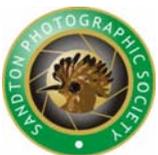**Welcome to the Sandton Photographic Society**

We hope these guidelines will assist you and we look forward to your long and happy association with the Sandton Club.

CONTENTS

About us . . .

Meetings: Once a month, every third Wednesday, except December.

Venue: Manor Community Church, Letaba Avenue (off Bowling Avenue), Gallo Manor.

Affiliation: Photographic Society of South Africa.

Objectives:
- To promote and stimulate the interest of members, and the public in general, in photography.
- To arrange lectures, demonstrations, instruction classes, debates, discussions, competitions, exhibitions and other activities concerned with photography.

To achieve these objectives we organise workshops, photographic rallies, weekend and day outings.

General information

The club is organised by a constitution and committee consisting of a chairperson, vice-chairperson, secretary, treasurer and three other members. The committee has the power to co-opt additional members.

We have an advancement ladder system for our members. At our monthly meetings we encourage members to present their prints, slides or digital images before selected judges. Outside judges are invited (mostly members of PSSA). We also invite some of our own members to officiate as judges.

Fuji film awards are given for the best creative images of the night.

Images are also presented for Set Subject on alternative club meetings. Here members are given a specific subject to photograph, e.g. Use of Filters. Judges choose the best three entries. We believe that by taking part in the Set Subject section, members can improve their photographic techniques, etc, but we also believe in just having fun topics sometimes.

Members are encouraged to enter their images in the various National and International Salons (photographic competitions) as this forms part of the member's advancement program within the club.

Salon images are judged at a high standard, which is a motivating factor for any photographer.

Members are also encouraged to join the Photographic Society of South Africa (PSSA) which supports the clubs in many different ways.

Newsletter

We publish a monthly newsletter called *Shuttertalk*.

The image on the front cover of the *Shuttertalk folder* is the **Best Image of the Year**, an award presented to one of our members at our Annual Trophy Awards function.

Future meetings, items of interest, outings and committee members' details feature in the newsletter each month.

We send copies of the newsletter to all the local libraries, Bensusan museum and some key photographic companies. We reach about 80 people this way. We offer advertising for companies at a very nominal rate.
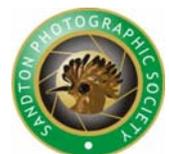
First Night at the Club

You arrive for the first time ever at a meeting of the camera club that you have just joined. Clutched in your hand are a few of the best images taken with your still shiny-new "Aim and press button" camera outfit. You enter the hall.

People are milling aimlessly about; the air is filled with talk of f-stops, shutter speeds, grain, golds, filters, salons and a host of other equally unintelligible phrases

Eventually someone discovers you and thrusts a few forms at you to complete. After staring blankly at these for a while you pluck up courage and approach the person sitting behind the table who seems to be the main focal point (focal point, remember this for future) in the room, you pay your annual club fees. You then discover that your slides should be in glass mounts, or your jumbo prints just aren't big enough and should be presented on some mounting or other, or your digital images should be submitted in a format you've never heard of. Someone offers to rename your digital images to submit for next month's meet, you keep your jumbo prints under cover and watch as they take your beautiful slides and remount them upside down in glass mounts, pat you on the back and wish you the best of luck. Phew!

An apparently very important personage from some other well-known club, who judged at an infinite number of salons, who is FPSSA, APSSA, ARPS, FRPS, APSA, FPSA, 5 Star, Infinity Tie Holder and who is recognised as the best photographer in S. A., if not the world, of 'Kokerbome in Sossusvlei', is doing our adjudicating tonight! (Loud applause!).

You feel like grabbing your submissions and escaping as fast as possible, but you can't because suddenly the lights go out and your image appears, very large, very exposed for all to see! You cringe, your hands start to sweat; your heart joins the butterflies in your stomach and proceeds to pound wildly. You feel sick.

The hallowed judge garbles on at length about lead-ins, focal point (you heard that somewhere), central placement, over-exposure, shadow detail, fill-in flash, selective focusing, flat lighting, rule of thirds and higher categories; he then proceeds to reward you with a silver award.

You decide then and there to pawn your camera the very next day. Don't despair! Everybody in the club started off as you did, with over-exposed, non-composed images. Keep on trying, ask questions, corner the chairperson and demand to be shown how prints should be mounted.

Read books, attend lectures and go on field trips, but, most of all, keep entering and listen to all the comments.

Within an amazingly short time, your photography will have improved beyond recognition and you will be winning certificates and prizes at club night.

SEE YOU AT THE NEXT MEETING . . . .
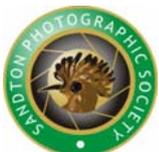
Club Night – How It Works

Club photography is competitive. Members are required to submit images for advancement from Primary to Senior levels. Primary being rated 1 and 2 Star and Senior levels being rated 3, 4, 5 and 5 Star Honours. At club meetings, a member may submit a total of six (6) images with no more than three (3) in any one medium. These are entered in the star rating in which the member is classified. An additional two (2) images may be entered in the Set Subject section. Sandton Photographic Society members work in three mediums: E Photography (Digital), Prints (divided into two sections, colour and monochrome) and Slides.

The Set Subject competition requires the photographer to take pictures on a nominated subject. These subjects are listed in *Shuttertalk* each month and members are given plenty of time to organise their pictures. There is a first, second and third position in this competition.

One more point will be given to the photographers winning the *Image of the Month*.

All the above points are evaluated and given by the judges. Each image presented is commented on by one of the judges. Take notice of these tips, this is where you learn how to improve your pictures. If you don't understand the comments, either try to see the judge after the session or contact one of the committee to explain it to you.

Sandton Photographic Society tries to have two visiting judges at each meeting and one club judge.

One of the visiting judges might give a talk and/or show images on a subject of his/her choice, usually some technical aspect of photography. Members are free to ask questions.

Visiting judges normally come from other camera clubs in the area or they are known to have expertise in some area that the club feels would be of interest to members.

Make the most of question time; it's your chance to pick the brains of an expert.

Don't feel shy; all photographers love to talk about their work.

New members to the club

Novices (members not previously involved in photographic clubs) must begin in the 1 Star rating.

New members transferring from another club may begin at the same level, provided they can produce proof of their grading.

New members who have been involved in professional photography must present a panel of 12 images, which will be judged, and a grading determined. Those images may be used for advancement purposes.

Members starting in a new medium

1, 2 and 3 Star members starting in another medium may do so at the same grading.

4 and 5 Star members starting in another medium should drop one rating.

A senior member may not drop to a primary level. If a member so desires, he/she may start in a lower star rating, but not a higher one.

No member may start higher than 4 Star as salon acceptances are required for advancement to 5 Star.

Submitting images to club

Please check *Shuttertalk* to make sure of your advancement level before entering images on club night. If you need confirmation please phone the committee member responsible for scores – all committee members' numbers appear on the last page of *Shuttertalk*.
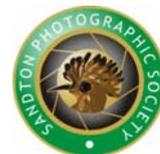
SLIDES

Mounting

Slides for projection at club meetings are required to be mounted in glass – this is mandatory.
This is done, firstly, to protect the slide, and, secondly, to avoid the projectionist having to constantly refocus as a result of the slide "popping" in and out of focus due to the heat generated by the projector light bulb.
Thirdly, mounting this way obviates dust clinging to the slide surface as a result of static electricity.
Please see that mounts and slides are free from dirt. Clean the glass mounts with a lint-free cloth, anti-static cleaner or soft art paint brush. Clean slides with an air-blower.
Be careful not to leave any finger marks on the slide.
Seal the slides securely all around the perimeter.

Spotting and Titles
When a slide is mounted with right side up turn the slide upside down.
Stick a red spot at the top right corner.
Place the title on the same level with the category at the bottom (3 stars upwards).
At the back of the slide put your name and postal address (for salons)

Sticky red spots and labels are available at stationery stores.
Please ask for assistance or advice on mounting and/or "masking" slides.

PRINTS

Mounting

Choose a mount that suits the **size of the print –** allow for a reasonable border.
Minimum size: 8″ x 10″ (20 x 25 cm)
Maximum size: 16″ x 20″ (40 x 50 cm, including mount)
Colour is important – where possible keep away from white, rather use grey.
At the back of the print (this is mandatory):
Clearly add your **name, title of image and category** (3 stars and higher)
Mark image with an **arrow** to show the **right-side up**

Example 1:
A Windy Day
Harry Potter – 1 star

Example 2:
Elephants – Zoological
Mary Lamb – 3 Star

Note - On Club Night:
Write the matching **sequence number** from the score sheet next to the title – this will assist the print co-ordinator to keep all the prints in order when displaying to the judges.

Example 3:
No. 5 Elephants – Zoological
Mary Lamb – 3 Star

Note: Please ask for assistance or advice on mounting.

E-PHOTOGRAPHY (DIGITAL)

Sandton Photographic Society follows the PSSA guidelines for e-photography.

When submitting for digital projection the image file must be **no larger than 1 megabyte** JPEG version with a resolution of 1024 x 768 pixels (landscape) and no larger than 768 pixels on the vertical axis for portrait format. The images must be renamed in the following format:

rating_category_title_author_optional.jpg

Rating   1, 2, 3, 4, 5

Category   alt, bot, mac, pho, pic, por, spo, zoo. (1 and 2 star workers should use **pic**)

Title   Image title (max 24 characters)

Author   Author's name (use a space between the first and last name)

Optional   It can be useful to include a reference to the original image here

e.g. 1_pic_Red Balloon_Joe Smith.jpg
or   1_pic_Red Balloon_Joe Smith_IMG1084.jpg

Set Subject
Set_title_author_optional.jpg
e.g. set _Red Balloon_Joe Smith.jpg
or   set_Red Balloon_Joe Smith_IMG1084.jpg

Permissible processing of digital images

Category	Code	Type of digital processing allowed
Pictorial	pic	Pictorial
Portraiture	por	Pictorial
Macro	mac	Pictorial
Photojournalism	pho	Restricted
Sport	spo	Restricted
Botanical	bot	Restricted
Zoological	zoo	Restricted
Altered Reality	alt	Altered Reality

Pictorial – Items may be added or removed for pictorial effect. The image should still look natural.

Restricted – Only permissible processing is allowed. Items may not be added or removed from the picture. The image should not misrepresent reality.

Altered reality – The image can be manipulated to create an unnatural/manipulated look.

The following manipulations are permissible in **all** categories:

- Adjustment of colour balance.
- Removal of dust and scratches.
- Adjustment of exposure and contrast, including dodging and burning similar to those techniques that are commonly used in traditional printmaking.
- Adjustment of colour saturation.
- Sharpening.
- Cropping and resizing.
  The image must be original and may not incorporate elements produced by anyone but the photographer.

Common faults

- Over sharpening
- Lack of sharpness
- Over saturated
- Over contrasty
- Too little contrast
- Flat images
- Too little density

- Lack of detail in whites
- Incorrect sizing
- False colours
- Poor cutting out
- Poor scanning
- Over-use of filters

Working with digital images

It is important to have your computer monitor properly calibrated and to have your images stored in the appropriate colour space. This will ensure that when the images are displayed at the club they look the same as they do on your own computer.

Calibrating the Monitor

A good quality CRT (cathode-ray tube) monitor gives better results than a LCD (liquid crystal display) monitor.
If you have Photoshop run "Adobe Gamma" (for Windows users this is accessed from the Control Panel). Follow the instructions. When requested, select a gamma of 2.2 (or 1.8 for a MAC) and a white point of 6500. There are other software and hardware packages that can also be used to calibrate the monitor.

Colour Space

- Find out what colour space your digital camera (or scanner) uses. Most cameras use sRGB. Read the manual, or use Photoshop's "Image/Mode/Convert to Profile" command to see the colour space of the image after it has been downloaded to the computer.

- Images must to be converted to sRGB before submitting to the club.

- If your camera can capture images in Adobe RGB or raw format. you might want to use one of these formats. They can capture a wider range of colours, which can be manipulated before converting to sRGB. Opinions differ on this matter. Some experienced photographers find that it makes little difference and capture their images directly in sRGB to save the conversion step. You should experiment to decide whether the use of these wider colour spaces improves the quality of your images.

Text

No text or wording is permissible on any images
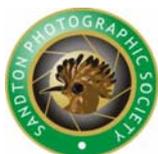
Club Judging

SUMMARY (for a Gold Award)

1 Star

    Correct Exposure
    In focus
    Element of composition
    Picture clean and well presented

2 Star

    Correct Exposure
    In focus
    Element of composition
    Picture clean and well presented
    Some Impact
    Some knowledge of when to crop

3 Star

    Correct Exposure
    In focus
    Composition – should begin to show an understanding of the importance of lines, shapes and form
    Picture clean and well presented
    Impact (now a strong requirement)
    Knowledge of when to crop now needed

4 Star

    Should show a full grasp of all the 3 Star principles and
    Should show work of entry level national salon standard

Salon standard = The top 20% of all the entries in a national competition

5 Star (and higher)

    National salon standard plus
    Entry level **International Salon standard.**

International salon standard = The top 20% of all the entries in an international competition = **TOP 20% IN THE WORLD**

Important

Apply the rules for 1 – 3 star and more senior workers
Do not give gold awards away for more senior workers

THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

FOTOGRAFIESE VERENIGING VAN SUIDELIKE AFRIKA

Compiled by Johan Botha Hon FPSSA, FAPS, EFIAP, EPSSA, ARPS - October 2005

Advancements and Categories

ADVANCEMENTS				
RATING	**GOLDS**	**POINTS**	**SALONS**	**ADDITIONAL REQUIREMENTS**
1 to 2 Star	4	20	–	–
2 to 3 Star	10	50	–	–
3 to 4 Star	15		5 Acceptances from 3 different Images	1 Gold in 4 different SPS Categories
	25		–	2 Golds in 4 different SPS Categories
4 to 5 Star	25		10 Acceptances from 5 different Images	2 Golds in 5 different SPS Categories
5 to 5 Star Honours	50	200	60 Salon Points	Not more than 15 Golds in any one of the SPS Categories

POINTS FOR ADVANCEMENT	
AWARD	**POINTS**
Certificate of Merit	**5**
Good Gold	**4**
Gold	**3**
Silver	**2**
Bronze	**1**

MONTHLY AWARDS		
SECTIONS		**POTY**
Primary Slide/Print/E-Photo Image		1
Senior Slide/Print/E-Photo Image		1
Set Subject	1st	3
	2nd	2
	3rd	1
These points are only added to POTY (Points of the Year)		

CATEGORIES (3 Star and up)
▪ Pictorial
▪ Zoological
▪ Botanical
▪ Sport
▪ Macro
▪ Portraiture
▪ Photojournalism
▪ Contemporary/Altered Reality

SALON ACCEPTANCE POINTS		
Salon	**National**	**International**
Acceptance	**1**	**2**
COM	**2**	**3**
Medal	**3**	**4**
All salon acceptances are carried forward continuously as progress is made through the star ratings. Only three credits may be claimed of any one image for advancement.		

Rules and Regulations Summary

▪ You may submit six images, with a limit of three images per section – slides/prints(colour or monochrome)/e-photography, for judging each month.
▪ Set Subject - you may enter two images for the bi-monthly set subject
- slides/prints/e-photography.

  ▪ Slide/Print titles legible and include the relevant Category.
  ▪ Do not submit similar images at the same meeting.
  ▪ A slide/print/e-photography image entered for club judging may only be used **once for advancement**. You may not re-use an entry in a higher star rating. However, you may use the same image for set subject and inter-club competitions.
  ▪ No manipulation is allowed for, Zoological ▪ Botanical ▪ Photojournalism ▪ Sport. However, manipulated images are acceptable in Pictorial.

  Please refer to Club Night Pages 5/6 for further details.
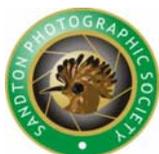
Trophy Night

Trophy Night is our end-of-year party. The evening usually starts with introductory cocktails and everyone getting to know each other on an informal and friendly basis. When all organisation is in place the Primaries kick off proceedings followed by the first few of the Senior categories. Then we break for a well laid-on supper and desserts and more merriment before continuing to view more of the "cream of the crop" images. Truly an experience any member and his or her guests should put in their photographic diaries each year.

There are many trophies up for grabs in both the Primary and Senior sections. Members may enter a maximum of **12 images** with 3, at most, in any one category. Primary categories are open to 1 and 2 star workers only but Primary workers may enter the Senior categories if they wish.

The two Primary categories are Open Pictorial and Nature. Senior categories are: Open Pictorial, Zoological, Landscape Open (Pictorial and Nature), Portraiture, Contemporary/Altered Reality, Floral/Grasses, Macro, Sport and Photojournalism.

Members must be present on the evening to compete. All mediums, i.e., slides, prints and digital images, qualify to be entered. There are various awards for each medium.

The Photographer of the Year Trophy is given to the member who has earned the most points during the year. Points that count towards this trophy are advancement points, set subject points and points for image of the month. Sometimes, during the course of the year, a Photo Rally or other competition is run and the committee may decide to include the points from these.

All other trophies, with the exception of the Chairperson's Award, are awarded according to three visiting judges who will decide which image shall win which trophy.
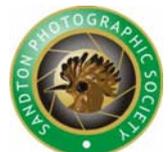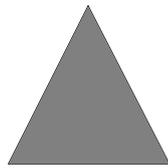
Photographic Tips – Things Judges Look For

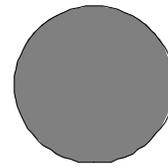**FILLING THE PICTURE SPACE**

SHAPES

Fundamental shapes:

Triangle   Square   Circle

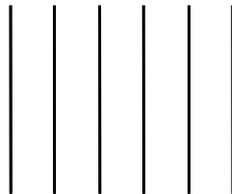Build your picture around these basic shapes.

There can be more than one shape in a picture and there can be several of one shape.
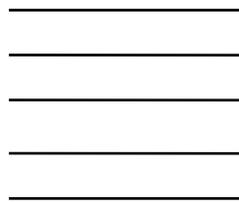
Try to balance shapes in the picture and always abstract the shapes. This technique will work well for large landscapes.
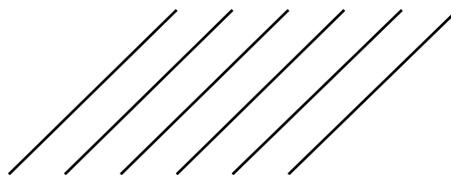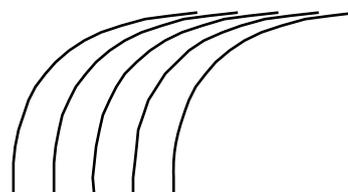
LINES

Vertical lines give stability

Horizontal lines give stability and rest

Oblique lines give drama and movement

Curves suggest digression

Employing a centre of interest

Shape, tone, colour or psychological point of interest.

To express random interest, avoid a centre of interest.

Anything that is in focus will be a point of interest.

Balance

Formal balance symmetrical

Informal balance asymmetrical

Balance of a small object with a large object

Proportion

A difficult, nebulous thing. Proportion will influence response.

Principle of Rhythm

Line or shape repeated at predictable intervals.

Repetition can be implied.

Use design to convey the image as you see it and not just for itself – allow subject to make design. Do not impose design on subject.

S O L T A X

Each letter gives an idea for shapes of composition. Lead in, stops, triangles, etc.
Stops are important to bring the eye back into the picture and to the main point of the subject.

TEXTURE
Texture refers to surface roughness – defines weave or fabric-like nature of surface.
When emphasising surface texture, keep dark tones prominent and use depth of field.
A slow shutter speed will calm a rough sea and will give a flower a blurred look while rocks stay clear. Rocks should always be given full depth of field.

PERSPECTIVE
Use converging lines and different sizes of close or far objects to give a sense of distance, e.g. railway line disappearing into the distance – the rails get smaller as they get further away.

TONE

Tone is the darkness and lightness in the picture – the amount of light hitting the object.

Tone does not involve colour.

Be aware of tones in composition rather than colour.

Look for general areas of tone before deciding exposure.

If most of the picture is dark - underexpose.

If most of the picture is light - overexpose.

Exposure will always depend on the overall tone of the picture and the meter will balance light against dark. You have to decide which is predominant and act accordingly.

When in doubt about exposure, remember to bracket.

COLOUR

Colour is an important visual element of any picture.

It can be symbolic, white for purity, yellow for cowardice, for example.

Warm colours, for example, reds, advance and cool colours, blues and greens, recede. Thus, for graphic work, a red background can be used to create the illusion of objects floating.

Opposite colours create visual excitement.

Too many colours compete for attention.

For greatest impact choose one subject and one colour.

MOOD

Mood in a picture can be created by muted colours and the judicious use of over- or under-exposure. The overall "tones" of a picture are important in mood creation.

THE RULE OF THIRDS *(Compliments Photo Answers)*

A good photograph must be in sharp focus, perfectly exposed and composed in a visually interesting way. We can all spot an out-of-focus picture or an incorrectly exposed image but when it comes to composition it gets more tricky as the ball is entirely in the photographer's court. Cameras may be advanced these days, but they can't tell you how to frame a scene or where to put the main subject for an effective, well-balanced composition. But we can.

The rule of thirds gives balance to your compositions and, although artists devised it, it can be applied to photography. To use the rule, divide your camera's viewfinder into nine equally sized sections, using imaginary horizontal and vertical lines like a noughts and crosses grid. You can then position important features in a scene.

If there's an obvious focal point, such as a single tree in a field, a red flower among a group of yellow flowers or a boat on the sea, position it on one of the four intersection points of the grid. Any point can be used, and by doing so you produce a more interesting composition than if the subject was just plonked anywhere in the frame.

The vertical lines of the grid can also be used as a guide to dividing the frame vertically – you could photograph a friend in front of a famous landmark by positioning them one-third in from the left or right of the picture rather than slap-bang in the middle.

Finally, when photographing landscapes, use the horizontal lines to position the horizon. Put it on the top line to emphasise the foreground, put it on the bottom line to emphasise the sky.

Photographers mainly use the rule of thirds for scenic and landscape shots, but it's useful for still-life, portraiture, architecture, close-ups and any subject with a main point of interest. The rule also applies to the upright portrait format; the grid is simply turned on its side.

Where the rule of thirds is most suitable for positioning single objects in the frame, the **triangle rule** works particularly well for groups. Visually, the triangle is a strong shape, so if you compose the main elements in a picture so they form a triangle then your composition will be strong too. Don't take this literally and arrange the elements of a scene into a triangle as it will look too contrived, instead use the shape in an assumed way. Imagine you're taking a picture of three people, for instance. If you pose them so one person is standing between the other two who are sitting down, a triangle will be formed if you link their heads together with imaginary lines. The same applies with a couple holding a baby and looking down at it. The line of their gaze extends to a common point, thus creating a triangle. This triangle rule can also be used to good effect with other subjects. Converging lines in a landscape will automatically create a triangle as they stretch away into the distance.
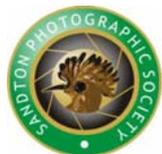
Simplicity

Select uncomplicated backgrounds that will not steal attention from your subjects. Change your point of view slightly to remove busy backgrounds. Compose your photograph so that your reason for taking the picture is clearly seen. Arrange other parts of the picture area in such a way as to complement what you choose to be the centre of interest. How much of your subject should you include, and should it be framed horizontally or vertically?

If you want to make your centre of interest even more dynamic, place it slightly off-centre in your frame. Generally, pictures with subjects directly in the centre tend to be more static and less interesting than pictures with off-centre subject placement.

Lines

Look for strong diagonal lines - diagonal lines are dynamic!

You can use diagonals as leading lines to provide a way into the picture. It's a simple and easy path for the eye to follow to the main subject. You can also use repetitive lines to draw viewers' attention to your centre of interest. One of the most common and graceful lines used in composition is called the S curve – very attractive with Flamingos and Swans, etc. You can use other simple geometric shapes to help your picture composition, e.g. triangles. You can help yourself develop an artistic eye by studying pictures to find the strength of their lines, geometric shapes, and balance.

Balance

Good balance is simply the arrangement of shapes, colours or areas of light and dark that complement one another so that the photograph looks well-balanced, not lop-sided. Imagine that the subjects are standing at either end of a pair of scales evenly balanced, so this is a classic example of symmetrical balance.

Non-symmetrical balance can work where there is one small subject 'balanced' against another large subject – but they should 'match', e.g. child/adult.

Framing

To frame the centre of interest with objects in the foreground. This can give a picture the feeling of depth it needs to make it more than just another snapshot.

Framing tells a more complete story – choosing an appropriate foreground can complement the picture. When you use people for scale and foreground, make sure they look into the picture area.

No matter what subjects you choose to photograph, you should avoid mergers.

Mergers

Remember: we see things in three dimensions, so it's easier than you might guess to focus our eyes on the principal subject only and not see that background at all.

You can be sure the camera always sees mergers, so look for plain backgrounds before you pose your subject. When we cut people in half or trim their heads or feet, we've committed a border merger. This is often caused by poor alignment of the photographer's eye in the camera viewfinder.

To avoid border mergers, line your eye up squarely behind the viewfinder and adjust the picture format to leave a little space around everyone. Near mergers may not be quite as objectionable, but they can steal attention from your centre of interest. Near mergers are objects or lines that are just too close to the principal subject.

Cropping vertically or horizontally – portraits should be vertical.

PSSA Info

The passion for photography is the common denominator for all members of the Photographic Society of South Africa. Its aim is to stimulate and support all photographers of any age. Anyone and everyone may join. Names become faces when attending one of the many events on the PSSA calendar. These include congresses, workshops, exhibitions and competitions. All media are catered for: prints, slides, digital and audio visual. For what one gets costs are minimal.

The PSSA is organised by a board of directors which is elected from the members. If a member has the passion to simply help or get involved in heavier matters he/she will be encouraged to do so.

The society sends out a very informative monthly magazine called *Image* and also has a site on the web at the address www.pssa.co.za which is full of information and up-coming events.

SPECIAL AWARDS

The Infinity Award
On reaching 5 Star Rating, club members, who are also members of PSSA, will be awarded an Infinity Badge. This is a nationally recognised insignia of top-class current photographic workers. It is, therefore, a badge that a member can wear with pride. PSSA keep a central register of Infinity Award holders.

PSSA Diamond Rating
This is a South African Salon Acceptance achievement award similar to the Star Ratings for Salon Acceptances in Europe and America.

This could be compared to the Star Grading at Club Level but raised to National Level in comparison with your contemporaries nationwide.

One requires 15 Salon Acceptances for a 1 Diamond Rating and 30 for 2 Diamond Rating and so on. It is possible to achieve a 5 Diamond Rating.

Diamond Ratings are awarded for the divisions in the following colours:

Nature Slides	Green
Pictorial Slides	White
Nature Prints	Grey
Pictorial Prints	Maroon
Audio Visual	Orange
Nature E-Photography	Dark Blue
Nature E-Photography	Pale Blue

PSSA Honours Awards

Application must be made by the member. A member may choose either to apply for a LPSSA or an APSSA as the starting point. Only APSSA's may apply for a FPSSA and only FPSSA's may apply for a MPSSA. Application numbers must be obtained from the Honours and Awards Division of the PSSA.

Licentiate	LPSSA
Associate	APSSA
Fellow	FPSSA
Expert	EPSSA
Master	MPSSA
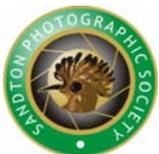
E-Photography – PSSA standards and guidelines
(Final document – October 2006)

1. Introduction

With the exponential growth in digital imaging brought about by incremental improvements in the quality and resolution of digital cameras and film scanners, as well as significant reductions in prices, digital photography has now effectively replaced slides as the most popular medium within the various divisions of PSSA. It is the task and commitment of the PSSA that when new technology and ideas come along, every effort should be made to encourage their use and application to enrich and refresh established practices. The objective of this document is thus to provide technical and practical guidelines for running competitions and exhibitions based on digital images that will either be viewed on a computer monitor or projected electronically with a digital data projector. Though this document will specifically focus on national standards for hosting e-photography salons, it will also be of value to clubs that want to include the digital medium at club level or for regional competitions.

2. Definition of a digital image

A digital image for the purpose of this document is defined as a raster, 2-dimentional, rectangular array of static data elements called pixels, intended for display on a computer monitor or projected with a digital data projector. Reference to a "Digital Image" must thus be understood as referring to the end medium and not necessarily how it was captured or produced. Images may be acquired on traditional film and scanned to an electronic file, or more commonly, acquired electronically with a digital camera. The number of pixels along the height and width of a digital image is called the pixel dimensions of an image. The resolution of an image is determined by the number of pixels per inch (ppi) printed on a page.

3. Post-capture processing and digital manipulation

3.1 Introduction

In view of the perceived perception by some that digital photography is synonymous to digital manipulation, it is essential to address the ethics and "rules" of post-capture processing of digital images. While the aspect of manipulation or alteration of the "truth" of a photo is by no means unique to a digital image, it is a fact that the digital process allows much greater possibilities with regard to the alteration of the original image. The interpretation of what the "truth" of an image constitutes and when post-capture processing is considered "manipulation", is subjective by its very nature and likely to be interpreted differently by different people. While it is clear that there is no clear answer as to what is "right" and what is "wrong", it is essential that there are some guidelines as to what is considered acceptable post-capture processing as applicable to images intended for entry into specific sections or categories of photography.

3.2 What is digital manipulation?

Many of the current thoughts on what an un-manipulated image constitutes are based on the norms imposed by the long standing history of film based photography. An image created by a single exposure of a camera on a film emulsion is usually accepted as a truthful representation of the scene, despite the fact that by the very nature of the photographic process such an image captured by a camera will often differ from the way the human eye observed that scene in real life. There are many examples such as an image created by the unique perspective of a wide angle lens in which

objects close to the lens appear much bigger in relation to subjects further away. The same applies to the compression effect and shallow depth of field of a fast telephoto lens in which the background is out of focus. Add to this different film emulsions which differ in contrast, colour balance and saturation and the concept of a truthful representation of reality becomes clouded.

It is thus clear that in *absolute terms* a "truthful" rendition of a scene as captured by the camera is in many ways a myth. However, we accept that as the "truth" within the limitations imposed by the unique characteristics of the photographic process. For the purpose of this document, an *un-manipulated digital image* will be considered one that could be presented in a court of law or printed in a newspaper, without dishonesty or perjury by the photographer, as an accurate record of what the photographer saw within the limitations of the photographic process and equipment used. The image should be the result of a single exposure by the camera. Therefore, multiple exposures or composites of more than one image will be considered manipulated images. The removal, cloning, addition, rearrangement or combining of elements within an image are also considered as digital manipulation.

3.3 Post-capture processing not regarded as manipulation

It is important to understand and accept one fact about digital photography: to get an image to render the original scene as seen by the human eyes as accurately as possible, it is essential to do a certain amount of post-capture processing. The reason is a simple matter of science. The technical limitations in digital sensors, film scanners, computer monitors and digital projectors mean that reproduced images cannot equal the range or quality of light that is produced in real life. Therefore, it becomes the task of the photographer to work within technical limitations to render something that *approximates* the real life scene.

There are often misconceptions regarding post-capture processing done on an image versus an image directly from a digital camera. Most digital cameras offer the option of setting the level of sharpening, contrast and saturation in-camera where the software of the camera does these adjustments. However, more advanced photographers prefer to set the camera to do as little processing to the images as possible, since the processing can be done more accurately and with more control on a computer with dedicated software like Adobe Photoshop. Digital SLR cameras in particular are designed to render images that require some post-capture processing for optimum appearance.

Furthermore, with the advance in technology, it is now possible with digital photography to correct several aberrations and imperfections of the photographic process, which were not possible in the case of film-based photography. These corrections must be viewed as such and not as manipulations. It is also important that the reasons for imposing limitations on permissible post-capture processing be clearly stated.

The motivation should purely be one of ethics and not because of fear that a photographer more skilled at post-capture processing is able to do things that others can't and which will give him/her a competitive advantage. The skill at efficient post-capture processing of digital images is an integral part of digital photography and part of the learning curve. For the sake of practicality, the following post-capture processing procedures performed on a digital image with the aid of a computer and digital image editing software such as Adobe Photoshop, will not be considered as digital manipulation:

(1)   Removal of dust and scratch marks on scanned images or spots from dust particles on the CCD/CMOS sensors of digital cameras. This also includes bright spots caused by so called "hot pixels" on the sensors of digital cameras. Specific lens/sensor aberrations such as chromatic aberrations and purple fringing may also be corrected / removed.
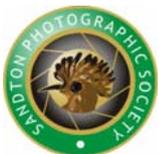
(2) Adjustment of exposure and contrast, including dodging and burning similar to those techniques that are commonly used in traditional printmaking. However, these should not be so extreme as to render the image an unrealistic representation of what the photographer saw. Features may not be darkened or lightened to such an extent that the effect is the same as if they were removed by a cloning tool.

(3) Adjustment/correction of the colour balance. This can either be done by selecting an appropriate white balance during the conversion of RAW images, or by adding/subtracting colours in the photo editing software. The post-capture application of digital colour correction filters like warming or cooling filters, similar to the 81 and 82 series of filters, is also allowed. The objective of these filters will, however, be limited to improving extreme lighting conditions such as those prevalent during overcast days or at high altitude and not to create an unnatural effect.

(4) Application of colour saturation. Non-selective saturation that is applied to the whole image is permissible.

(5) Reduction of digital noise, especially in high ISO images from digital cameras, or film grain in scanned images. Various options of noise reduction are available, varying from in-camera noise reduction (by the camera's software), noise reduction by the RAW conversion software or dedicated noise reductions applications such as Noise Ninja and Neat Image that can operate as stand alone applications or Photoshop plug-ins.

(6) Sharpening of the image. All modern sharpening algorithms and techniques such as edge-sharpening, luminance sharpening and mode sharpening are permissible.

(7) Correction of inherent lens faults like distortion (pincushion and barrel distortions) (e.g. correction of a curved horizon due to lens distortion). The objective here should once again be to render the image a more accurate representation of the original scene and not to create an unnatural effect.

(8) Cropping and resizing are permissible.

3.4 When is digital manipulation not permissible?

It is important to state that "manipulation" and manipulated images *per se* should not be viewed as the ultimate evil of digital photography. One advantage of digital photography is that it offers the creative photographer freedom of expression and the means to display his/her artistic talent. Manipulated images are thus totally acceptable in those divisions such as the open or pictorial sections where few restrictions apply. Except for the permissible post-capture processing described under 3.3 above, no additional alterations (see also section 3.2) may be done to images intended for entering in the following divisions:

(1) All nature divisions including zoological and botanical / geological sub-divisions.
(2) Photo journalism divisions.
(3) Photo travel divisions.
(4) Sport divisions.

The Honours and Awards Division allows for manipulation in the nature, photojournalism and photo travel divisions under certain conditions - no panel may include both manipulated and un-manipulated nature, photojournalism or photo travel images. All manipulated nature, photo travel and photojournalism images must be so indicated by the letter M at the end of the file name.

3.5 Verification of the authenticity of un-manipulated digital images

It is suggested that the above mentioned guidelines regarding permissible post-processing of digital images be made known to

all photographers intending to submit digital images to salons or apply for e-honours. Integrity and honesty of photographers must always be the main element of control, and should be encouraged. However, photographers participating in salons must be aware that they may be asked to verify the authenticity of an image. Verification can be in the form of RAW images, original slides and/or original jpeg images on both sides of the image. Photographers are thus encouraged to use the RAW option of their digital cameras, especially for images intended for entry in those divisions on which restrictions on post-capture processing apply. In the case of **honours applications in e-photography**, photographers must submit RAW files, original slides or jpeg images on both sides of the entered image with the panel. This will be effective as from January 2007 applications. PSSA will have an advisory/appeal panel chaired and compiled by the E-Photography chairperson to advise Salon Directors on the authenticity of any image if it falls outside their field of expertise or if they only want conformation.

3.6 Regulations applicable to manipulated images

In the case of manipulated images it is assumed that the digital image will be original and does not incorporate elements produced by anyone else but the photographer. No copying of any kind of somebody else's work is permissible. This includes, but is not restricted to, images which by any means include painting, tracing and scanning. Furthermore, all actions in reaching the final presentation, except film processing and un-manipulated commercial scanning, must be carried out by the photographer himself. The operation and use of all computer software must be done by the photographer and may not be done by any other person, whether under the photographer's guidance or otherwise.

4. Digital image preparation for exhibition/projection

### 4.1 Introduction

Unlike conventional slides projected with a quality analogue projector, the number of variables that may have an influence on the way the final projected digital image appears on screen, is numerous and complex. This is a function of the variability that exists in both the hardware and software used to capture, prepare and project the final image. This section is intended to assist authors to prepare their digital images for submission in such a way that they are displayed as accurately as possible, without colour casts or problems with brightness/contrast.

4.2 Colour models and colour spaces

Colour models are used to describe the colours we see and work with on computer monitors. Each colour model represents a different method for describing and classifying colour. Colour models use numeric values to represent the visible spectrum of colour. The most common colour model is the additive RGB (red-green-blue) colour model, opposed to the less common subtractive CMYK (cyan-magenta-yellow-black) colour model. Colours inside a particular colour model can be described as (R)ed, (B)lue and (G)reen co-ordinates. The most saturated (i.e. purest) red in any colour space has an R-value of 255. All digital cameras and most film scanners capture digital data in the RGB colour model, opposed to the CMYK colour model. A colour space is a variant of a colour model and has a specific gamut (range) of colours. A colour space can be described as the specification of the number of colours that can be contained within a digital image. Within the RGB colour model there are a number of different colour spaces, with the most common the Adobe RGB and sRGB colour spaces. While each of these colour spaces defines colour using the same three axes (R, G, and B), their gamuts are different. AdobeRGB has a larger colour gamut than the smaller sRGB colour space.
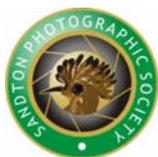
To make use of the larger colour gamut of the Adobe RGB colour space, the device used to capture the digital data (digital camera or film scanner) must first of all be able to capture the data in the wider Adobe RGB colour space. Furthermore, the software that is used to view or edit the digital image, must be able to recognise and handle these wide gamut images. Lastly, the device (computer monitor or digital data projector) must be able to display these wide colour gamut images accurately. It is also important to remember that any software application does not automatically know whether an image is in the Adobe RGB or sRGB colour space. For this reason images must be tagged with the appropriate information.

In general, it is beneficial to use a colour space that is as large as possible. The danger, however, of using these wide gamut colour spaces is that the use of these images in applications that are not colour aware, leads to washed-out looking colours. In view of all these considerations the following is suggested:

(1) That digital images are captured in the highest possible colour space that the particular device is capable of. Not all digital cameras support the Adobe RGB colour space, but those that can must preferably be set to record the data in this colour space.

(2) Do all the post-capture editing of the images in a colour space aware software application, such as Adobe Photoshop. In this way the highest number of colour is preserved, which can be very useful, especially for printing.

(3) Convert the final image to the sRGB colour space for screen display or projection with a data projector. This is done to avoid inaccurate display of the image, should software that is not colour aware, be used to display the images. It is also currently the safest option, given the limitations of both hardware and software to display wide colour gamut images accurately. If Adobe Photoshop is being used, this conversion can be done as follows: Select "Image" from the top menu, and under "Mode" select the option "Convert to profile". A window will appear that states the current colour space (source space) of the image and below that a drop down option list with numerous options for the destinations colour space. Select sRGB from the drop-down list and press "OK". Remember to save the file under a separate name to preserve the original image in the wide colour gamut colour space for later use. Once an image is converted to the smaller gamut colour space, information is lost and cannot be recovered by converting the image back to the Adobe RGB colour space.

4.3 ICC profiles and monitor calibration

More advanced software such as Adobe Photoshop follows a colour management workflow based on conventions developed by the International Colour Consortium (ICC). ICC profiles are simply look-up tables that describe the properties of a particular colour space. They define the most saturated colours available in that colour space; i.e. the bluest blue or deepest red that the particular monitor can display. If there is no profile the red, green, and blue values that make up a colour have no particular meaning - you can say something is blue, but not exactly which shade of blue. This implies that if a computer monitor is not properly calibrated and profiled there is very little control over the accuracy of the colours that is displayed on that monitor. Subsequently, if the same image is viewed on another monitor the colours may look quite different from the previous monitor. If an image was prepared on a computer with a properly calibrated and profiled monitor the image will look exactly the same on another monitor, which was also properly calibrated and profiled. Adobe Photoshop versions 6.0 and later, automatically display everything using the set monitor profile.

There are different kinds of ICC colour profiles: device dependant and device independent profiles. When a monitor is profiled, the software that is being used creates an ICC profile for the monitor. The profile describes the colour behaviour of the monitor - what colours can or cannot be displayed on the monitor and how the numeric colour values in an image must be converted so that colours are displayed accurately. That is a device dependant profile. When an image is displayed on the monitor, the colour management software translates the RGB values from the standard colour space (Adobe RGB or sRGB) into the colour space of the monitor. In addition to describing the monitor's behaviour, a monitor profile also contains calibration information, which changes the behaviour of the monitor.

The implication of all these technical aspects is that it will be essential for photographers to prepare their images on a properly calibrated and profiled computer and monitor. This will ensure that when the images are submitted to a salon for judging, they have the best chance to look the way they are intended to be. If not, the projected image may be too dark, too light or show colour casts or incorrect colours.

The type and quality of the monitor is also important. It is recommended that a quality CRT (cathode-ray tube) monitor or LCD (liquid crystal display) monitor, be used. The CRT monitor should have a Refresh Rate (the number of times that a screen can be redrawn per second) of at least 70Hz and a Dot Pitch (the distance between two similarly coloured phosphors) of 0.28 or less.

Lighting in the room in which the computer and monitor are placed is also important. For example, fluorescent lights may cast a greenish glare across the front of the monitor. Where the monitor is near a window, daylight glare will also affects the screen. For the best results the monitor must be set up in a room with minimal ambient light. Any lights must be moved to the side of the monitor, not directly in front or behind it. A monitor hood helps block glare, creating a significant viewing improvement. Without the glare, colour observations will be easier and eyestrain will also be reduced. Flat screen CRT monitors also help to reduce glare and reflections.

A monitor can be calibrated and profiled with software only, such as the Adobe Gamma tool that comes with Photoshop (also with PS Elements), but it is strongly recommended that a hardware device such as a Spyder is used. A Spyder is a device that is attached to the screen and which contains a photo spectrometer. It is connected to the computer via a USB connection and in combination with the installed software, it measures the colour response of the monitor. In this way an accurate ICC profile of the specific monitor is created, which is then stored as the default monitor profile. Clear instructions come with the various spyders, but it is recommended that for a PC a Gamma value of 2.2 is set (1.8 in the case of MAC) with the White Point at 6500°. Monitor calibration should always be done in a darkened room since ambient light that reflects off the monitor may influence the calibration. It is also important to remember that CRT monitors may go out of calibration with time and need to be recalibrated on a regular basis. This is not a problem in the case of LCD monitors.

4.4 Image resolution and file format

Images intended for submission to a salon or competition must be resized to fit the maximum display resolution of a XGA digital data projector, with a true resolution of 1024 x 768 pixels (see also section 5.4.1: Digital projection). Horizontal images must be resized to 1024 pixels on the horizontal axis and 768 pixels or less on the vertical side. Vertical images must be resized to 768 pixels on the vertical axis and less than that on the horizontal axis. There are two reasons for this – firstly large files slow down the processing and secondly in software such as Irfanview where the software does not resize the images smoothly, the images have jagged edges (worse on the diagonals) – thus obviously reducing the quality of the image.
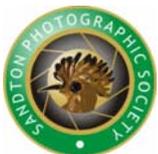
Because of file size considerations, the JPEG file format is recommended for salon entries. The JPEG (Joint Photographic Experts Group) file format retains all colour information in an RGB image but compresses file size by selectively discarding data. A higher level of compression results in lower image quality, and a lower level of compression results in better image quality. In most cases, the maximum quality option (compression setting of 12 in Adobe Photoshop) should produce an image indistinguishable from the original. For salon entries, individual JPEG images should not exceed 500Kb. An appropriate JPEG compression value (preferably not less than a value of 10 in Photoshop) must be selected in the photo editing software to ensure that the image size does not exceed 500Kb.

In the case of honours application in the e-section, which must be submitted on CD-ROM, file size is of less importance. In order to retain maximum image quality an uncompressed file format may be used. For this purpose the Tagged-Image File Format (TIFF) in its uncompressed format is recommended.

4.5 Inclusion of wording and frames/borders

For images intended for individual judging no text or wording will be permissible on such images. Exceptions are title slides of AV series where wording will be acceptable and also in the case of entries into special divisions such as visual art sections where few restrictions apply. In the latter case the only requirement will be that the photographic image as captured by the camera must still comprise the most important part of the final image. Frames or borders are acceptable in all cases and may be included or omitted based on the preferences of the author.

5. Hosting a digital salon

5.1 Introduction

The advantages of hosting and participating in salons based on the digital medium are numerous. Some of the most obvious advantages include significant cost savings, e.g. the high cost of postage to return entries will be reduced or even totally eliminated. This is because no original images that need to be returned to the author are submitted. Electronic catalogues can be compiled and the task of compiling AV's for purposes of salon exhibition will be simplified. Logistical and practical problems regarding the opening of entries and storing the packaging material and slide/print boxes for return to the entrants will also be eliminated. This will result in substantial savings in terms of time and manpower. It is foreseen that this saving in cost and time will enable a larger number of member clubs, specifically the smaller clubs, to host a national salon.

5.2 Format

In view of the well known and established format of the current salon system involving traditional film-based images it is suggested that the same guidelines be applied to the e-photography section. For a national salon a total of six images may thus be entered in each of the stipulated sections as determined by the relevant salon committee.

5.3 Submission of digital images

Images should preferably be submitted on CD-ROM since it is inexpensive, have a large capacity and is small enough to be fitted in a small padded envelope. Where the facilities exist, entries may also be submitted by e-mail. The organizers of the various salons will determine their own requirements regarding this aspect. Salon organizers may also decide themselves whether they will return the submitted CD-ROM or other media to the author, possibly as an additional cost item to the entry fee to those authors that prefer to have their media returned. The arrangement regarding the return of the submitted media must be clearly indicated on the entry form.
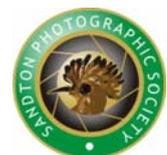
5.4 File naming and preparation for judging

File naming is relevant both to the photographer at the time of submission and by the salon organizers upon receipt of the entry.

The following naming system by the photographer is suggested for images that are being submitted to a digital salon:

The file name must be in 3 groups, each separated by a hyphen. The first group will represent the division entered (e.g. a, b, c, etc.), followed by the numerical number of the picture in that division (e.g. 1, 2, 3 - 6). The second group must include the author's name truncated to a maximum of 16 characters (e.g. johan botha). The third group must include the title truncated to a maximum of 24 characters (e.g. blue heron at dawn). Only figures and letters, and eventually the hyphen () that separates the various groups may be used. The letters must be in lower case.

Format: [Division + numerical number] [author] [title]

Example: a1-johan botha-blue heron at dawn.jpg

It is recommended that the "Photography Salon" software packages developed by Attie van Staden be used for the orderly display and scoring of the images. In order to accommodate this an additional naming parenthesis will have to be added to the existing file name. This addition will simply depict a particular "tray" (e.g. A, B, C…) followed by the "position" in the "tray" (e.g. 01, 02, 03, 04 - 50). These numbers will be allocated by the salon program as the details are being computerized. In the end all the images are simply copied into a directory where the sort option in, for example InfanView, will ensure that the images will be displayed in the same order as on the generated score sheet of the salon program.

Example: C50-a1-johan botha-blue heron at dawn.jpg

In this example the addition of "C50" will determine where the file will be placed. It will follow on "C49" and will be followed by "D01".

5.5 Viewing of images for judging

Salon organisers have the choice of either projecting the digital images with a calibrated digital data projector or displaying them on a calibrated computer monitor. Digital projection is preferred, but clubs that don't have access to a quality data projector yet, may as an interim measure use a calibrated monitor. The specific approach that will be used must be clearly stated on the entry form. When judging from a computer monitor the image may be simultaneously projected for the audience attending the judging.

The software used for displaying the images is also important and must also be stated on the entry form. A highly recommended software package is *IrfanView*, which is freeware and may be downloaded from the internet (http://www.irfanview.com). The advantage of freeware is that every author has free access to it in order for him or her view their prepared images in the particular software application before submitting the images.

5.5.1 Using a computer monitor

If concerns regarding the proper calibration of the data projector exist or a quality data projector is not available a calibrated 19" or 21" computer monitor can be used for judging instead. It is recommended that a quality CRT monitor, rather than a LCD monitor, be used. The monitor should be properly calibrated as described under section 4.3.

The placing of the monitor should be such that all three judges have a clear view of the monitor screen, positioned at a comfortable viewing distance. For a 19" monitor the viewing distance should not be closer than 70cm and not further than 100cm. For a 21" monitor the viewing distance should be not closer than 80cm and not further than 120cm. All three judges
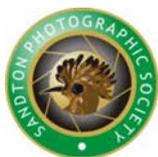
should be positioned in front of the monitor at an angle not exceeding 30 degrees from the central axis of the monitor. Windows should be covered and care should be taken that the ambient light source in the room does not cast any reflection on the computer monitor. Though a 19'' or 21'' computer monitor is capable of resolutions much higher than 1024 x 768 pixels it is recommended that the prescribed resolution of 1024 x 768 pixels for the images be retained for the sake of standardization and also for projection of the digital images during the exhibition.

With simultaneous projection it is mandatory that the computer monitor and judges be positioned in such a way that the projected images are not visible to the judges and also that the monitor screen is not visible to the audience. This must be done to avoid any influence that the (possibly non-calibrated) projected images and comments from the audience may have on the decision of the judges.

5.5.2 Digital projection

Equipment required for projection will be a desktop or notebook computer to which a digital data projector is connected. For purposes of digital projection either a Liquid Crystal Display (LCD), Liquid Crystal on Silica (LCOS) or Digital Light Processing (DLP) projector may be used. A quality, current model XGA projector with a true resolution of 1024 x 768 pixels is recommended over a SVGA projector with a true resolution of 800 x 600 pixels. Furthermore, the data projector should preferably have a brightness rating of at least 2000 ansi lumens with a contrast ratio of at least 300 : 1 for a LCD projector or 800 : 1 for a DLP projector. The projector that will be used must clearly be stated on the entry form.

Calibration of the data projector is essential and the use of a non-calibrated projector for judging entries during a salon is not permissible. It is recommended by PSSA that all projectors used for judging be calibrated with the aid of the Colorvision Spyder 2 Pro (exact procedures and settings are available on request). A monitor/projector test utility from Nokia, in combination with an official set of PSSA test images (available on request) can be used to verify the calibration. The Nokia monitor test utility is available as a free download on dozens of web sites. To find it go to http://www.google.com and type in "Nokia monitor test".The calibrated setting should be saved on the computer and data projector since no further adjustment to the projector will be allowed once judging has started. In all other regards the norms and recommendations regarding the screen and presence of stray light during projection as set out in the PSSA Standards Handbook will apply.

5.6 Code of conduct

All e-photography salons should be conducted with an official declaration by the salon director to the effect that all possible 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. They may also be used in an electronic catalogue, but then in such a way that the images are contained in an executable file format from which individual images in their original file format cannot be extracted. Under no circumstances must submitted images be distributed in their original form as submitted by the photographer. It is the responsibility of the salon director to ensure that all images are deleted and media such as CD-ROM's not returned to the authors be destroyed after completion of the salon. Copies of the AV's that were compiled for exhibition, may be kept for later use by the particular club. It may also be made available to the AV library of PSSA from where other clubs affiliated to PSSA may request a copy for non-commercial exhibition to their members.

Places for Photography In and Around Jozi

Marievale Bird Sanctuary
Rhino and Lion Park
Emmarentia Dam
Zoo Lake
Walter Sisulu Botanical Gardens
Golf courses, e.g. Kyalami
Boeremart, Pretoria
Northern Farm

Please be advised that your visit to these venues is at your own risk.

Interesting Websites

www.usefilm.org : Really nice website where you can post your images.
www.pixmag.co.za : African Photo Journal
www.camera-image.com
www.pbase.com/wlhuber/light_box_light_tent
www.pssa.co.za
www.vividlight.com : On-line photographic magazine
www.CameraTips.com
www.cameraclub.co.za
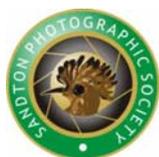
SANDTON PHOTOGRAPHIC SOCIETY CONSTITUTION

1. NAME

   1.1. The name of the society shall be the Sandton Photographic Society.

2. OBJECTIVES OF THE SOCIETY

   2.1. The objects of the Society shall be:

      2.1.1. to promote and stimulate the interest of members and the public generally in photography.

      2.1.2. To arrange lectures, lecture-demonstrations, instruction classes, debates, discussions, competitions, shows, demonstrations, exhibitions and other activities concerned with photography.

3. MEMBERSHIP

   3.1. There shall be the following classes of membership:

      3.1.1. Ordinary members.

      3.1.2. Honorary life members.

   3.2. The Annual General Meeting or a Special General Meeting may, on the recommendation of the Club committee, confer Honorary Life Membership upon any person who has distinguished himself in any form or branch of photography or rendered outstanding service thereto.

   3.3. An applicant for Ordinary Membership shall complete and sign an application for membership in such format as the committee may from time to time prescribe.

   3.4 Such application form together with the prescribed entrance fee and annual subscription shall be delivered or forwarded to the Secretary for submission to the committee at its next meeting.

   3.5. The Society's committee may at its discretion elect any applicant who has complied with the sub-clauses 3.3 and 3.4 hereof to membership of the Society or may refuse to admit such application to membership without giving reason for such refusal.

   3.6. Any applicant for membership who has complied with sub-clauses 3.3 and 3.4 hereof shall have the right to attend meetings and participate in the activities of the Society; provided that in the event of the committee refusing to admit the applicant to membership of the Society such right shall cease forthwith and any fees or subscriptions paid shall be returned to the applicant.

4. ENTRANCE FEES AND SUBSCRIPTIONS

   4.1. Entrance fee to be set by the committee from time to time.
   [Entrance fee to cover cost of badge and starter pack.]

   4.2. Annual subscriptions will be determined by the committee from time to time.

   4.3. All subscriptions shall be paid in advance and shall become due and payable on the first of January of each year.

   4.4. Persons elected to membership on or after the first of July of any year shall pay one half of the annual subscription for the balance of the year.
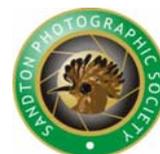
5. SUSPENSION OR TERMINATION OF MEMBERSHIP

    5.1. Any member may resign from the Society on giving one month's written notice to the Secretary. Notwithstanding such notice the member shall remain liable to the Society for any subscription which is due or may become due by him before the expiration of such notice.

    5.2. Any member whose annual subscription is in arrear for more than three months or who is otherwise indebted to the Society shall be given registered notice of default by the Secretary. If such member shall not have paid all moneys due to the Society within one month of the posting of such registered notice, he shall automatically cease to be a member provided that the committee may in its discretion re-instate any member.

    5.3. The committee shall have the right at any time to suspend or expel any member who in the opinion of the committee is guilty of conduct prejudicial to the interests of or reputation of the Society provided that before suspending or expelling any member, the committee shall notify such member of the complaint against him and afford him reasonable opportunity to make such representation to the committee either orally or in writing as he may wish.

6. RIGHTS AND PRIVILEGES

    6.1. All members of all classes shall have the right to attend any meetings of the Society other than committee meetings and to participate in any of the activities of the Society.

7. MANAGEMENT

    7.1. Subject to the constitution, the management of the affairs of the Society shall be vested in the committee.

8. THE COMMITTEE

    8.1. The committee shall consist of a Chairman, Vice-Chairman Secretary, Treasurer and three ordinary members who shall be elected at the Annual General Meeting.

    8.2. Nominations for the committee shall be sent in writing to the Secretary not more than seven days after the February meeting, such nominations to bear the names of the proposer and seconder who must be members of the Society in good standing. Nominees must signify in writing their willingness to stand.

    8.3. Every member of the Club in good standing will be entitled to nominate persons for the positions as outlined in sub-clause 8.1.

    8.4. If insufficient nominations to fill the positions outlined in sub-clause 8.1 are received, then members present at the Annual General Meeting shall be requested to nominate persons for the unfilled positions. Where there is more than one nomination, voting will be by ballot.

    8.5. The committee shall have power to co-opt additional members.
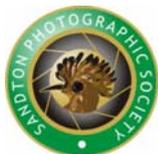
9. COMMITTEE MEETINGS

9.1. The committee shall meet as often as may be necessary, but shall meet at least once in every three months.

9.2. All questions to be decided at any meeting of the committee shall be decided by a majority vote.

9.3. At any meeting of the committee or at any general meeting of members the Chairman shall have a second or casting vote.

9.4. The quorum of any committee meeting shall be four members.

9.5. Any member of the committee who absents himself from three or more consecutive meetings without having obtained leave shall ipso facto cease to be a member of the committee.

10. ANNUAL GENERAL MEETING

10.1. The Annual General Meeting of the SANDTON PHOTOGRAPHIC SOCIETY shall be held during March of each year.

10.2. The business to be done at the Annual General Meeting shall be:

10.2.1. To confirm the minutes of the previous Annual General Meeting.

10.2.2. To present the Chairman's Annual Report.

10.2.3. To present the Treasurer's Report.

10.2.4. To consider the transaction of any other business which, under this Constitution, should be transacted at the Annual General Meeting.

10.2.5. To transact any special business of which due notice has been given in terms of the Constitution.

10.2.6. The election of the committee members.

10.3. The quorum for the Annual General Meeting shall be one-fifth of the Society's total membership. In the absence of a quorum, the Chairman shall adjourn the meeting for at least one week, with notice to all members and the members then present shall form a quorum.

10.4. The agenda for the Annual General Meeting shall be circulated to all members at least three weeks before the date of the meeting.

10.5. Notice of the Annual General Meeting shall be published in the newsletter in the month preceding the Annual General Meeting.

11. SPECIAL GENERAL MEETINGS

11.1. The committee may, when it deems fit, convene a Special General Meeting.

11.2. A Special General Meeting shall be called if the Secretary is requested to do so in writing by not less than 40% of members who are in good standing.

11.3. Notices of the agenda for such meeting shall be dispatched to members not less than fourteen days prior to the date determined for such meeting.

I2. MINUTES OF MEETINGS

12.1. The committee shall cause minutes to be kept of the proceedings of all committee, Annual General and Special Meetings of the Society.

13. INTERPRETATION

13.1. In case of doubt as to the meaning and import of any portion of the Constitution the interpretation of the committee shall be binding upon the members.

14. AMENDMENT OF THE CONSTITUTION

14.1. The Constitution may be amended by the resolution of a majority of not less than two-thirds of members in good standing present in person at a Special General Meeting called for the purpose, or at an Annual General Meeting provided that no such resolution shall be passed unless fourteen days' notice of the intention to consider such Special General or Annual General Meeting be given. The notice shall clearly set forth the nature of the resolution to be considered.

14.2. The accidental omission to send any notice to any member shall not invalidate the meeting.

15. ACCOUNTS

15.1. The Society's financial year shall end on the thirty-first of December each year.

15.2 The Treasurer shall cause true accounts to be kept of the sums of money received and expended by the committee and the matters in respect of which such receipts and expenditure take place, and of the assets and liabilities of the Society and of the financial affairs in general of the Society.

15.3. At each Annual General Meeting, the committee shall lay before the members a statement of the Income and Expenditure and an audited Balance Sheet of the Society made up to the close of the preceding financial year. Every such statement and Balance Sheet shall be accompanied by a report of the committee as to the state and condition of the Society.

15.4. Every such statement and Balance Sheet shall be signed by the Chairman and the Secretary or Treasurer and every such report shall be signed by the Chairman and the Secretary.

15.5. A copy of the report, Balance Sheet and statement of Income and Expenditure shall be tabled at the Annual General Meeting.

16. HONORARY AUDITOR

16.1. The honorary auditor shall be elected at each Annual General Meeting and shall hold office until the next Annual General Meeting when he shall retire, but shall be eligible for re-election.

16.2. To enable the honorary auditor to fulfil his duties he shall have access to the books and records of the Society and shall be furnished with such information relative to the financial affairs of the Society as he may require.

17. DISSOLUTION OF THE SOCIETY

17.1. If upon the winding up or dissolution of the Society, there remains after the satisfaction of all it's debts and liabilities, any property whatsoever, the same shall not be paid or distributed among the members of the Society, but in consultation with the committee, shall be given or transferred to some other Club or Society that have objects similar to the objects of the Sandton Photographic Society.
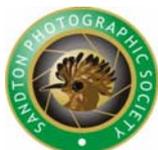
BASIC GLOSSARY

Aperture – Circular hole in the front of the camera lens which controls the amount of light allowed to pass on to the film. The degree of variability is indicated by 'f' numbers.

ASA – Speed rating for photographic materials devised by the American Standards Association.

Bas-relief – Photographic image effect usually produced by printing from a negative and a positive sandwiched together, slightly out of register.

Bit or Binary Digit – The smallest part of information that makes up a digital file. It has only a value of 0 or 1.

Bitmap – The form in which digital images are stored, made up of a matrix of pixels.

Bracketing – When unsure of correct exposure, several exposures are taken changing exposure by 1/2 or 1/3 of a stop each time.

B-setting – Letter used on the shutter setting ring, indicating that the shutter will stay open while its release is depressed.

Byte – The standard unit of digital storage. One byte is made up of 8 bits and can have any value between 0 and 255.

Cable release – Flexible cable used for firing a camera shutter. It is particularly useful for exposures of long duration where touching the camera release, by hand may cause camera-shake and subsequent blur.

CCD or Charge Coupled Device – The device which, placed in a large quantity in a grid format, comprises the sensor of most modern digital cameras.

Changing bag – Opaque fabric bag, which is light-tight and inside which sensitive photographic materials may be safely handled.

Colour mode – The way that an image represents the colours that it contains. Different colour modes include RGB, CMYK and greyscale.

CMYK – A colour mode in which all the colours in an image are made up of a mixture of Cyan, Magenta, Yellow and Black (K).

Compression – The process in which digital files are made smaller to save on storage space or transmission time.

Depth of field – The distance between the nearest point and the farthest point the subject which is perceived as acceptably sharp along a common Image plane. For most subjects it extends 1/3 of the distance in front of and 2/3 behind the point focused on.

DPI – Dots Per Inch, a term used to indicate the resolution of a scanner or printer.

Exposure – In photographic terms this is the product of the intensity of light and the time the light Is allowed to act. In practical terms the aperture controls intensity or amount of light and shutter speed controls the time.

Exposure meter – Instrument for measuring the amount of light falling on, or being reflected by, a subject and usually equipped to

convert this measurement into usable information, such as the shutter speed and aperture size required to take a reasonable photograph.

Extension tubes – Metal tubes used on small format cameras to extend lens-film distance, enabling magnification greater than X.

File format – The way in which a digital image is stored.

Flash synchronisation – Method of synchronising flash light duration with maximum shutter opening.

F numbers – Numbers on the lens barrel indicating the size of the aperture relative to the focal length of the lens. F numbers are calculated by dividing the focal length of the lens by the effective diameter of the aperture, e.g. 55mm lens, effective aperture 5mm = relative aperture F11. All lenses stopped down to the same F number should transmit the same amount of light. Each change of number indicates a doubling or halving of the size of aperture, which the exception of maximum aperture in some cases.

Focusing – System of moving the lens in relation to the image plane so as to obtain the required degree of sharpness of the film.

Focusing screen – Ground glass screen fixed to the camera at an image-forming plane, enabling the image to be viewed and focused.

Gamut – The range of colours or hues that can be printed or displayed by particular devices.

Greyscale – A monochrome image containing 256 tones ranging from white through a range of greys to black.

Guide number – Term used to describe a flash factor, which provides a guide to correct exposure when using flash.

Histogram – A graph that represents the spread of pixels within a digital image.

Infinity – In photographic terms, a distance great enough to be unaffected by finite variations. In practice this relates to most subjects beyond 1000 meters, or in landscape terms the horizon.

JPEG – A file format designed by the Joint Photographic Experts Group that has an in-built lossy compression, enabling a massive reduction in file sizes for digital images.

LCD or Liquid Crystal Display – A type of display screen used in preview screens on the back of digital cameras and in most laptop computers.

Lens – Optical element made of glass or plastic and capable of bending light. Single or multiple elements may be used, the overall effect being to cause convergence of light rays.

Lens hood – An opaque tube, usually metal or rubber, that prevents unwanted light from falling on the lens surface.

Megapixel – One million pixels. Used to describe the resolution of digital camera sensors.

Montage – Composite picture of two or more transparencies sandwiched together.
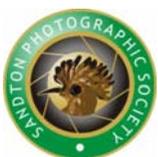
Newton's rings – Rings of coloured light produced when two glass or transparent surfaces are in partial contact. Often observed in transparency glass mounts.

Over-exposure – Expression used to indicate that the light-sensitive material has been excessively exposed. This can be the result of light that is either too bright or has been allowed to act for too long.

Pixel – The smallest image part of a digital photograph, short for picture element.

Polarisation – Light is said to travel in a wave motion along a straight path, vibrating in all directions. Polarisation can be brought about with a polarising filter, which causes light to vibrate in a single plane only reducing its strength. Polarising filters are used over camera lenses and light sources to reduce or remove specula reflection from the surface of objects.

Reflector – Any substance from which light can be reflected. It also describes white or gray cards used to reflect from a main light source into shadow areas.

RGB – A colour mode in which all the colours in the image are made up of a mixture of Red, Green and Blue.

Shutter – Mechanical system used to control the time that light is allowed to act on a sensitive emulsion.

Stop – Aperture of camera or enlarging lens.

Stopping down – reducing the size of the lens aperture and thus the amount of light passing into the camera. It increases the depth of field.

Thumbnail – A low resolution preview version of a larger image file used to check before opening the full version.

TIFF or Tagged Image File Format – A file format that is widely used by imaging professionals. It has a lossless compression system built in.

TTL – abbreviation of through-the-lens metering, a system in which a suitable light-sensitive cell within the camera body measures exposure from image light passing through the lens.

Under-exposure – opposite of over-exposure. Not enough light has reached the light sensitive material.

Variable focus lens – alternative term for zoom lens. It is a lens in which the focal length can be altered without the addition of supplementary attachments.