaction to the situation is firmly established.

Nestlings should never be handled or removed from the nest nor may you restrict their movement while photographing them in situ.

Scientific banding is accepted in nature photographs.

INSECTS, SNAKES AND REPTILES

The removal of these creatures to a studio for photography is an accepted practise provided that their subsequent release is in the original habitat as soon as is practical. These creatures should only be photographed in surrounds and on perches where they would naturally occur.

Chilling, freezing, light anaesthesia or any other action aimed at subduing the creature is not acceptable. You may not endanger the life of any specimen.

Diurnal creatures should be photographed in the early morning or late afternoon or when the weather is colder when they will be more torpid, likewise for nocturnal creatures.

Recording these creatures in the field would probably tell a more accurate story.

TIDE POOL SUBJECTS

Tide pool animals have a definite role in our ecology and creatures living on top or below rocks will die if those rocks are turned over and not replaced the way they were found.

GEOLOGY

The appearance of pictographs and petroglyphs should never be altered by applying any substance, even the simplest of compounds. Cave formations and crystals should never be moved, broken or tampered with. These ancient arts can never be restored.

BOTANY

It is most important that the preparations to photograph or view one specimen do not involve treading on other specimens. Avoid trampling on fragile habitats, especially grasslands, marshes and wildflower patches as damage to the habitat affects all species in the ecosystem.

A competent photographer or botanist need never pick wild flowers. No rarity should be picked let alone dug up for studio photography, or to facilitate the in situ photography of another specimen, nor should any part be removed to facilitate the photography of another part.

If rocks or logs or other objects natural to the area are brought in to provide a scientifically correct and more photogenic background these should be returned to their original place.

CONCLUSION

Thoughtless conduct could force a creature to leave its accustomed surrounds because it finds you an unbearable nuisance and in doing so the whole ecosystem can become unbalanced.

In conclusion we can only suggest that both the recording and viewing of any natural history subject can only be enhanced by doing so in its natural surrounds.