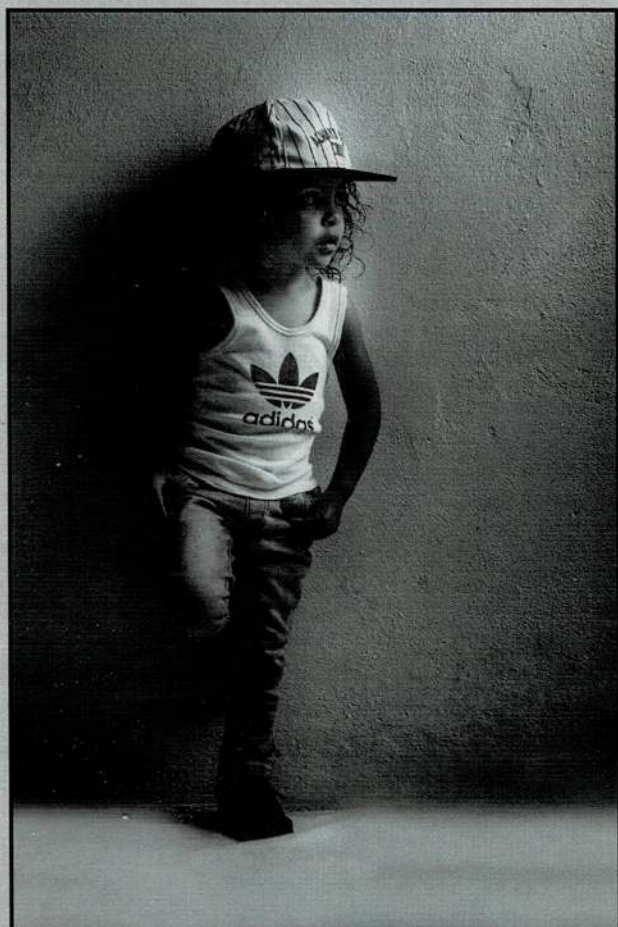




# f - STOP

PHOTOGRAPHIC SOCIETY



## ANNALINE WERTH

Com / Best of Grade &  
Senior & evening  
"I'm so Cute and cool"

# **F-STOP DISCLAIMER**

This is the official monthly in-house magazine of F-Stop Photographic Society of Kempton Park.

**IMPORTANT:** By virtue of submitting any entry, the image author permits F-Stop Photographic Society to reproduce all or part of the entered material free of charge for inclusion in the monthly magazine, local press or F-Stop Website, unless otherwise stated by the author.

All other images are courtesy of Google Images and remain the property of the original Image Author. Credit given to Image Authors where possible. No part of this magazine may be used or reproduced without the written consent of the existing chairman.

**ALL QUERIES MAY BE RAISED WITH THE CLUB CHAIRMAN.**

## **F-STOP COMMITTEE**

### **CHAIRMAN**

Rickus Barnard  
rbarnard@worldonline.co.za  
082 909 6327

### **VICE CHAIRMAN & DIGITAL CO-ORDINATOR**

Arnold Bester  
arnold@bbtronics.co.za  
083 252 6477

### **TREASURER**

Richard Hudson  
richardh@wurth.co.za  
082 419 0727

### **SECRETARY**

Anita Bester  
admin@fstoppphoto.co.za  
083 409 9747

### **SOCRING**

Anthony Malin  
malinanthony@gmail.com  
082 571 2924

### **SPECIAL PROJECTS**

Peter Connan  
pietconnan@gmail.com  
078 456 3980

### **EDITOR**

Annaline Werth  
editor@fstoppphoto.co.za  
info@fstoppphoto.co.za  
083 261 3437

### **PRO**

Email: info@fstoppphoto.co.za

# SUGGESTIONS & ARTICLES

Please let us know what you want to see in your magazine. More articles? More images? More tutorials? More about the members? Please tell us. Send your news to the

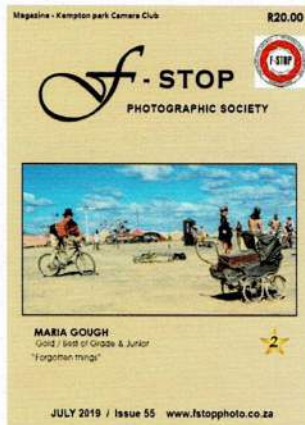
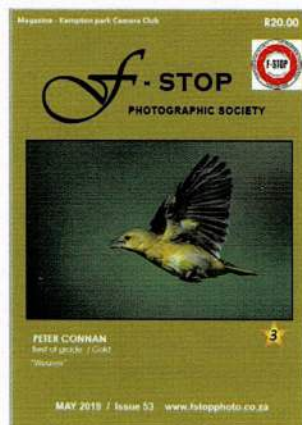
editor: [editor@fstopphoto.co.za](mailto:editor@fstopphoto.co.za) or [ad.werth@mweb.co.za](mailto:ad.werth@mweb.co.za)

The F-Stop Photographic Society Camera Club is proudly affiliated with the PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA

[www.pssa.co.za](http://www.pssa.co.za)



## PREVIOUS ISSUES



## PROMOTIONS

**Peter Connan**

**3 Star to 4 Star (Digital)**

**Anita Bester**

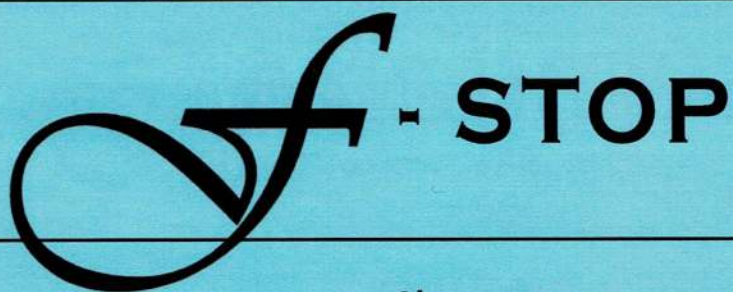
**4 Star to 5 Star (Digital)**

**Congratulations!!**

# CONTENTS

- 02 Committee Members and Disclaimer
- 03 Promotions & previous articles
- 05 About us !!
- 06 General information
- 07 Refreshments & Birthdays
- 08 September Theme page (Technology at work)
- 09 Aperture and F-stop explained for beginners
- 17 Barometer
- 18 July Winning Digital images
- 21 July Winning Print images
- 22 July theme photo by our awesome club members
- 23 July club awards
- 25 Club Judging and Scoring
- 27 Salon Calendars & F-stop calendar





## About us

F-Stop is not just a club for serious Photographers or people with expensive cameras; it is a club which has been specifically de-signed to help beginners to progress with their photography. Our aim is to bring people together to learn, share and have fun with photography.

If you want to take better pictures, attend Workshops and Rallies, enter your pictures and listen to the Judge's comments then we are the Club for you. We meet once a month on the second Wednesday, at the Church hall in Highveld Street, Kempton Park. We use the entrance in Gardenia road at 18:45pm to start 19:00pm.

This magazine is produced with the results, accumulated points and winning pictures from the previous meeting, as well as articles on different aspects of photography. A website is also available providing valuable information on photography. You can visit our website: [www.fstopphoto.co.za](http://www.fstopphoto.co.za)

A Beginner photographer starts off as a 1 star and then progresses to a 5 star working on a point system. Photos may be entered in Digital and/or Prints allowing for 3 photos and a Theme in any of the designated categories, Nature, Pictorial, Altered reality, Photo Journalism and Portrait (explained in the magazine). There is no pressure, you can progress at your own pace, and we are all very relaxed at the club.

We would like to take the opportunity to thank you for showing interest in our club by taking our magazine, for you to browse through and we are looking forward to you possibly joining our club.

Club Chairman

# General club information



## • Club Meetings

Held every second Wednesday of each month

Venue: NH Church Kempton park Noord

99 Highveld road, entrance from Gardenia street

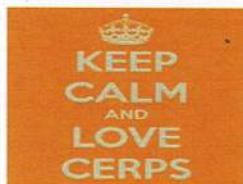
Time: 18:45 for 19:00pm / **Next meeting: 11 September**



## • SET SUBJECTS 2019

**September Theme : Technology at work**

Image dimensions are 1920 x 1080 pixel (the width must be either 1920 pixels or the height must be 1080 pixels or both) sRGB colour space and less than 2MB in file size



## • CERPS

Cerps 2019—Benoni club to be held on 26 October 2019,

Categories: Makro, Nature and Open, 2 photos by each & every photographer per club can be entered



## • SALON Acceptances

Do not forget to send your Salon acceptance results to:

[info@fstoppphoto.co.za](mailto:info@fstoppphoto.co.za)

## • BANKING DETAILS:

CAPITEC BANK      Acc No: 138 45 45 709 Branch: 470010  
Acc Type: Savings      REF: Name & Surname

Email proof of payment to: [admin@fstoppphoto.co.za](mailto:admin@fstoppphoto.co.za)

## • FEES STRUCTURE

Main Member: R400      Additional Member: R290

Pensioners: R160

Scholars: R160



# **Birthdays of the Month**

# **AUGUST**

03 Prim van Zyl

15 Daniel Lotter

19 Peter Connan

20 Corrie Snyman

You know what  
**camera** is?  
A mirror with memory.



—Anonymous

## Refreshments

THANKS TO Carole & Mike

for sponsoring this month's refreshments!



August: Carole & Mike

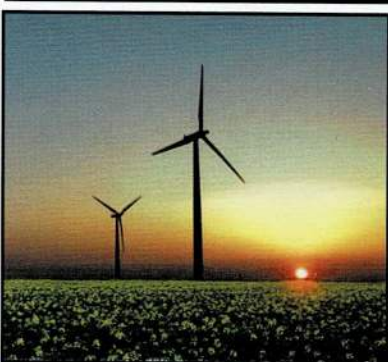
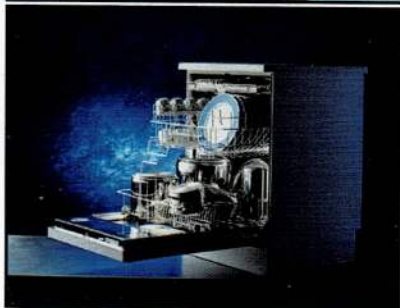
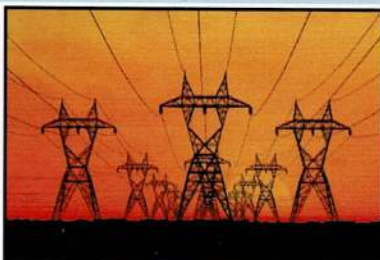
September: Peter C & Dave

October: Kobus & Connie

Tea and Coffee provided by F-Stop. You just provide some snacks for about 25 people and make sure that the kitchen area is cleaned up before leaving.

# SEPTEMBER THEME

## Technology at work



### IMAGES FROM:

[www.itsnicethat.com](http://www.itsnicethat.com)

[www.leakfindsolar.com](http://www.leakfindsolar.com)

[www.localtuktuk.com](http://www.localtuktuk.com)

[www.nycmotorcarqn.com](http://www.nycmotorcarqn.com)

[www.osbp2012-workpress.com](http://www.osbp2012-workpress.com)

[www.patrickschneiderphotography.com](http://www.patrickschneiderphotography.com)

[www.pxhere.com](http://www.pxhere.com)

[www.republikein.com](http://www.republikein.com)

# Aperture and F-Stop Explained for Beginners



Aperture is perhaps the single most important camera setting that every photographer needs to know. Whether you do landscape photography, portrait photography, or anything in between, you have to set your aperture properly in order to capture successful photos. Below, I'll dive some important terminology — aperture, f-stop, and f-number — and talk about how to use them for your own photography.

## 1) What is aperture?

Aperture is basically a hole in your camera's lens that lets light pass through. It's not a particularly complicated topic, but it helps to have a good mental concept of **aperture blades** in the first place. Yes, aperture *blades*. Take a look inside your camera lens. If you shine a light at the proper angle, you'll see something that looks like this:

These blades form a small hole, almost circular in shape — your aperture. They also can open and close, changing the size of the aperture. That is an important concept! Often, you'll hear other photographers talking about *large* versus *small* apertures. They'll tell you to "stop down" (close) or "open up" (widen) the aperture blades for a particular photo. As you would expect, there are differences between photos taken with a large aperture versus photos taken with a small aperture. I'll cover those in a moment. For now, just be sure that you can picture the aperture blades in a lens opening and closing, and you'll be good.

## 2) What does aperture do?

Aperture is one of the two components of exposure (along with shutter speed). That means it affects the *amount of light that reaches your camera sensor*. This should make sense. Aperture is a lot like the pupils in your eyes. It changes how much light you capture.

As you can see, a large aperture captures more light than a smaller one. However, that isn't the only thing that aperture changes. The other most important effect is *depth of field* — the amount of your photo that appears to be sharp from front to back. For example, the two photos below have different depths of field, which I accomplished by using different apertures:



#### DEPTH OF FIELD AT DIFFERENT APERTURES



f/2.8

Shallow depth of field



f/16

Large depth of field

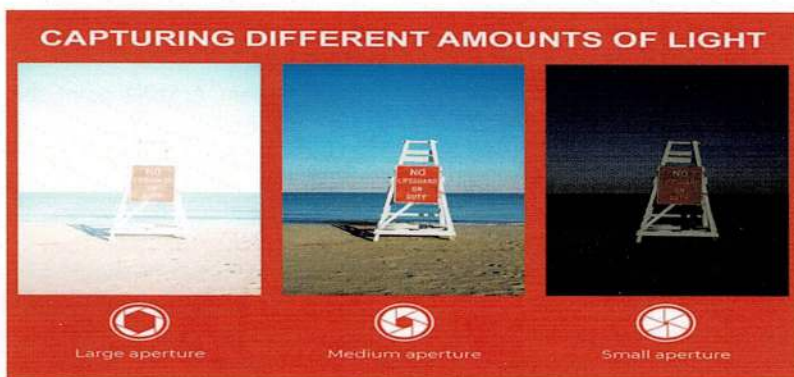
Adjusting your aperture is one of the best tools you have to capture the right images. You can adjust it by entering your camera's aperture-priority mode or manual mode, both of which give you free rein to pick whatever aperture you like. (This is why I only ever shoot in aperture-priority or manual mode!) Before you try it out for yourself, though, there are a few other things you might want to know:

### 3) What is f-stop?

When you change the size of the aperture, f-stop is simply *the number that your camera shows you*. It is also known as an **f-number**. You might have seen this in your camera before. On your camera's LCD screen or viewfinder, the f-stop looks like this: f/1.8, f/3.5, f/5.6, f/8, f/16, and so on. Sometimes, it will simply be shown like this: f1.8, f3.5, f5.6, f8, f16, and so on. (I chose those particular numbers just because they're pretty common f-stops, but they certainly aren't the *only* ones. There are plenty of other f-numbers that you'll be able to set in the field.) Pretty easy. Aperture is labeled in f-numbers. In this case, I'm using an aperture of f/8.

### 4) Why is aperture written as an f-number?

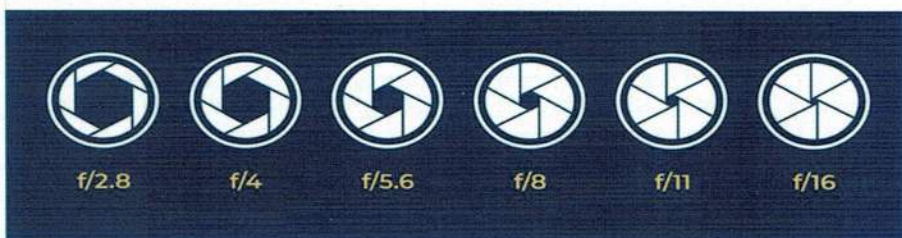
Why is your aperture written like that? What does something like "f/8" even mean? Actually, this is one of the most important parts about aperture: **It's written as a fraction**. You can think of an aperture of f/8 as the fraction one-eighth. An aperture of f/2 is equivalent to one-half. An aperture of f/16 is like one-sixteenth. And so on. Hopefully, you know how fractions work. 1/2 cup of sugar is much more than 1/16 cup of sugar. A 1/4 pound burger is larger than a 1/10 pound slider. *By that same logic*, an aperture of f/2 is much larger than an aperture of f/16. An aperture of f/4 is larger than an aperture of f/10. If you ever read an article online that ignores this simple fact, you'll be very confused. Pop quiz: Which aperture is larger — f/8 or f/22? You already know the answer to this question, because **aperture is a fraction**. Clearly, 1/8 is larger than 1/22. So, f/8 is the larger aperture. If someone tells you to use a **large** aperture, they're recommending an f-stop like f/1.4, f/2, or f/2.8. If someone tells you to use a **small** aperture, they're recommending an f-stop like f/11, f/16, or f/22.



can see, an f-stop like  $f/2.8$  represents a much larger aperture opening than something like  $f/16$ .

### **5) What does the “f” stand for?**

A lot of photographers ask me an interesting question: What does the “f” stand for in f-stop, or in the name of your aperture (like  $f/8$ )? Quite simply, the “f” stands for “focal length.” When you substitute focal length into the fraction, you’re solving for the *diameter of the aperture blades* in your lens. (Or, more accurately, the diameter that the blades appear to be when you look through the front of the lens.) For example, say that you have an 18-50mm lens zoomed to 50mm. If your f-stop is set to  $f/10$ , the diameter of the aperture blades in your lens will look exactly  $50\text{mm}/10 = \text{five millimeters across}$ . This is a cool concept. It also makes it easy to visualize why an aperture of  $f/2$  would be larger than an aperture of  $f/10$ . Physically, at  $f/2$ , your aperture blades are open much wider.



## **6) Which f-stop values can you actually set?**

Unfortunately, you can't just set any f-stop value that you want. At some point, the aperture blades in your lens won't be able to close any smaller, or they won't be able to open any wider. Typically, a lens's largest aperture — wide-open aperture blades — will be something like  $f/1.4$ ,  $f/1.8$ ,  $f/2$ ,  $f/2.8$ ,  $f/3.5$ ,  $f/4$ , or  $f/5.6$ .

A lot of photographers *really* care about the largest aperture (aka "maximum aperture") that their lenses offer. Sometimes, they'll pay hundreds of extra dollars just to buy a lens with a maximum aperture of  $f/2.8$  rather than  $f/4$ , or  $f/1.4$  rather than  $f/1.8$ . Why is a large aperture so important? I'll cover that in the next section. However, since people care so much about maximum aperture, camera manufacturers decided to include that number *in the name of the lens*. For example, one of my favorite lenses is the Nikon 20mm  $f/1.8$ . The largest aperture it offers is  $f/1.8$ .

I took this photo at  $f/1.8$  with the Nikon 20mm  $f/1.8$  lens. The only lighting in this shot is the moon. With a large aperture (and a tripod) you can practically see in the dark. If you have a 50mm  $f/1.4$  lens, the largest aperture you can use is  $f/1.4$ .

If you have an 18-55mm  $f/3.5-5.6$  lens, it works the same way. At 18mm, the largest aperture you can use is  $f/3.5$ . At 55mm, the largest aperture you can use is  $f/5.6$ . In between is a gradual shift from one to the other. Photographers generally don't care as much about the smallest aperture (aka "minimum aperture") that the lens allows, which is why manufacturers don't put that information in the name of the lens. However, if it matters to you, you'll always be able to find this specification on the manufacturer's website. A lens's smallest aperture is typically something like  $f/16$ ,  $f/22$ , or  $f/32$ .

## **7) Letting in the light**

I mentioned earlier that aperture blades are like the pupils in your eyes, and that's a very useful analogy if you're still trying to understand things. When it gets dark outside, the tiny muscles in your iris will cause your pupils to dilate (increase in size). This, of course, lets in more light. It's why we can see things surprisingly well even at night. Aperture is exactly the same!

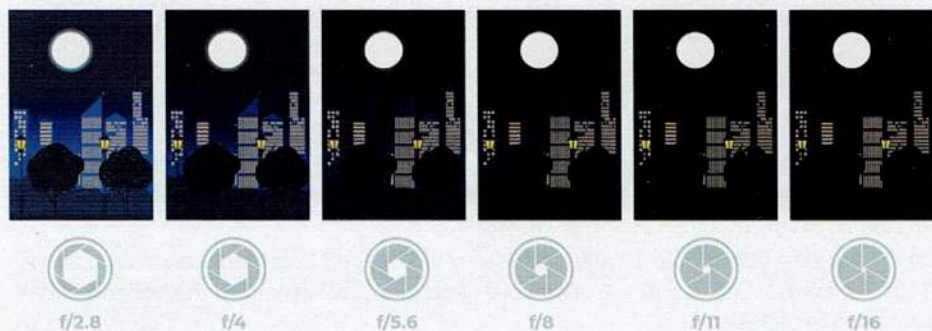
A large aperture opening — something like  $f/2$  — will let a ton of light pass through your camera lens and get captured by your sensor. A small aperture opening — something like  $f/16$  — will block most of the light passing through your lens, resulting in a photo that is much darker. Here's an illustration to represent how aperture size changes exposure:

## HOW APERTURE CHANGES EXPOSURE



Hopefully, you find this diagram helpful. However, there's one problem: It makes it seem like you should always use an aperture of f/5.6! In the real world, that certainly isn't true. Say, for example, that it's very dark outside. In order to take a photo with the proper brightness, you may need to use a large aperture, just like a large pupil in your eye — something like f/2.8:

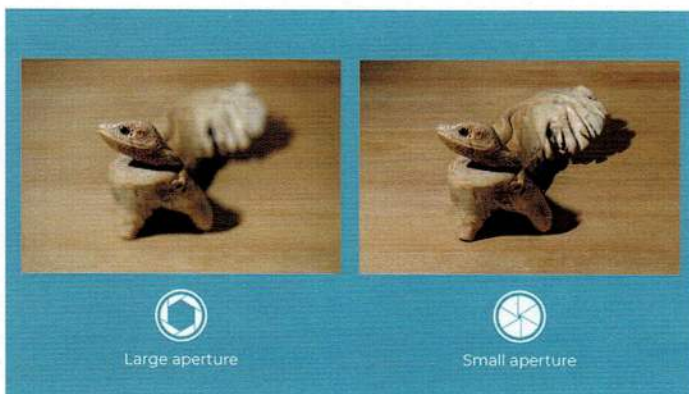
## USING LARGER APERTURES AT NIGHT



Pretty easy. The more you practice setting the right f-stop in the field, the more intuitive it will become. If you're just beginning to learn about aperture, it may help to print the diagrams in this section and use them when you're taking pictures.

## **8) Depth of field**

Along with the amount of light that your aperture allows, it has one other huge effect on your photos: depth of field. I always find that it's easiest to understand depth of field by looking at photos, such as the comparison below. In this case, I used a relatively large aperture of f/4 for the photo on the left, and I used an incredibly small aperture of f/32 for the photo on the right. The differences should be obvious:



This is very interesting! As you can see, in the  $f/4$  photo, only a thin slice of the lizard's head appears sharp. The background of the photo is very blurry. This is known as *depth of field*. You can think of depth of field as a glass window pane that intersects with your subject. *Any part of your photo that intersects with the window glass will be sharp.* The thickness of the glass changes depending upon your aperture. At something like  $f/4$ , the glass is relatively thin. At something like  $f/32$ , the glass is very thick. (Also, depth of field falls off gradually rather than dropping sharply. So, the window glass analogy definitely is a simplification.) This is why portrait photographers love f-stops like  $f/1.4$ ,  $f/2$ , or  $f/2.8$ . They give you a pleasant "shallow focus" effect, where only a thin slice of your subject is sharp (such as your subject's eyes). You can see how that looks here:

The most popular genre of photography is cat photography! If you want a shallow focus effect, set a large aperture like  $f/1.4$ . That's what I used here in order to capture this cat's eyes as sharp as possible, while rendering the background extremely out of focus. (This also works for portraits, or any other subject.)

On the flip side, you should be able to see why landscape photographers prefer using f-stops like  $f/8$ ,  $f/11$ , or  $f/16$ . If you want your entire photo sharp out to the horizon, this is what you should use.

This might not be as exciting as cat photography, but I still like it! You can see how all the ice crystals at the bottom of the frame are completely sharp, and so are the mountains in the distance. That's only possible because I used a small aperture of  $f/16$ .

## **9) What is the aperture scale?**

Here's the aperture scale. Each step down lets in **half** as much light:

f/1.4 (very large opening of your aperture blades, lets in a lot of light)

f/2.0 (lets in half as much light as f/1.4)

f/2.8 (lets in half as much light as f/2.0)

f/4.0 (etc.)

f/5.6

f/8.0

f/11.0

f/16.0

f/22.0

f/32.0 (very small aperture, lets in almost no light)

(These are the main aperture "stops," but most cameras and lenses today let you set some values in between, such as f/1.8 or f/3.5.)

| f/1.4                          | f/2.0               | f/2.8               | f/4.0                          | f/5.6                                         | f/8.0                           | f/11.0               | f/16.0               | f/22.0                                                        |
|--------------------------------|---------------------|---------------------|--------------------------------|-----------------------------------------------|---------------------------------|----------------------|----------------------|---------------------------------------------------------------|
| Very large aperture            | Large aperture      | Large aperture      | Moderate aperture              | Moderate aperture                             | Moderate aperture               | Small aperture       | Small aperture       | Very small aperture                                           |
| Lets in a huge amount of light | Half as much light  | Half as much light  | Half as much light             | Half as much light (a very "medium" aperture) | Half as much light              | Half as much light   | Half as much light   | Half as much light (by which point your photos are very dark) |
| Very thin depth of field       | Thin depth of field | Thin depth of field | Moderately thin depth of field | Moderate depth of field                       | Moderately large depth of field | Large depth of field | Large depth of field | Very large depth of field                                     |

<https://photographylife.com/landscapes/aperture-and-f-stop-explained-for-beginners>

Usually, the sharpest f-stop on a lens will occur somewhere in the middle of this range —  $f/4$ ,  $f/5.6$ , or  $f/8$ . However, sharpness isn't as important as things like depth of field, so don't be afraid to set other values when you need them. There's a reason why your lens has so many possible aperture settings.

## **10) Other effects of aperture**

I wrote another article that dives into every single effect of aperture in your photos. It includes things like diffraction, sunstars, lens aberrations, and so on. However, as important as all that is, it's not what you *really* need to know — especially at first. Instead, just know that the two biggest reasons to adjust your aperture are to change brightness (exposure) and depth of field. Learn those first. They have the most obvious impact on your images, and you can always read about the more minor effects later.

## **11) Conclusion**

Hopefully, you now have a good sense of aperture and the ways it affects your photos. To recap: Aperture is a hole in your lens that lets light pass through. F-stops (aka f-numbers) are the numbers that you'll actually see on your camera or lens as you adjust the size of your aperture. A "small" aperture simply means that the aperture blades in your lens are closed quite a bit. A "large" aperture means that the blades have a very wide opening. Since *f-stops are fractions*, an aperture of  $f/2$  is much larger than an aperture of  $f/16$ . Your lens has a maximum and minimum aperture that you can set. For something like the Nikon 50mm  $f/1.8G$  lens, the maximum aperture is  $f/1.8$ , and the minimum aperture is  $f/16$ . You can't set anything beyond that range. Just like the pupil in your eye, a large aperture lets in a lot of light. If it's dark out, and you don't have a tripod, you'll want to use a large aperture (something like  $f/1.8$  or  $f/3.5$ ). Aperture also affects the *depth of field* in a photo — how much of the image appears to be in focus. Large apertures like  $f/1.8$  have a very thin depth of field, which is why portrait photographers like them so much. Landscape photographers prefer using smaller apertures, like  $f/8$ ,  $f/11$ , or  $f/16$ , to capture both the foreground and background of a scene as sharp as possible at the same time. There are other effects of aperture, too, but exposure and depth of field are generally the most important. That's it! If you understand these seven bullet points, you've got the basics of aperture.

Of course, putting everything into practice is another matter. Even if this entire article makes sense for now, you'll still need to take hundreds of photos in the field — or, more likely, thousands — before aperture becomes completely intuitive. Luckily, you have the building blocks. Aperture and f-stop aren't complicated topics, but they can seem a bit counterintuitive for photographers who are just starting out. Hopefully, this article clarified some of the confusion, and you now have a better understanding of the fundamentals of aperture.

# 2019 BAROMETER DIGITAL & PRINT

| E-Photo Barometer  | Total Score | Rank |
|--------------------|-------------|------|
| Arnold Bester      | 97          | 1    |
| Danny Lotter       | 95          | 2    |
| Anita Bester       | 85          | 3    |
| Annaline Werth     | 82          | 4    |
| Ron Cox            | 82          | 5    |
| Rickus Barnard     | 80          | 6    |
| Daniel Lotter      | 80          | 7    |
| Dawid Hollenbach   | 74          | 8    |
| Mike Spinks        | 72          | 9    |
| J Smith            | 71          | 10   |
| Marthinus Odendaal | 69          | 11   |
| Sarina Odendaal    | 69          | 12   |
| Anthony Malin      | 67          | 13   |
| Dave Roberts       | 66          | 14   |
| Wilma Keuler       | 64          | 15   |
| Maria Gough        | 59          | 16   |
| Peter Connan       | 54          | 17   |
| Danie Bester       | 50          | 18   |
| Peter Macnamara    | 40          | 19   |
| Richard Hudson     | 35          | 20   |
| Mike Huggins       | 33          | 21   |
| Monica Koekemoer   | 33          | 22   |
| Maryna Vermeulen   | 31          | 23   |
| Lizette Lombard    | 19          | 24   |
| Rinda Smuts        | 18          | 25   |
| Martin Bester      | 14          | 26   |
| Kobus V D Berg     | 12          | 27   |
| Nico Strydom       | 9           | 28   |
| Esaias De Bruyn    | 4           | 29   |

| Prints Barometer   | Total | Rank |
|--------------------|-------|------|
| Marthinus Odendaal | 76    | 1    |
| Sarina Odendaal    | 76    | 2    |
| Annaline Werth     | 49    | 3    |
| Kobus V D Berg     | 34    | 4    |
| Esaias De Bruyn    | 21    | 5    |
| Monica Koekemoer   | 11    | 6    |
| Danie Bester       | 6     | 7    |



Images: Nico Strydom

# Winning digital images

**MIKE HUGGINS** Best of Grade / Gold "People are Pigs"



**DANIEL LOTTER** Best of Grade & Junior / Com "Bug for Lunch"

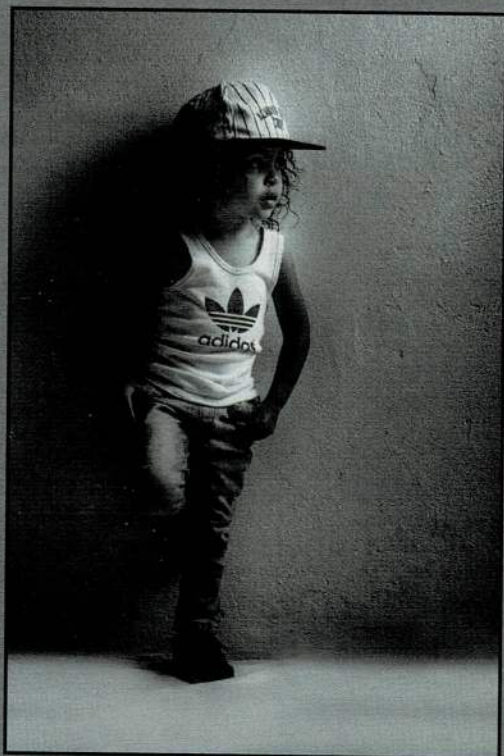


# Winning digital images



**PETER CONNAN**

Best of Grade / Gold  
"White Belly"



**ANNALINE WERTH**

Best of Grade & Senior  
& Evening / Com

"I'm so Cute and cool"

# Winning Digital images

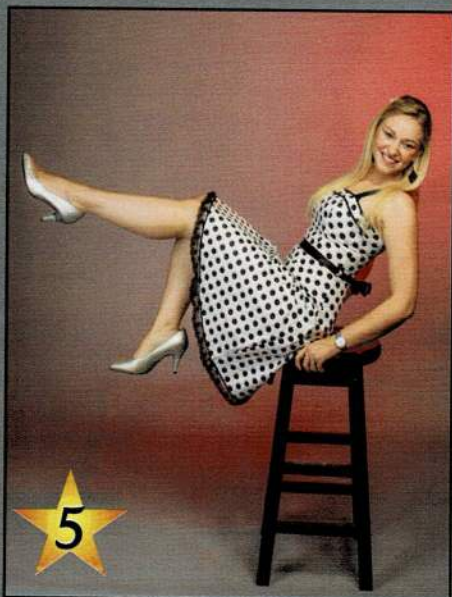
**ARNOLD BESTER** Best of Grade / Com "Stink bug stare"



**ARNOLD BESTER**  
Best of Theme / Gold  
"Pinup Sailor girl"



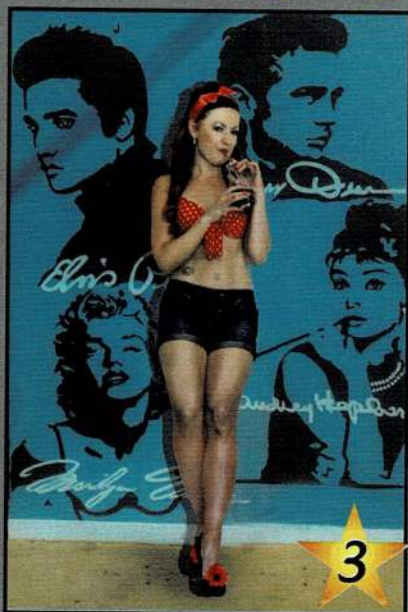
# Winning Print images



5

**SARINA ODENDAAL**

Best of Theme & Senior / Gold  
"Alisa"



3

**MONICA KOEKEMOER**

Best of Grade & Junior / Gold  
"Naughty"



5

**SARINA ODENDAAL**

Best of Grade / Gold "Mother and child reunion"

# Pinup theme photos July



# July club awards

## 1 STAR E-PHOTO

|              |                 |      |               |
|--------------|-----------------|------|---------------|
| Mike Huggins | People Are Pigs | Gold | Best of Grade |
|              | Hello Grandpa   | Gold |               |

## 2 STAR E-PHOTO

|               |                    |      |                             |
|---------------|--------------------|------|-----------------------------|
| Daniel Lotter | Bug For Lunch      | COM  | Best of Grade - Best Junior |
|               | Ready For Lift-Off | Gold |                             |
| Danny Lotter  | Juvenile Malachite | Gold |                             |
|               | Kruger Roller      | Gold |                             |
|               | Small Snack        | Gold |                             |

## 3 STAR E-PHOTO

|               |                    |      |               |
|---------------|--------------------|------|---------------|
| Anthony Malin | Sealed With A Kiss | Gold |               |
|               | Marisha            | Gold |               |
|               | Terry Lee          | Gold |               |
| Peter Connan  | Neddicky           | Gold |               |
|               | White Belly        | Gold | Best of Grade |
|               | Nose Art           | Gold |               |
| Wilma Keuler  | Peek-A-Boo         | Gold |               |
| Dave Roberts  | Vintage Pinups     | Gold |               |
| Maria Gough   | In The Distance    | Gold |               |
|               | Beautiful Grunge   | Gold |               |

## 4 STAR E-PHOTO

|                  |                                    |      |                                               |
|------------------|------------------------------------|------|-----------------------------------------------|
| Anita Bester     | 2 Bodies One Mind                  | Gold |                                               |
|                  | Lets Twist Again                   | Gold |                                               |
|                  | The Weekend B4 They Were Relocated | Gold |                                               |
| Annaline Werth   | Seascape                           | Gold |                                               |
|                  | Im So Cute And Cool                | COM  | Best of Grade - Best Senior<br>- Best Evening |
|                  | Terry                              | Gold |                                               |
| Dawid Hollenbach | Fading Warrior                     | Gold |                                               |
|                  | Sparkles ---- Take 2               | Gold |                                               |
| Monica Koekemoer | Rietvlei Sunset                    | Gold |                                               |
|                  | Sitting In The Sun                 | Gold |                                               |
|                  | Sunsets                            | Gold |                                               |
|                  | Pin Up                             | Gold |                                               |

**5 STAR E-PHOTO**

|                    |                     |      |               |
|--------------------|---------------------|------|---------------|
| Arnold Bester      | Good Morning        | Gold |               |
|                    | Stink Bug Stare     | COM  | Best of Grade |
|                    | Alien Plant         | Gold |               |
|                    | Pinup Sailor Girl   | Gold | Best of Theme |
| Marthinus Odendaal | Mr Bearded Dragon   | Gold |               |
|                    | Firemen In Training | Gold |               |
|                    | Amoryn In Rooi      | Gold |               |
| Peter Macnamara    | Evening Solitude    | Gold |               |
|                    | Smoke Trail         | Gold |               |
|                    | Training            | Gold |               |
| Ron Cox            | 100%2               | Gold |               |
|                    | Dustbuster          | COM  |               |
|                    | No Fear             | Gold |               |
| Sarina Odendaal    | Little Brown Bird   | Gold |               |
|                    | Twee Susters        | Gold |               |
|                    | My Geel Rökkie      | Gold |               |
| Nico Strydom       | Bee                 | Gold |               |
|                    | Babushka            | Gold |               |
|                    | The Veil            | Gold |               |

**5 STAR HON E-PHOTO**

|                |                           |      |  |
|----------------|---------------------------|------|--|
| Rickus Barnard | Beggar Feed The Beggar    | Gold |  |
|                | Vintage Ford Pickup Pinup | Gold |  |

**3 STAR PRINTS**

|                  |             |      |                             |
|------------------|-------------|------|-----------------------------|
| Monica Koekemoer | Moon Rising | Gold |                             |
|                  | Naughty     | Gold | Best of Grade - Best Junior |

**5 STAR PRINTS**

|                 |                          |      |                             |
|-----------------|--------------------------|------|-----------------------------|
| Sarina Odendaal | Happy Couple             | Gold |                             |
|                 | Mother And Child Reunion | Gold | Best of Grade               |
|                 | Wilde Beeste             | Gold |                             |
|                 | Aitsa                    | Gold | Best of Theme - Best Senior |

**5 STAR HON PRINTS**

|                    |               |      |  |
|--------------------|---------------|------|--|
| Marthinus Odendaal | Infurno       | Gold |  |
|                    | Fleur Smit    | Gold |  |
|                    | Eves Downfall | Gold |  |

## IMAGE CATEGORIES

**ALTERED REALITY (AR):** Computer generated images. Manipulated images. Must stimulate the viewer's mind through creative use of line, form and colour. **PHOTOJOURNALISM (PJ):** Storytelling pictures. Documentary Pictures. Human Interest. No manipulation allowed that alters the truth. Journalistic value of picture weigh more than pictorial quality. **NATURE (NA):** Wildlife, botanicals, birds, landscapes. No human elements, manipulation, tamed animals, farm or zoo animals, hybrid plants or flowers are allowed. **PORTRAIT (PO):** Head and shoulders or full figure of person(s) / animal(s). Studio. **PICTORIAL (PI):** Open category. Images that aren't defined in any other category. **THEME (TH):** Subject selected by committee every month. Image creativity is at the discretion of the author but must have relevance to the theme. Manipulation allowed.

## STAR CRITERIA

**1 STAR:** Correct exposure, in focus, element of composition, picture clean & well presented. **2 STAR:** Correct exposure, in focus, element of composition, picture clean and well presented, some impact and some knowledge of when to crop. **3 STAR:** Correct exposure, in focus, element of composition, picture clean and well presented, impact (now a strong requirement), knowledge of when and how to crop when needed. **4 STAR:** Should show a full grasp of all the above principles. Should show work of entry level National Salon Standard. **5 STAR (& HIGHER):** National Salon Standard Entry Level, International Salon Standard.

## PROMOTIONAL REQUIREMENTS

AS YOU MOVE FROM GRADE TO GRADE POINTS DO NOT CARRY FORWARD, BUT SALON ACCEPTANCES DO.

**1-2 STAR:** 30 Points / 08 Golds / COMS

**2-3 STAR:** 60 Points / 15 Golds / COMS

**3-4 STAR:** 80 Points / 20 Golds / COMS with 5 Salon Acceptances

**3-4 STAR:** 160 Points / 40 Golds / COMS with no Salon Acceptances

**4-5 STAR:** 120 Points / 30 Golds / COMS with 25 Salon Acceptances

**4-5 STAR:** 240 Points / 60 Golds / COMS with no Salon Acceptances

**5-5 STAR (Honours):** 100 Golds / COMS with 50 Salon Acceptances

## ***JUDGING & SCORING***

**BRONZE (1 POINT):** Fair Photo

**SILVER (2 POINTS):** Average Photo

**GOLD (3 POINTS):** Good Photo, conforming to all the criteria

**COM (5 POINTS):** Excellent Photo, exceeding all the criteria.

**BEST OF GRADE:** (1 Extra Point)

**NATIONAL SALON ACCEPTANCE:** 2 Points

**NATIONAL SALON COM:** 2 Points

**NATIONAL SALON MEDAL:** 3 Points

**INTERNATIONAL SALON ACCEPTANCE:** 2 Points

**INTERNATIONAL SALON COM:** 3 Points

**INTERNATIONAL SALON COM:** 4 Points

## ***IMAGE NAMING***

STAR GRADE\_CATEGORY\_TITLE\_NAME AND SURNAME.JPG

EXAMPLE: 1\_NA\_Eyes on you\_Arnold Bester.JPG

## ***PRINT SIZING***

The minimum acceptable size for printed images is 15 x 20 cm ('Jumbo'), however the ideal size for club judging is A4 or 10" x 15". (Slightly smaller than A3). Mounting of prints is optional. It is advisable to use neutral colours when mounting prints as to not detract from the image itself.

## ***DIGITAL SIZING***

**MAXIMUM FILE SIZE:** 2MB SRGB Colour Space

**LANDSCAPE:** Maximum 1920 Pixels on Horizontal Axis

**PORTRAIT:** Maximum 1080 Pixels on Vertical Axis



**Photographic  
Society of South Africa**

## SALON CALENDAR

|            |                                                        |
|------------|--------------------------------------------------------|
| 03.08.2019 | On the Rocks camera club PDI salon                     |
| 10.08.2019 | PSSA National AV Salon                                 |
| 17.08.2019 | Vereeniging Photo Soc PDI Salon                        |
| 31.08.2019 | Krugersdorp PDI Salon                                  |
| 14.09.2019 | Rusternburg PDI Salon                                  |
| 28.09.2019 | 7Th Swartland PDI & prints salon                       |
| 12.10.2019 | SAVAS PDS salon                                        |
| 16.10.2019 | 4th International circuit camera obscura 2019 edenvale |
| 21.10.2019 | Cross Continental circuit 2019 PDS salon               |
| 26.10.2019 | Vanderbijlpark PDI & prints Salon                      |

For more information visit: [www.pssa.co.za](http://www.pssa.co.za)



**Photographic  
Society of South Africa**

## F-STOP CALENDAR

### MEETING DATES

**AUGUST: 14 th**  
**SEPTEMBER: 11th**  
**OCTOBER: 09 th**  
**NOVEMBER: 13th**

### MONTHLY THEMES

**AUGUST: MACRO**  
**SEPTEMBER : TECHNOLOGY AT WORK**  
**OCTOBER: FROM THE TOP**

# Camera@nd



Shop L48/49 Sandton City (011) 884 8036

sales@cameralandsandton.co.za www.cameralandsandton.co.za

# Camera@nd



E-mail: admin@fotofanatics.biz

Tel: 011 972 7388