



JUNE ' 2016

Issue 18

www.fstopphoto.co.za

- STOP

PHOTOGRAPHIC SOCIETY



ESAIAS de BRUYN

Best of Grade

"Seeds to Go"





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IMAGE FROM: IGI BADENHORST

EDITOR'S NOTE

Next month we have the theme about Mirror Reflections, we have a article about using rain puddles to create unique reflections photos.

Happy FATHERS day too all the Dad's on the 19 June!!

Go see our F-stop face book page, please join our page: <https://www.facebook.com/Fstopphotographic/>

Enjoy this month's magazine!

Annaline Werth

editor@fstophphoto.co.za

Greetings!

MIRROR

Reflections

July month theme



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Using Rain Puddles to Create Unique Reflection Photos

Post By: **Nick Fancher**

<http://digital->



Implementing water into a shoot ratchets up the drama in the images but also the difficulty in the execution. I equate the learning curve of lighting water to learning how to light metal objects and other reflective surfaces. It's not a quick learn, so be patient with yourself. Rain puddles are awesome. I bet you never thought to run out after it rained to hunt for decent puddles. But as you can see in the image below, that's exactly what I was working with. Since the product I was shooting was a cologne bottle, which is rather small, the puddle didn't need to be very wide or long. If I was shooting something larger, like a person, I would need a much larger puddle to pull off this technique of making reflection photos.

The setup: I was working with a rain puddle in a parking lot, on a patch of blacktop. I added a grid to my flash to keep light from spilling onto the foreground.



The first thing I was looking for was a puddle on a patch of blacktop, or dark asphalt. Typical asphalt or concrete is much lighter in colour, and you need something darker to really make this work. The next thing to keep in mind is the height of the flash. Notice I placed it on the same level as the product – on the ground. If I were to light it from a higher angle instead, the light would illuminate too much of the ground around the product, resulting in a less than dramatic image. I also added a honeycomb grid to the flash to further contain the light spill



Since the day I photographed this was particularly drab and dark, I had no problem dialing down the ambient with a moderate exposure. With a flash output of $\frac{1}{4}$ power I had all but eliminated the ambient light, leaving me with an exposure of $\frac{1}{60}$ at $f/7.1$. On a brighter day, I'd likely need a neutral density filter to get rid of the extra ambient light.

Though the ambient has been lowered to an almost night-time quality, there are still some reflections of the sky and trees visible in the puddle. The lower shutter speed allowed these tones and shapes to remain. Though the puddle was not especially wide or deep, it sufficed in allowing me to achieve the glassy surface that I was going for, see picture on below.

The final shot: This rain puddle, shot on a drab, gray, day has been transformed into a dramatic, glassy surface.

If the sky had been clear, rather than dark gray, the surface of the puddle would have been a nice, vibrant blue, as seen below. In this shot you can see that while the blue tone is nice, the illuminated foreground is pretty distracting, not to mention the dozens of small rocks. This was because the light was elevated, lighting the concrete in front of the shoes as well, which is why it's important to lower your lights, so that they're parallel to the ground.



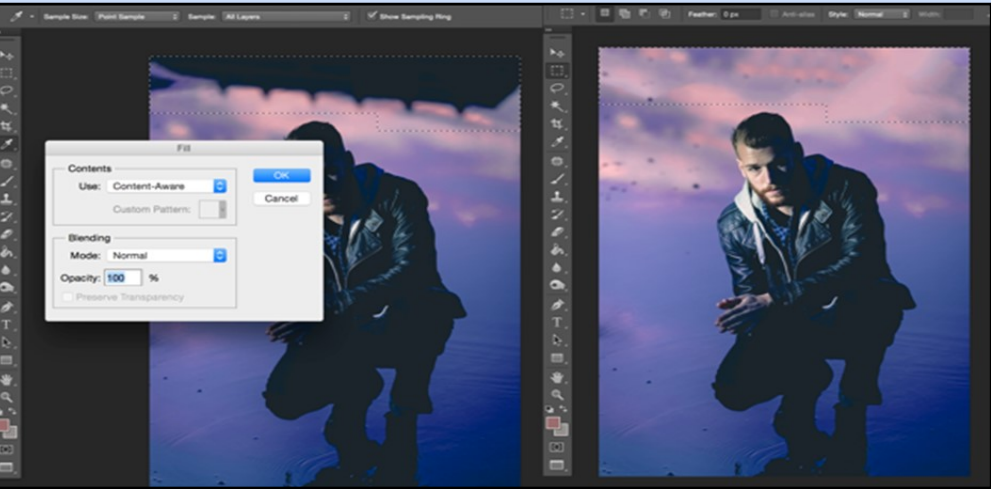
When the sky is clear, the surface of the puddle changes to a lovely blue colour. However, be sure not to light from above, because as seen in this image, the illuminated concrete makes for a distracting foreground.

The setup: A puddle, this time a large one, is the setting for this portrait. The shoot took place right after the sun dropped below the skyline.



In this next image I was using a rather wide puddle, which was large enough to allow me to isolate my subject, Max. Once again, to minimize light spill, I set my light at the same level as the subject, rather than above, as well as used a grid. The puddle reads really well, though the reflection shows a bit of the building in the background. After I finished colour grading the image in Light room, I opened up the file in Photoshop to remove the building.

To do this, select the trouble area and simply hit the delete key. As long as you are using Adobe Photoshop CS6 or CC, you'll see the option to use Content Aware Fill (see below). It will typically do a decent job at filling in the selection, but minor cleanup is often needed. I used the Spot Healing Brush tool to clean up any remaining trouble areas.



I quickly removed the building reflection by using the Content Aware Fill option in Photoshop CC

The final shot: After removing the building reflection, the water surface looked seamless



Two photographers are travelling through a third world country and pass by a beggar on the street. One of the photographers asks the other one:

"What did you give him?"

The other photographer replies:



Refreshments

THANKS TO JACO & SCHARNE
for sponsoring this month's refreshments!

JULY: Mike & Carole

AUGUST: Esaias & Monica

SEPTEMBER: Rickus & Johan

OCTOBER: Connie & Kobus

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.



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SUPPORT STEVE

AT GLEN ACRES

MAY 2016

Sexy Legs—Monica Swanepoel



My Mommy—Annaline Werth



What you Looking at—Wilma Keuler



Evening Glow— Ron Cox



I see you — Carole Spinks

Random Golds

Bushveld Silhouette — Arnold Bester



Diffrent — Anita Bester



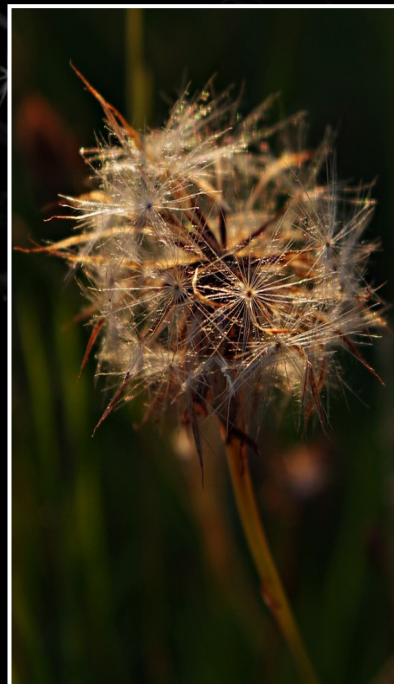
Rough & Tumble— Prim van Zyl





KOBUS VD BERG

Best of Grade
"The Boxer"



ESAIAS de BRUYN

Best of Grade
"Seeds to Go"



WILMA KEULER

Best of Grade
"Water Lilies"



MIKE SPINKS

"Black shouldered kite"
COM



WINNING DIGITAL IMAGES



RICHARD HUDSON

Best of Grade /Best Senior
Best of evening
"Blowing in the Wind"

4



5

RICKUS BARNARD
Best of Grade
"Colour Glass Factory"



IGI BADENHORST

COM
"Spotter"

4

5

RICKUS BARNARD

Best of Theme
"Into the Distance"



WINNING DIGITAL IMAGES



KOBUS VD BERG

"Morning Sun" - Best of Grade



ANITA BESTER

Best of Grade
"Bobbejaanskraans"



WINNING PRINT IMAGES



SARINA ODENDAAL

"Break away" - Best of Grade



MARTHINUS ODENDAAL

"Burning" Best of Theme



WINNING PRINT IMAGES

8 Tips to Avoid Crowds at Popular Landscape Locations

A Post By: [Christian Hoiberg](#)

<http://digital-photography-school.com>

Photographing popular tourist destinations can at times be a great challenge. Hundreds of people are walking within your frame, and regardless of the direction you're facing it's nearly impossible to capture an image without people in it.



I often visit beautiful landscapes, many of which are popular among tourists, even though I prefer to shoot more unique locations, and enjoy photographing in quite areas where it's nothing but nature and me. So when I visit extremely crowded landscapes, I get slightly stressed. But these touristic places are popular for a reason.

When I visited the famous Svartifoss, Iceland a few weeks back, I left without taking more than a couple snapshots, most with my phone. Even though the roughly 40 minute long hike is considered challenging by some, I was amazed to see the amount of people gathered around the waterfall, not to mention the bunch of tripods placed all over. It seemed to be impossible to take the classic image with the river leading up towards the falls, as a group of tourists had occupied the entire place.

1 – Choose the Hour Wisely

If you're into landscape photography you may already know that the best time to photograph is during the Golden Hour. This is the time of the day where the sun's position in the sky is at the lowest, which creates a soft light ideal for photography.



2 – Wake Up Early

Since many tourists aren't dedicated photographers, most of them won't be awake and out in nature for sunrise. Normally they prefer spending a couple extra hours in bed and having breakfast at the hotel.



This is a great advantage for us who wish to capture the beautiful landscapes in optimal light. It's rare that you meet large crowds this early in the morning, but you may meet a fellow photographer or two. Usually most photographers, and non-photographers, that are up for sunrise try not to get in each other's way.

About one or two hours after sunrise, depending on what time of the year it is, the first busses filled with tourists begin to arrive. This gives you a lot of time to enjoy these places, and take the images that will be difficult to capture when it gets annoyingly crowded

3 – Enjoy the Sunset

It's no secret that it's more normal to be awake for sunset than for than sunrise. Accordingly the crowd will be a larger during this hour, and if you're photographing close to a large town it might even be very crowded. Since I'm a landscape photographer and this article is mainly focused on avoiding crowds at popular landscape destinations, I won't get into cityscapes, etc.

What you will see when you are photographing landscapes during sunset is that most people present are fellow photographers. Most normal tourists tend to head back towards the town or hotel, for dinner or other activities.



4 – Photograph the Night Sky

If you haven't photographed landscapes at night yet, I strongly recommend you try it. Be aware though, as it is highly addictive!

Images captured during the night can often be quite different than what you normally see from these touristic locations, since the majority of people prefer to sleep at this time. I would say the lack of sleep is part of a landscape photographer's life (for both beginners and professionals).



Another benefit of photographing at night is that you might witness certain astrological events, such as meteorite showers, or the northern lights in the northern hemisphere. Be sure to bring something warm to drink as it may get chilly throughout the night.

5 – Choose the Month Strategically

I know that getting vacation days outside the normal holidays might not be possible for everyone, and some locations are definitely best to visit during certain times of the year. But, visiting during low-season is the best method to avoid the crowds.

If you want to photograph events such as the Tulip Festival in the PSNW (Washington/Oregon), or the Cherry Blossom in Japan, you have to visit during a specific time of the year, and most likely it's going to be crowded with both photographers and tourists. While the tips above still will be beneficial, you will most likely not be at these places alone.

However, if you're not photographing a specific event, visiting during low season can be a great choice. Not only will you avoid the biggest crowds, you may also be rewarded with some unique scenery and weather.





I've visited Iceland during low season a couple times, and the results have been great. Yes, it has been challenging with the harsh weather but when the light is good, it's GOOD!

6 – When the Crowds Won't Leave

But what if you're not able to go during low season, sunrise, or sunset? What if there is still a large crowd even during these times? Should you just give up and head back home? Of course not! There's always a solution, so don't worry.

7 – Use a Neutral Density Filter

While I won't get too into the technical aspects of Neutral Density Filters, they allow you to use a longer shutter speed. By placing the dark piece of glass in front of your lens, you need a longer shutter speed to get the correct amount of light to reach the camera sensor. Just be sure to bring a tripod, I doubt you will be able to hold your camera completely still for several seconds or minutes.

Why it's Beneficial to use an ND Filter at Crowded Locations

When you are using a long shutter speed, all motion within the frame will become blurred. The longer your shutter speed is, the less visible people will be. In fact, if you set the shutter speed to a couple minutes, you may even completely remove all people from your image.

<http://digital-photography-school.com>



8 – Stack Multiple Images

Stacking multiple images is another method to remove crowds from your pictures. This is a little more advanced than using an ND Filter, and requires that you have an image editing software such as Adobe Photoshop. Let's do this step by step:

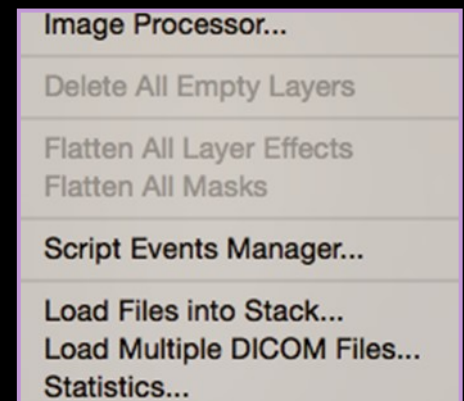
1. Take a set of images from the exact same position. Ideally you should use a tripod so that the frame is the same on each image. Try to take 20-25 images with an interval of roughly 20 seconds. Having this interval will allow people to move a little between each shot.
2. Import the images to your computer.
3. Open Photoshop
4. Click File > Scripts > Statistics
5. Choose Median as your Stack Mode in the box that appears, and check the box for "Attempt to Automatically Align Source Images".
6. Go to YouTube and watch funny videos until Photoshop is done processing...
7. When the image is done, zoom in to 100% and look for any spots where the script wasn't able to do a perfect job. If you find such spots select the Spot Removal Tool and carefully heal these places.

This is a great technique to remove people from your images. My experience is that the script works well on 99% of images, and even on the remaining 1% it does a decent job.

Final Words

I think most of us have experienced being frustrated due to the large crowds more than once. Personally I think it's important to remain respectful to both fellow photographers and other tourists when we are at these popular places. Sometimes all you need is a little patience.

On another note, the best way to avoid the crowds is to go somewhere less known. I know it's scary for many to go explore new locations, as you already know how beautiful the popular spots are, but the best images are often taken at less known locations.



F-STOP CALENDAR

MEETING DATES

JUNE: 08th

JULY: 13th

AUGUST: 10th

SEPTEMBER: 14th

MONTHLY THEMES

JUNE: PAINT

JULY: MIRROR REFLECTIONS

AUGUST: SELF PORTRAITS

SEPTEMBER: LIFE ON THE
GROUND

A journalist photographer was caught out in a rain shower when he saw a dark gloomy house. While he was drying off in the house he heard scary sounds and saw a ghost coming towards him. He grabbed his camera to take pictures. The ghost asked him what he was doing, he said "I just want to take your picture for the newspaper." The ghost was glad for the exposure and posed for the photographer. When his film was all done he thanked the ghost and rushed to his office to get the film developed. When he saw the results he was terribly disappointed that they all came out black – they were all underexposed. The moral of the story is: The spirit was willing but the flash was weak.

www.photographytalk.com



SALON CALENDAR

[2016.05.07 - Vanderbijlpark Digital & Prints Salon](#)

[2016.05.14 - Rustenburg Salon](#)

[2016.05.21 - Tafelberg Salon](#)

[2016.06.04 - AFO Salon](#)

[2016.06.18 - Randburg Salon](#)

[2016.06.25 - PFK Salon](#)

[2016.07.09 - PECC 125th Anniversary Salon](#)

[2016.07.23 - MFFC Salon](#)

[2016.08.06 - Bluff 50th Anniversary Salon](#)

[2016.09.17 - Nelspruit Salon](#)

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5 More Cool Lightroom Tips and Tricks

<http://digitalphotobuzz.com>

#1 – Turn out the lights – Well not literally but there is a Lights on/off feature of Lightroom. Say you are looking at a bunch of images in the Library view and wanted to really focus on just a few. If you select some images and then click the L key you will enter the Lights off mode. The first time you click L you will see the images you selected with the rest of the screen faded. This lets your selections pop out from the clutter. You can click L again to have the rest of the screen go totally black and then L a 3rd time to go back to the normal view.

#2 – Use keyboard shortcuts – There are tons of keyboard shortcuts for Lightroom and these will help speed you up so much. Here is just a few of the best shortcuts to remember:

A: A toggles Auto Mask when using Adjustment brush

C: Compare

D: Develop

E: Loupe

F: Full Screen

G: Grid

M: Graduated Filter

R: Crop

W: White Balance

X: Reject

Y: Before/After view

If you want to see the full list of shortcuts for the module that you are in just click the Command + / keys to show an overlay of shortcuts (Ctrl + / for pc)

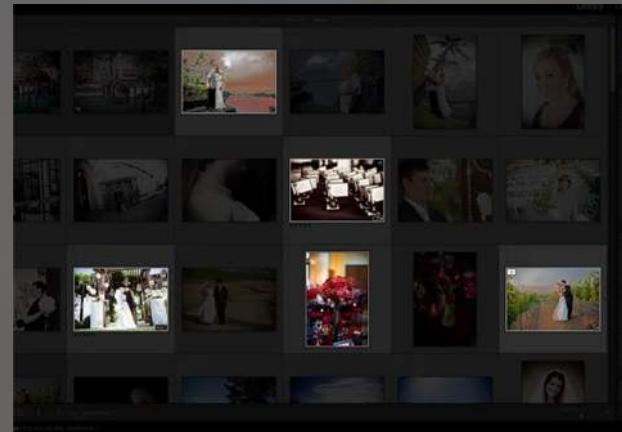
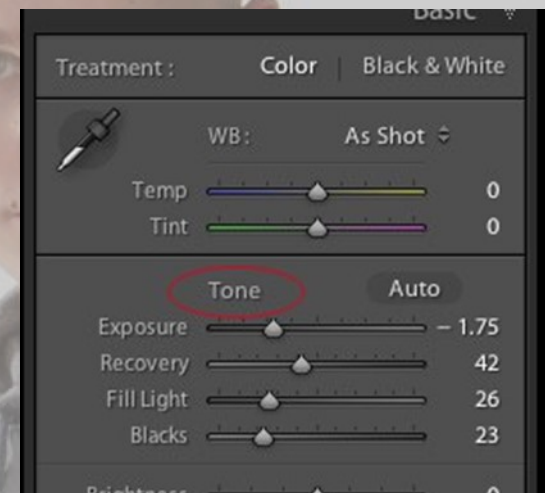


IMAGE FROM: RICHARD HUDSON

#3 – Reset Your Sliders – Holding down Option (Alt) in the develop module turns control titles into reset buttons but it's even easier to reset any of the sliders in the develop module to their original position. Just double click on the name of the slider and it will revert to its original position. You can also reset the entire group by clicking on the main group name. For example if you want to reset the sliders for Exposure, Recovery, Fill Light, Blacks, Brightness and contrast all at once just double click the Tone button at the top.

#4 – Use the Luminance Sliders to Adjust colors – One of the most overlooked sections of Lightroom I think is the HSL module (which stands for Hue, Saturation and Luminance). If you really want to bring a color back head over to this section in the develop module and inside the HSL module click on Luminance. Here is a great example of when adjusting the luminance can come in handy. It's a typical bright sunny day wedding shot and the sky is fairly washed out (left part of image is unprocessed). A quick adjustment of the blue in the luminance and Bam, perfect popping blue sky.



#5 – Straighten your Photo with a crop – One really cool trick is using the crop tool in the Develop module. The keyboard shortcut to get to the crop tool is the R key. Once you are in the crop mode then click Command on Mac (Control on PC). While clicking Command click on a point and drag a line showing Lightroom where to rotate to make that image straight. This is a really quick and easy way to straighten out a photo.

The Judges for F-stop Images were:

January : Leatitia Kenny

February: Theo van der Merwe

March: Robbie Aspeling

April: Francios Rousseau

May: Tony Stacey

St Peter and Lucifer were at the gates admiring the clouds when the subject got onto photography. They couldn't agree whether Heaven or Hell had the best photographers so they decided to arrange a photo contest. St Peter rubbed his hands with glee and Lucifer demanded to know why he was looking so smug. "Well," said St Peter, "in Heaven we have all the best photographers"

Lucifer slowly raised his head, grinned and replied "Ah, but we have all the judges..."

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2016 BAROMETER

DIGITAL

1	BARNARD, RICKUS	66
2	BESTER, ARNOLD	63
3	BESTER, ANITA	56
3	ODENDAAL, MARTHINUS	56
4	SPINKS, MIKE	53
4	ODENDAAL, SARINA	53
5	SPINKS, CAROLE	52
6	VAN ZYL, PRIM	46
7	COX, RON	45
7	SWANEPOEL MONICA	45
8	HOLLENBACH, DAVID	44
9	HUDSON, RICHARD	42
10	WERTH, ANNALINE	38
11	MACNAMARA, PETER	31
12	BADENHORST, IGI	30
13	DE BRUYN, ESAIAS	21
14	VERMEULEN, MARYNA	19
14	V D BERG, KOBUS	19
15	WILMA, KEULER	18
16	KAMFFER, JACO	8
17	VD MERWE, MONIQUE	6

PRINTS

1	BESTER, ARNOLD	64
2	ODENDAAL, MARTHINUS	62
3	ODENDAAL, SARINA	58
4	V D BERG, KOBUS	45
5	BESTER, ANITA	36
6	ANNALINE, WERTH	24
7	DE BRUYN, ESAIAS	4
8	VD MERWE, CONNIE	3

IMAGE FROM: MIKE SPINKS

DIGITAL

AWARDS BY CATEGORY

Cumulative

1 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
WILMA, KEULER	0	5	0	0	0	0
2 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
FOURIE, JOHAN	4	2	2	0	0	1
KAMFFER, SCHARNE	4	2	2	0	1	3
KUNNIGER, JEANETTE	0	0	0	0	0	0
SWANEPOEL MONICA	0	0	10	0	1	3
VD MERWE, MONIQUE	1	1	2	0	0	2
V D BERG,KOBUS	2	3	1	0	0	1
VERMEULEN,MARYNA	1	2	1	1	0	0
WERTH, ANNALINE	1	2	11	1	0	3
3 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
BESTER, ANITA	1	2	2	0	1	2
BESTER, ARNOLD	5	11	2	1	1	7
DE BRUYN, ESAIAS	0	2	0	0	0	0
HOLLENBACH, DAWID	3	2	1	2	0	2
4 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
BADENHORST, IGI	2	23	8	6	0	10
BARNARD, KOBUS	6	16	1	10	0	9
BOND, MALCOLM	6	25	2	0	1	1
COX, RON	15	19	3	9	0	7
HUDSON, RICHARD	4	3	0	2	0	0
KAMFFER, JACO	4	4	4	1	0	1
SPINKS, CAROLE	2	46	5	2	0	14
SPINKS, MIKE	5	35	7	1	0	13
VD MERWE, CONNIE	1	0	0	0	0	1
VAN ZYL, PRIM	0	10	0	0	0	3

5 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
MACNAMARA, PETER	6	4	1	1	0	3
ODENDAAL, MARTHINUS	18	11	26	10	3	25
ODENDAAL, SARINA	1	0	5	2	0	2
5 - STAR HON E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
BARNARD, RICKUS	4	3	0	3	0	5



CONTINUED ON NEXT PAGE ➡

AWARDS BY CATEGORY

Cumulative

PRINT

1 - STAR PRINTS	PICT	NAT	PORT	PHOTOJ	AR	THEME
BESTER, ANITA	2	4	2	0	0	1
DE BRUYN, ESAIAS	1	0	0	0	0	0
WERTH, ANNALINE	0	0	3	1	0	0
2 - STAR PRINTS	PICT	NAT	POR	PHOTOJ	AR	THEME
BESTER, ARNOLD	4	6	2	0	0	3
V D BERG, KOBUS	6	2	1	2	0	4
4 - STAR PRINTS	PICT	NAT	PORT	PHOTOJ	AR	THEME
V D MERWE, CONNIE	0	0	0	0	0	0
5 - STAR PRINTS	PICT	NAT	PORT	PHOTOJ	AR	THEME
ODENDAAL, SARINA	8	1	23	7	0	12
5 - STAR PRINTS HON	PICT	NAT	PORT	PHOTOJ	AR	THEME
ODENDAAL, MARTHINUS	1	2	12	6	1	7

AWARD SCORE TOTALS

Cumulative

PRINT

1 - STAR PRINTS	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
BESTER, ANITA	1	8	3	0	1	36	36	0	0
DE BRUYN, ESAIAS	0	1	0	0	1	4	4	0	0
WERTH, ANNALINE	0	4	6	0	0	24	24	0	0
2 - STAR PRINTS	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
BESTER, ARNOLD	0	15	1	0	4	51	51	0	0
V D BERG, KOBUS	1	14	3	2	6	61	45	0	0
4 - STAR PRINTS	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
V D MERWE, CONNIE	0	0	0	0	0	0	0	0	0
5 - STAR PRINTS	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
ODENDAAL, SARINA	2	48	23	0	12	212	58	22	14
5 - STAR PRINTS HON	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
ODENDAAL, MARTHINUS	4	25	5	0	8	113	62	0	0

CONTINUED ON NEXT PAGE



DIGITAL

AWARD SCORE TOTALS

Cumulative

1 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
WILMA, KEULER	1	4	0	0	1	18	18	0	0
2 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
FOURIE, JOHAN	0	9	6	0	0	39	50	0	0
KAMFFER, SCHARNE	1	11	3	0	4	48	0	0	5
KUNNIGER, JEANETTE	0	0	0	0	0	0	0	0	0
SWANEPOEL, MONICA	1	13	9	0	0	62	42	0	0
VD MERWE, MONIQUE	0	6	8	0	0	34	6	0	0
V D BERG, KOBUS	1	7	0	0	2	28	19	0	0
VERMEULEN, MARYNA	3	5	3	0	2	38	0	0	0
WERTH, ANNALINE	0	18	9	0	0	72	38	0	0
3 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
BESTER, ANITA	0	8	4	0	0	32	32	0	0
BESTER, ARNOLD	6	21	5	0	4	7	63	0	0
DE BRUYN, ESAIAS	0	2	0	0	1	7	7	0	0
HOLLENBACH, DAVID	0	10	15	0	0	60	44	0	0
4 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
BADENHORST, IGI	3	47	17	1	4	195	30	0	0
BARNARD, KOBUS	5	37	11	0	6	164	0	18	18
BOND, MALCOLM	1	34	45	0	2	199	0	6	0
COX, RON	4	49	19	1	4	210	45	8	4
HUDSON, RICHARD	2	9	3	0	4	47	42	0	0
KAMFFER, JACO	0	14	6	2	0	56	8	0	2
SPINKS, CAROLE	5	65	27	1	4	279	52	13	8
SPINKS, MIKE	5	56	25	0	5	248	53	10	0
VD MERWE, CONNIE	0	2	2	0	0	10	0	0	0
VAN ZYL, PRIM	0	13	13	0	1	66	40	0	0

5 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
MACNAMARA, PETER	0	15	8	0	0	61	61	0	0
ODENDAAL, MARTHINUS	3	88	43	1	14	380	41	40	12
ODENDAAL, SARINA	0	10	6	0	1	43	43	1	0
5 - STAR HON	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
BARNARD, RICKUS	2	13	2	0	1	54	54	81	0



PRINTS

MAY CLUB AWARDS

1 STAR			
ANITA, BESTER	HOWDEE	GOLD	
ANITA, BESTER	BOBBEJAANSKRANS	GOLD	BEST OF GRADE
2 STAR			
ARNOLD, BESTER	ORB	GOLD	
ARNOLD, BESTER	MY BOKKIE	GOLD	
ARNOLD, BESTER	SHANTE	GOLD	
ARNOLD, BESTER	SPARKELD HEART	GOLD	
VD, BERG, KOBUS	MORNING SUN	COM	BEST OF GRADE
5 STAR			
SARINA ODENDAAL	HAIRY MOMENT	GOLD	
SARINA ODENDAAL	BREAK AWAY	COM	BEST OF GRADE
SARINA ODENDAAL	BEAUTIFUL IN BLUE	GOLD	
5 STAR HON			
MARTHINUS ODENDAAL	SIMONE	GOLD	
MARTHINUS ODENDAAL	GISELLE	COM	
MARTHINUS ODENDAAL	IN FORMATION	GOLD	
MARTHINUS ODENDAAL	BURNING	GOLD	BEST OF THEME

DIGITAL

1 STAR			
WILMA KEULER	TEXTURES	GOLD	
WILMA KEULER	WATER LILIES	COM	BEST OF GRADE
WILMA KEULER	WHAT YOU LOOKING AT	GOLD	
2 STAR			
ANNALINE WERTH	MY MOMMY	GOLD	
ANNALINE WERTH	IM HOT OR NOT	GOLD	
ANNALINE WERTH	DWAINE	GOLD	
ANNALINE WERTH	GERALDEEN	GOLD	
KOBUS VD BERG	WALK TO THE SUN	GOLD	
KOBUS VD BERG	PROTEA	GOLD	
KOBUS VD BERG	THE BOXER	GOLD	BEST OF GRADE
MONICA SWANEPOEL	FANTASTY FOREST	GOLD	
MONICA SWANEPOEL	LADY IN RED	GOLD	
MONICA SWANEPOEL	SEXY LEGS	GOLD	
MONICA SWANEPOEL	MY ANGEL	GOLD	
3 STAR			
ANITA BESTER	BEAUTY	GOLD	
ANITA BESTER	DIFFRENT	GOLD	

DIGITAL

MAY CLUB AWARDS

ANITA BESTER	MOON & STARS	GOLD	
ARNOLD BESTER	BUSHVELD SILHOUETTE	GOLD	
ARNOLD BESTER	HOW MUCH MORE	GOLD	
ARNOLD BESTER	GIRLY DAVIDSON	GOLD	
ARNOLD BESTER	LOVE SPARKS	GOLD	
ESAIAS DE BRUYN	ESSENTIAL DROPS	GOLD	
ESAIAS DE BRUYN	SEEDS TO GO	GOLD	BEST OF GRADE& JUNIOR
4 STAR			
CAROLE SPINKS	COLLECTING NECTAR	GOLD	
CAROLE SPINKS	I SEE YOU	GOLD	
CAROLE SPINKS	TOP OF THE ALOE	GOLD	
MIKE SPINKS	BLACK SHOULDERED KITE	COM	
MIKE SPINKS	WHITE BELLIED SUNBIRD	GOLD	
IGI BADENHORST	THIRST QUENCHING	GOLD	
IGI BADENHORST	ATTITUDE	GOLD	
IGI BADENHORST	SPOTTER	COM	
IGI BADENHORST	THROUGH A 50MM	GOLD	
PRIM VAN ZYL	EYES FRONT	GOLD	
PRIM VAN ZYL	ROUGH & TUMBLE	GOLD	
PRIM VAN ZYL	GOGGA SPELETJIES	GOLD	
PRIM VAN ZYL	ENJOYING A SQUIRREL	GOLD	
RICHARD HUDSON	Blowing in the Wind	COM	BEST OF GRADE, SENIOR & EVENING
RICHARD HUDSON	AUTUMN POSE	GOLD	
RON COX	DARTER OFF	GOLD	
RON COX	EVENING GLOW	GOLD	
RON COX	GIANT HERON	GOLD	
5 STAR			
MARTHINUS ODENDAAL	REACHING OUT	GOLD	
MARTHINUS ODENDAAL	UPSIDE DOWN	GOLD	
MARTHINUS ODENDAAL	KAYLA	GOLD	
MARTHINUS ODENDAAL	ALL SMILES	GOLD	
RICKUS BARNARD	THE INQUISITIVE TWO	GOLD	
RICKUS BARNARD	OUT OF SEASON	GOLD	
SARINA ODENDAAL	WORKING FOR FIRE	GOLD	
SARINA ODENDAAL	CHARLIE CHAPLIN LOOK	GOLD	
RICKUS BARNARD	COLOUR GLASS FACTORY	COM	BEST OF GRADE
RICKUS BARNARD	INTO THE DISTANCE	COM	BEST OF THEME

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, 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 (AND HIGHER): National Salon Standard Entry Level, International Salon Standard.

CLUB JUDGING AND SCORING

NATIONAL SALON

ACCEPTANCE: 2 Points

COM: 2 Points

MEDAL: 3 Points

INTERNATIONAL SALON

ACCEPTANCE: 2 Points

COM: 3 Points

MEDAL: 4 Points

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

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.

DIGITAL SIZING



PORTRAIT

Maximum 768 Pixels on Vertical Axis



LANDSCAPE

Maximum 1024 Pixels on Horizontal Axis

MAXIMUM FILE SIZE IS 500kb 72dpi SRGB Colour Space

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 and mounting boards in various colours can be made to order from various framing establishments at a reasonable cost. It is advisable to stick to neutral colours when mounting prints so as not to detract from the image itself. And as with digital, keep your print titles short and sweet.

IMAGE NAMING

YOUR TITLE SHOULD LOOK LIKE THIS:

STAR GRADE_CATEGORY_TITLE_NAME AND SURNAME.JPEG

(1_NA_Eyes on you_Arnold Bester.JPEG)

SHORT SUCCINCT TITLES GIVE AN ADDED DIMENSION TO YOUR IMAGE.
TRY TO STICK TO A MAXIMUM OF TWO TO THREE WORDS.