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Issue 34

www.fstopphoto.co.za



- **STOP**

PHOTOGRAPHIC SOCIETY



ANITA BESTER

Gold / Best of Grade

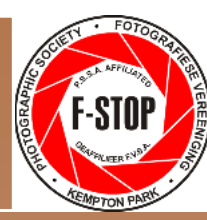
"Save me "



KEMPTON PARK



F-Stop Photographic Society



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FEES STRUCTURE

Main Member: R350
Additional Member: R250
Pensioners: R150
Scholars: R150

BANKING DETAILS

CAPITEC BANK

Acc No: 138 45 45 709 Branch: 470010

Acc Type: Savings

REF: Name & Surname

Email proof of payment to: admin@fstopphoto.co.za

F-STOP DISCLAIMER

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

IMPORTANT

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This magazine is free of charge and may not be sold.

ALL QUERIES MAY BE RAISED WITH THE CLUB CHAIRMAN.

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Image from : Dawid Hollenbach

F-STOP

YEAR END COMPETITION

ENTRY INFORMATION:

- * Each member may enter up to 4 of their best images in each of the 4 standard categories, namely Pictorial, Nature, Photo Journalism and Altered Reality. Theme Images may also be entered, but must be entered in one of the standard categories.
- * All images must conform to the usual rules & stipulations.
- * Images should be images that were submitted during the course of 2017 - regardless of the award it received.
- * These pictures will be judged "Salon Style".
- * Each picture has to be labelled in the same way as for a normal club meeting.



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 7.00pm to start 7.15pm

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

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 Free to you magazine, for you to browse through and we are looking forward to you possibly joining with our club.

Club Chairman

Our theme for month of November **"SPEED"**

"If you want to be a better photographer, stand in front of more interesting stuff." — **Jim Richardson**

December month is our F-Stop year end competition—No theme

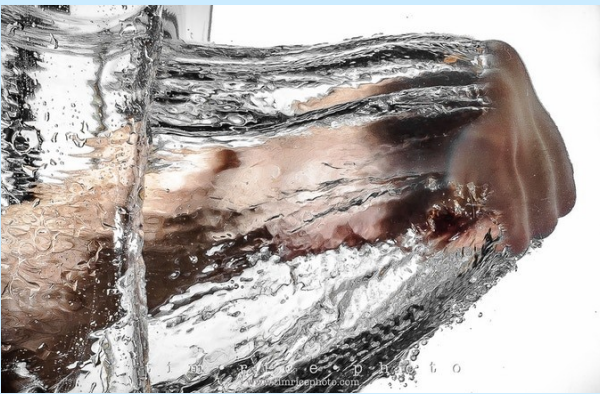
Enjoy this month magazine.

Annaline Werth - editor@fstophphoto.co.za

Please joined our Face book page : <https://www.facebook.com/Fstopphotographic/>

Address: NG Kerk Kempton park Noord, 99 Highveld road, entrance from Gardenia street..

NOVEMBER THEME: SPEED



IMAGES FROM:

www.4bpblogspot.com

www.blog.mixbook.com

www.diyphotography.net

Www.hondebblogo.nl

www.ksr_ugcimgixent.com

www.photographymad.com

www.wired.com

Refreshments

THANKS TO Connie & Kobus
for sponsoring this month's refreshments!

OCTOBER: Connie & Kobus
NOVEMBER: Marthinus & Sarina
DECEMBER: Committee

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.

October
Birthdays
of the Month

05 Errol van der Merwe
06 Hendrik van der Merwe
19 Heinrich Kirstein
24 Anthony Malin
26 Carole Spinks

Photo Rally!

START

Friday / 20 October 2017 / 17:00 till 19:00
DROS, Cavendish Shopping Centre,

END

Saturday / 21 October 2017 / 16:00 - 17:00
Images should be uploaded in Dropbox.

Rickus will advice in due course.

R50,00 for Club Members
R100,00 for Non-Club Members

ARRANGEMENTS and RULES

F-stop members and other participants meet at the DROS, Cavendish shopping Centre from 17h00 till 19h00 on Fri 20rd October.

Rickus Barnard will take your details and hand you a set of 8 topics.

Participants may take as many photos as they like on each of the topics. A max of 2 images per topic will be allowed to be submitted and a min of 1 per topic required to be considered for the overall 'Panel' award.

At **16h00-17h00**, Saturday 21th October, you must return with a max of two photos per topic (A panel totaling 16 images). Images should be submitted in JPEG format on a memory stick, CD/DVD or Camera Flash card or SD card (downloaded via card reader)

The photos must be taken between Friday **17h00 and Saturday 17h00 of 21 October**. The photos must be taken by the person entering. Entry to the competition is R50 for F-Stop members or R100 for non- F-Stop members.

You are welcome to join forces with friends/family and share the fun with others. Any person can enter but only formally entered participant's pictures will be judged and be eligible for recognition and prizes.

Images may **NOT** be manipulated at all – not even in camera after you have taken the photo. This includes: **No Cropping** after you have taken the photo. **No color adjustments**, eg. saturation levels or brightness after you have taken the photo.

Any cropping and exposure adjustment must be done in camera **PRIOR** to taking the photo. The Photos must be straight off the camera. If the date and time photo TAKEN and Date and time photo MODIFIED differs, the photo will be disqualified. The images will be displayed at the social event after the competition. With submission of the images, the file name must indicate the Topic, Image Title and Author name. (Detail will be provided when the topics are made available at the start of the Rally.)

JUDGING and RESULTS

External Judges will judge the photos using the Salon judging method

Results will be announced at the next club meeting and the winner of each category will receive acknowledgement.

The winners with the 3 highest panel scores will be announced and given the prizes at the next club meeting.



The Many Types of Photographers

Article from : <https://photographylife.com/types-of-photographers#more->

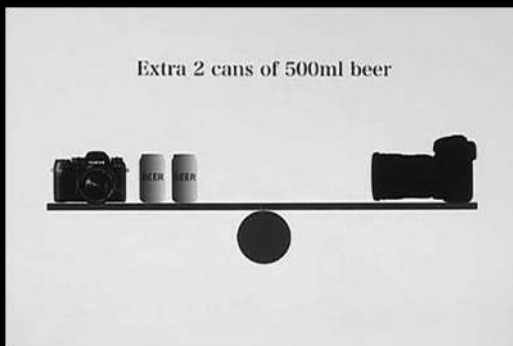
It is a well-known fact that there are some rather serious diseases that plague photographers out there. While we have all heard of the Gear Acquisition Syndrome and other photography addictions, it is time to expand the photography jargon to include the many types of photographers we deal with today. Some of these have been around for years, while others have been recently bred in the darkest corners of the Internet. Without further ado, let's get down to it!

The Nikon Fanboy – a Nikon fanboy shoots only with Nikon-branded gear. Over many years of owning and shooting with Nikon cameras and Nikkor glass, they have developed a severe allergic reaction to any other camera brand. A diehard Nikon fan will be wearing Nikon tattoos and only drinking from a Nikkor lens mug. Each year when celebrating their birthday, they will be eating a chocolate-covered cake, shaped in the form of a Nikon DSLR. Nikon fanboys are always in line for the latest and greatest Nikon has to offer. Who said that Nikon's 100th Anniversary limited edition cameras and lenses were overpriced? Definitely not for Nikon fanboys! In fact, aside from the real camera gear, they are actually proud to own a limited edition crystal mock-up version of a Nikon Model 1 (pictured above). In the modern age of mirrorless cameras, one might think that Nikon fanboys are a dying breed, but that's so far from the truth. Considering that Nikon has already sold over 100 million lenses, there are quite a few of them out there.

The Canon Fanboy – a true Canon fanboy doesn't listen to Nikon fanboys and their dynamic range and base ISO performance claims. Who cares if the Canon 6D Mark II has worse dynamic range than an APS-C camera? As long as the camera performs miracles at high ISOs and provides beautiful Canon color with natural-looking skin tones, that's all that matters. Real Canon fanboys know that glass > camera, always. And come on, who in the world shoots with black lenses? They heat up like Chernobyl in summer. Pro-grade white glass is immune from this, which is why more pros shoot with Canon at Olympics. Lastly, let's not forget who owns the camera market!

The Sony Fanboy – "DSLR is dead. It is a matter of time before Nikon and Canon suffer the same fate as Kodak", says a Sony fanboy. So what if one walks around with pockets full of camera batteries? It is totally worth it, considering how much weight a Sony mirrorless setup can shave off the camera bag. Have some old Canikon glass lying around? Don't worry, anything can adapt to a Sony mirrorless camera. And with the Sony A9 crushing both the Nikon D5 and the Canon 1D X Mark II in the real-world environments, it doesn't matter that there is no super telephoto prime glass available yet – a true Sony fanboy will gladly wait. Plus, the new FE 100-400mm GM is sharper than a Canon 200-400mm f/4, so big glass might not be necessary, after-all. And let's not forget, a Nikon is essentially a Sony camera, because it is all Sony-made sensor technology anyway. A Sony mirrorless camera is a DSLR eater, not a star eater!

The Pentax Fanboy – want to escalate a perfectly friendly camera discussion to a fist fight? Invite a Pentaxian and say something bad about a Pentax product. Without a doubt, no other brand in the world has a community with that kind of dedication and commitment. If you ever get a chance to meet a Pentaxian, your only way out is to ask for guidance on switching from your crap brand camera to Pentax and let them do the talking. Who said Pentax Q failed? It was a mere diversion strategy to bring out the K1, the greatest camera the world will ever see.



The Fuji Fanboy – every Fuji fanboy knows that their X-series cameras outperform all full-frame cameras on the market. Fuji APS-C is the new 35mm, haven't you heard? The magic lies in the X-Trans filter array, which lies at the heart of every Fuji X camera sensor. Couple that with retro controls, super lightweight construction and the most outstanding lenses ever made in the history of mankind, and you've got yourself a Fuji fanboy. A full-frame DSLR has a prime disadvantage: it cannot match two cans of beer!

Heck yes to Acros and Astia – a Fuji shooter only resorts to RAW as a backup. As a Fuji fanboy, you either stick to the X, or go big with the GF. Everything else is a compromise. A Fuji fanboy doesn't waste his time analyzing MTF charts or pixel-peeping his images – he heads out with a Fuji camera and dives into the only thing that matters: photography. And what in the world is a PASM dial again?

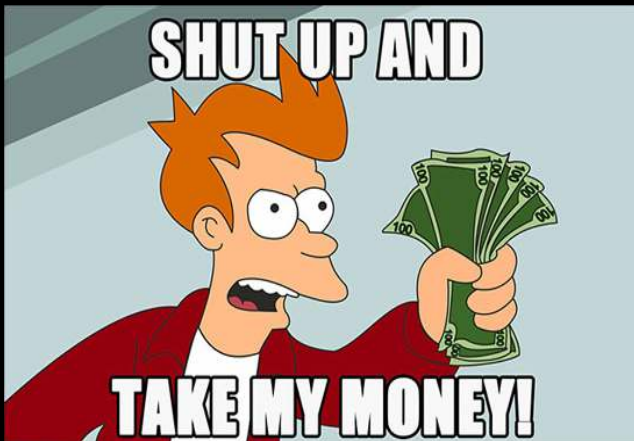
The Micro Four Thirds Fanboy – every Micro Four Thirds (MFT) fanboy knows who brought the 4:3 aspect ratio to digital photography. Heck, even the iPhone uses 4:3 aspect ratio when taking pictures and it is the most popular phone on the market today! MFT fanboys stay clear from all the big, bulky and heavy camera gear. Why even bother with those when an MFT system is practically pocketable? Every mirrorless manufacturer owes it to MFT alliance. If it wasn't for Olympus and Panasonic, people would still be clicking with their prehistoric DSLR cameras.

The Leica Fanboy – made in Germany? Check. Henri Cartier Bresson? Check. Silent, discreet Shooting? Check. Collectability? Check. Top-of-the-line glass. Hell Yeah! Form follows function? Leica invented that phrase! Leica fanboys are in for the exclusivity and it is worth every dollar to be a part of it. Remember, with Leica, you don't buy into a system, you buy into a lifestyle! Leica haters will always hate because they can't afford it. Fuji is the China of Leica. Don't ever dare to challenge a Leica fanboy, or they will be ramming your house with their limited edition Porsche Carrera GTs!

The Mirrorless Guru – size and weight matter and EVF is the best thing since sliced bread, says a mirrorless guru. Don't you dare mention a DSLR to a mirrorless guru, or you will have to endure an hour-long lecture on why DSLRs are a dying breed, with plenty of analogies to back up the claims, such as "carriage vs car", "VHS vs Blu-Ray", etc. You will surely enrich your photography jargon with such terms as: Live histograms, focus peaking, fast on-sensor phase detection AF, so on and so forth. Oh, and with the upcoming solar eclipse, you definitely do not want to bring up OVF into the discussion, as it will surely burn a hole through your head. A true mirrorless guru never rests. They spend the bulk of their time browsing the Internet and looking for any mirrorless vs DSLR discussions they can find. They know that it is their sacred duty to spread awareness of the amazing mirrorless technology – the more DSLR shooters they convert, the more safer they feel about their new investment.

The DSLR Diehard – "you will only be able to pry my DSLR out of my cold, dead hands", says a DSLR diehard to a mirrorless guru. A DSLR diehard doesn't care about EVFs, since OVFs give him the real representation of what his eyes see, not some display with a bunch of fancy OLED pixels. He has tried an EVF before and it gave him a headache. He hates the handling of mirrorless cameras, their terrible balance with long glass and his big fingers don't fit flimsy grips. He appreciates the solid feel of a DSLR in his hands and feels comfortable with the menu system that doesn't have a million of different options he could care less about.

The Pixel Peeper – is one who cannot appreciate an image without looking at it at 100% or higher zoom levels. Pixel peepers can only appreciate digital photography, since film does not have enough resolving power to create pixel-level data. They only work on a dual monitor setup, because it is the ultimate way to pixel peep. By default, their Lightroom opens with 200% zoom on the second monitor, because that's how they can easily tell if a photo is worth even looking at. They scout the web for high-resolution images of any new camera and import them into Lightroom for slicing and dicing every part of the image. Just by looking at a 100% view of any photo, they can instantly recognize the camera make and model, determine its dynamic range capabilities and whether the camera has a damaging low-pass filter. Pixel peepers spend weeks calibrating every single lens they have at various distances, because they do not want a single out of focus image in their Lightroom catalog.



The DxOMarker – a relatively new breed of photographers who like numbers more than photography. They refer to DxOMark data like the Bible. If you hear someone argue that one camera has 0.1 EV inferior dynamic range performance, you have met a DxOMarker. They base every purchase they make on DxOMark data and only look at lenses with the highest sharpness numbers, since everything else is irrelevant. DxOMarkers are not afraid to admit that they are heavy pixel peepers.

The Rumor Fanatic – subscribes to and hangs out on rumor sites to find out what camera and lenses will be coming out. Over the years, he has become an expert in identifying fake vs real rumors. Rumor fanatics love the build-up of excitement, because it is a perfect way to fuel Gear Acquisition Syndrome (GAS). Rumors are the adrenaline of photography. A dedicated rumor fanatic reads every rumor post and every comment posted by others. He loves using “Shut Up and Take My Money” and similar memes to show his excitement with new camera gear rumors and announcements.

The Film Prick – expired film? Sounds good! The Holga “look”? Why the hell not?! If you thought digital photography was the future, you have not met a film prick. Seriously, you will never master photography if you don’t experience film. Film pricks pride themselves with making images, not taking them. They know that digital photography has made people lazier than ever. Before digital, there was no concept of “spray and pray” and bracketed shots with every image – that’s a grave sin for any self-respected film photographer! Film photography is a pure form of art that connects people to the original medium. Film slows you down and forces you to think twice before taking a shot. And don’t you dare argue with that!

The Prime Shooter – zoom lenses suck, they are made for lazy people who do not know how to move with their feet! A zoom lens has way too many moving elements and they can never match the performance of a simple, low element count prime. Forget about the 3D pop with a zoom lens – it is simply impossible! A prime shooter only stays loyal to his primes and he won’t let a zoom near his camera bag. A dedicated prime shooter only invests in branded lenses and their ultimate kit consists of Zeiss, Leica or Schneider lenses. For some prime shooters, the more lead and radiation, the better!

The SuperZoomer – the direct opposite of a prime shooter. A superzoomer’s favorite lens has been the Nikon 28-300mm, but now that Tamron released its 18-400mm, the king is dead, long live the king! Superzoomers dream of a day when an ultimate 8-600mm f/0.95 materializes. And if it takes liquid lenses to do it, so be it!

The Camera Gear Hoarder – there is no hope when it comes to curing their GAS. Over the years, they collected everything they could find at reasonable or bargain price. Despite the fact that most of the gear only gathers dust today, it will never be traded, sold or given away. Their closets are full of “good ol’ stuff” and they are proud to have gear for any occasion. A true camera gear hoarder will own cameras and lenses from multiple brands. They will have a mixture of film and digital cameras in a number of different formats, along with a boatload of lenses and adapters.

The Wide Open Freak – lenses are made to be shot wide open and stopping down is for losers, says a wide open freak. These people will shoot everything at maximum aperture, even landscapes. They don’t appreciate slow glass and their ultimate kit would only consist of pro-grade f/1.4 lenses, preferably all Zeiss.



The Bokeh Monster – a close cousin of a wide open freak, a bokeh monster shoots wide open only for one reason – to get good-looking bokeh! Bokeh monsters use special words to describe the characteristics of out of focus areas. You will often hear them use the word “creamy”, but they will use other words like “smooth”, “silky” and “bokehlicious” interchangeably. Unlike wide open freaks, bokeh monsters hate aspherical lens elements, because they make “onion-shaped” bokeh. They also don’t mind some specific zoom lenses such as a 70-200mm f/2.8, as long as its bokeh looks glorious. Many bokeh monsters naturally become portrait photographers and their favorite term aside from bokeh is “shallow depth of field”. Some bokeh monsters venture out to vintage glass specifically because they can get unique-looking bokeh that modern lenses cannot produce.

The Sharpness Junkie – most photographers who use digital cameras are sharpness junkies, but their junkiness can vary quite a bit and OCD sharpness junkies are by far the worst. If you go through their Lightroom catalogs, you will not find a single blurry image! OCD sharpness junkies have a special workflow set up for culling images. They view every single image at 100% zoom during the culling process only for one reason – to assess the sharpness of each photograph. If a photo turned out to be slightly out of focus or blurry, it must be eradicated, no matter how much emotion it might have in it. OCD sharpness junkies don’t even let blurry images get to the culling process; they get rid of those right in the camera. The button they press the most on their camera (aside from the shutter release) is the 100% instant zoom button. That’s because they use it religiously after every single shot.

The Crazy Photographer – the one who will do anything to get the shot, even if that means getting chased by a grizzly.

The HDR Freak – ever seen a photographer who shoots in 5 to 9 brackets by default? Well, you probably have not met a true HDR freak then. It is easy to identify HDR freaks – just look at any camera announcement article and scroll down to the comments section. Pretty much anyone who complains about lack of 5+ brackets in ± 3 stops is an HDR freak. A true HDR freak will use at least three different types of HDR software, with all kinds of ready presets to use. While most photographers end up in an “HDR hole” (refer to the green line in the above chart) when starting out in photography, some end up staying there permanently.

The Blending Addict – some photographers graduate out of the HDR hole directly into blending addicts, while others take much longer to earn this status. A blending addict loves in-camera bracketing as much as an HDR freak does, but there is one main difference between the two – post-processing. Instead of utilizing ready-made presets from third party HDR software, a true blending addict only defaults to luminosity masks in Photoshop. To make it easier to blend images, a blending addict will have at least one panel specifically made for creating many types of luminosity masks. Advanced blending addicts don’t buy third party panels – they make their own!

The Panorama Freak – if you shoot landscapes or architecture, you probably come across panorama freaks all the time. Identifying them is pretty easy – the first thing they pull out of their camera bag after setting up a tripod, is a panoramic head with a slider. More advanced panorama freaks will pull out a multi-row panorama setup, while dedicated panorama freaks won’t shoot with anything other than an automated panoramic head. Some of them eventually graduate into HDR + Panorama freaks, while others will venture into virtual reality. Why waste your time taking a single image with a high-resolution camera, if you can take gigapixel panos that can be made into wall-size prints at 720 dpi? That’s the basic mentality of a dedicated panorama freak. Never ask how much storage a panorama freak uses and don’t even picture what type of computer they built to handle multi-row HDR panoramas. A mere thought will burn a hole in your wallet.

The “Get It Right In Camera” Purist – a true “get it right in camera” purist does not play with exposure – he nails it every single time. He knows exactly what settings he needs to use in any scene and he could shoot with his eyes closed and still get a perfect shot. He has HDR and blending wiped out from his dictionary, because he never needs to resort to such low practices. He heavily depends on filters and always exposes to the right. He avoids spending much time with post-processing software, because his shots look good “as is”.

Article from : <https://photographylife.com/types-of-photographers#more->

The Teacher – AKA the KnowItAll. You never asked them for advice and yet there they come explaining how your camera works and how you should be taking pictures. They know everything there is to know and not just about photography, but also about life in general.

The Critic – is found everywhere, especially in the circles of elite photographers of local camera clubs. “Your pictures suck”. “You have zero composition skills”. “Your framing is horrible”. “Your post-processing is amateurish”. These are just some of the kind things you will hear from a seasoned critic. Real critics believe that other photographers can only improve through direct, harsh criticism. They believe that softening up only leads to mediocrity, so a direct striking message is the only way to push an artist to create.

The Talker – the one who never stops talking. Once they find a way to start a conversation (which usually starts out about cameras, lenses or photography), the talker just keeps on chattering about anything and everything.

The Internet Troll – a very common occurrence on the Internet, but especially on photography forums. Internet trolls love hanging out in every discussion and contribute their part. Anonymity allows them to go by many different names and accounts. A true Internet troll will have multiple email accounts they use to register under different names / nicknames in many photography websites and forums. Internet trolls lie about their identity, age and sex, because they change them all the time. When nobody agrees with their statements, they sign in with a different account to support themselves. Internet trolls live off people’s reactions and they always seek confrontation and conflict. Some photography websites thrive on negative and provocative articles, because it brings out the best trolls. Unfortunately, some people get wrongly flagged as Internet trolls when they have conflicting views with others, especially website owners.

The Selfie Monster – ah, the generation of the self-obsessed who make egoportraits. Selfie monsters are all around us – they have already penetrated every part of the society. Their numbers are highest among iPhoneographers and Androidographers (more on that kind below), but they are now commonly seen among amateur and professional photographers as well. Selfie monsters are capable of taking selfies with any gear at hand: camera phone, DSLR, mirrorless camera, large format camera or even a drone! That’s right, “drone selfie” has already entered the modern dictionary and there is nothing you can do about it. A true selfie monster takes at least one selfie a day. Because of the repetitive behavior of extending their arms, selfie monsters have developed special muscles that cannot be found on other

The Filter Fanatic – very easy to spot, since they always put a UV / protective filter in front of every single lens. Filter fanatics have filters for every occasion – from colored filters for film photography, all the way to specialized reverse GND filters. Diehard filter fanatics have at least 2:1 ratio of owned filters vs lenses. They have a collection of resin and glass filters, in every available size and form. A true filter fanatic buys filters and rarely gets a chance to actually use them.

The Filter Hater – a complete opposite of a filter fanatic is obviously a filter hater. A true filter hater owns zero filters. They find protective filters to be evil and they believe that they can emulate any filter in post-processing. When they need an ND filter for blurring water, they take consecutive shots and blend them into a single image instead. They often resort to HDR and blending techniques, so some filter haters are by default HDR freaks or blending addicts. Some filter haters even swear that they can emulate a polarizing filter in Photoshop!

The Cameraphoneographer – a person who only takes pictures on a camera phone, because everything else is too big and bulky. A cameraphoneographer heavily utilizes camera apps and never uses a computer for post-processing. Speaking of apps, they have at least a dozen photography-related apps installed on their phones that actually get used. True cameraphoneographers take pictures and video of everything they experience, and they know that the more unique and special the moment, the better it is for their social media following. That’s why cameraphoneographers love concerts, weddings and funerals. They never hesitate to jump into action to take a shot that other professional photographers might miss. Cameraphoneographers hate being referred to as “that guy” by other so called photographers. They believe they have as much right to get a shot as a paid photographer.

The iPhoneographer – typically a diehard Apple fan, an iPhoneographer only takes pictures with an iPhone. An iPhoneographer buys every iteration of an iPhone that comes out and continuously searches for iPhone-related rumors. They can be found standing in long lines on the day of an iPhone launch, even if they don’t end up getting one. It is all part of an iPhone experience, after-all!

The iPadographer – same as above, except with an iPad.

The Androidographer – typically a diehard Apple hater. Androidographers always wonder why Apple fanboys even bother buying iPhones, when their specifications always suck compared to modern Android phones. The best camera phones are based on Android and it is a fact based on DxOMark! Androidographers always laugh at iPhoneographers and their 4:3 aspect ratio photos that can't even fit on the 16:9 screen.

The Instagram Addict – the best of Cameraphoneographers, iPhoneographers and Androidographers unite on Instagram, because it is *the place* to be. Success on Instagram is guaranteed if you visit a popular tourist spot and include yourself or your pretty girlfriend in every picture. Moraine Lake, Skógafoss, Machu Picchu, Taj Mahal...you shall not fail! And the more booty revealed, the better.

are particularly in demand. Those who don't have girlfriends and boyfriends do well by taking pictures of their feet. Oh, and don't forget to hashtag galore! A real addict spends more time on Instagram than taking pictures.

The Artsy-Fartsy – A VSCO Film Preset, +75 Clarity and +50 Saturation *because I can*, says the Artsy-Fartsy. If you don't like their images, it is your problem, because you don't understand real *Art*. After-all, photography is an art form and everyone is free to create whatever they want. The Artsy-Fartsy types love Instagram, because they can preset, filter and Hipstagram their photos, so that other Artsy-Fartsies can appreciate their creation. The more "vintagy look", the better.

The Glamour Addict – typically a well-seasoned photographer who wants to see some young skin. Hangs out at Model Mayhem, Suicide Girls and other similar sites to provide his "photography services" in exchange for a photo shoot in his house studio.

The Guinea Pig Pre-Orderer – on the night of any camera or lens announcement, the Guinea Pig Pre-Orderers patiently wait until the pre-order window opens up, so that they can be the first in line to buy the gear. To make sure that they get their gear in the first batch, they place multiple pre-orders with multiple retailers. Once the order ships from any of the stores, they cancel other pre-orders. If the camera gear is delayed for any reason, they call and complain. Guinea Pig Pre-Orderers don't learn from product defects and recalls – the GAS urge is simply too hard to resist.

The Chronic Complainer – no matter how much innovation camera manufacturers put into newly released cameras and lenses, it will never satisfy the chronic complainer. There is always something wrong with *any* gear and nothing has ever been perfect. Chronic complainers are typically ex-camera gear addicts. They feel that if they complain enough, they will not have to keep buying more gear. That's how they keep their GAS in check.



Now the big question is, which one(s) of the above are you?

Article from : <https://photographylife.com/types-of-photographers#more->

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_Richard Hudson.JPEG)

SHORT SUCCINCT TITLES GIVE AN ADDED DIMENSION
TO YOUR IMAGE.

TRY TO STICK TO A MAXIMUM OF TWO TO THREE WORDS.

DIGITAL SIZING

MAXIMUM FILE SIZE IS 500kb 72dpi SRGB Colour Space

LANDSCAPE

Maximum 1024 Pixels on Horizontal Axis

PORTRAIT

Maximum 768 Pixels on Vertical Axis



IMAGE CATEGORIES CLUB JUDGING & SCORING

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

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

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.

NATIONAL SALON

ACCEPTANCE: 2 Points

COM: 2 Points

MEDAL: 3 Points

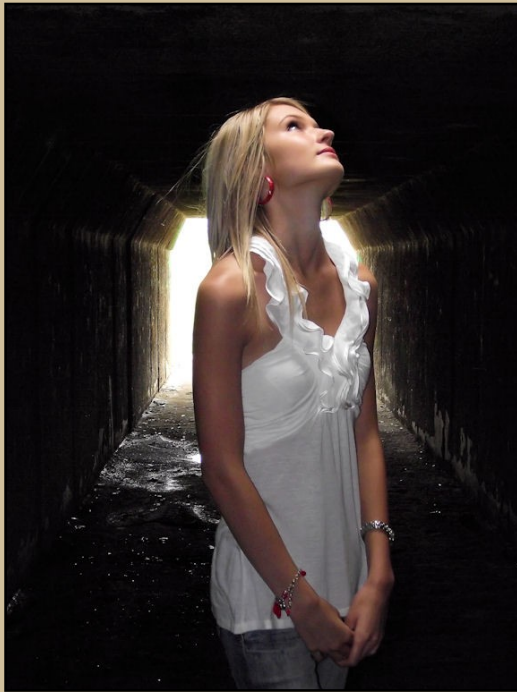
INTERNATIONAL SALON

ACCEPTANCE: 2 Points

COM: 3 Points

MEDAL: 4 Points





1

RINDA SMUTS

Com / Best of Grade
"Angelical"

PETER CONNAN

Com / Best of Grade
"Sewerage"

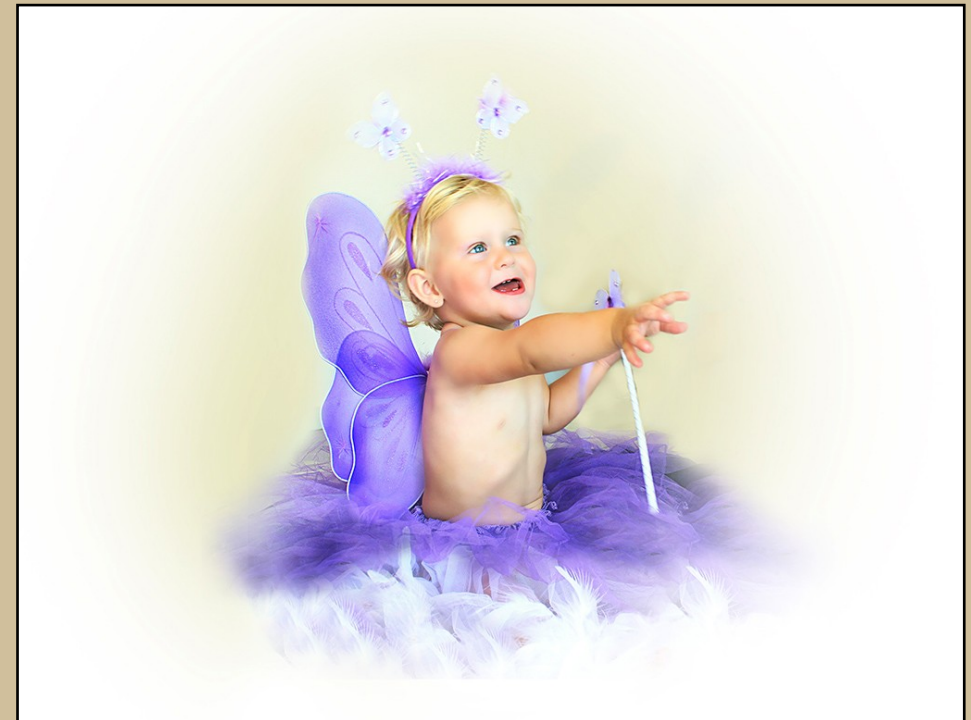
2



MONICA KOEKEMOER

Com / Best of Grade & Evening & Junior
"Fairy"

3



WINNING DIGITAL IMAGES



ANITA BESTER

Gold / Best of Grade
"Save me"



RICKUS BARNARD

Gold / Best of Theme
"Evenly spaced around the centre"

RICKUS BARNARD

Com / Best of Senior & Grade
"Ready for the chase"



WINNING DIGITAL IMAGES



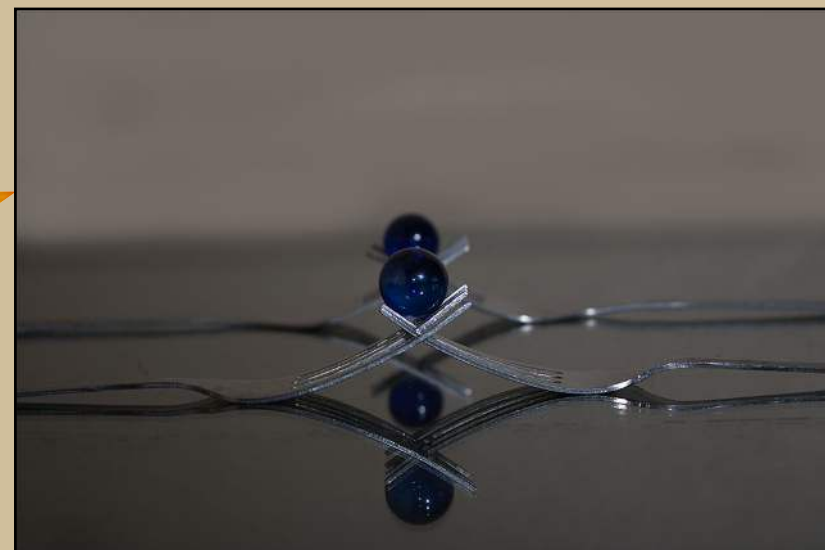
ANNALINE WERTH

Gold / Best of Grade
"kwv"



ANNALINE WERTH

Gold / Best of Theme
"Symmetry"



MATHINUS ODENDAAL

Gold / Best of Grade
"Rochelle"



WINNING PRINT IMAGES

Tricks for Sport and High-Speed Action Photography



Photographing subjects in action is one of the most challenging but rewarding aspects of photography. With little time to think, and no room for error, it's easy to be overwhelmed by situations such as the ones you encounter when doing sports photography, wildlife photography, and similar niches with high-speed subjects.

There are seven tricks however, that everyone can use to improve their percentage of 'keepers' right away.

1) Focus Tips

Most DSLR cameras feature continuous focusing, also known as AI Servo or Continuous AF. These modes will allow you to track moving subjects.

Keep your centre focusing point on the subject with your shutter held halfway down. As you follow the subject through your viewfinder, the camera will automatically adjust the focus as it gets closer.

When you are ready to make an image, simply press the shutter all the way down. For even more responsiveness, change the burst mode from 'single shot' to the continuous high speed option. This offers more frames per second to capture even the fastest of action.

2) The Right Lens

Even if you're restricted to the bleachers, it's possible to capture frame filling action shots. Perhaps the most helpful piece of equipment for sports photography is a longer lens. With a telephoto zoom between 70-300mm, you can cover the entire field from your seat.

This gives you the ability to photograph subjects that are further away. It also means you won't have to jockey for a place in the front row. To get a different perspective you may even want to stand on a small stool near a fence.

Bring a few business cards as people in the stands will most definitely ask what you're doing. They may even ask you to focus on a player they know. A small notepad is very helpful to jot down jersey numbers and contact information for potential sales.





3) Shutter Speeds

When photographing competitive sports, or any high action scenario, you will need to push the shutter speed even faster. Many of my favourite action sports shots were taken at 1/500. It's quick enough to freeze an athlete sprinting down a field without showing any motion blur.

As you work with shutter speeds this fast, it's important to understand how it's affecting your exposure. Since the actual shutter is only open for a brief duration, it does not allow much light to reach the sensor. The raised ISO along with a wider aperture like $f/4$ will compensate accordingly.

Lightning fast shutter speeds like 1/1000 give us the ability to seemingly pause life. Thanks to advances in technology, you are capturing instances that the human eye wouldn't catch.

I reserve this specific setting for the type of heart pounding action you find at air shows, or in extreme sports. To get a sense of just how fast this is, 1/1000 will freeze the spinning blades of a industrial strength room fan. It will also stop an F-22 jet as it zooms past at 500 miles per hour.

4) Shallow DOF

If you flip through the pages of Sports Illustrated, you'll notice how most of the players are sharp while the fans are out of focus. The wide aperture chosen by the photographer not only creates that shallow depth of field, but it also lets a great deal of light into the camera.

As such, it's possible to use a fast shutter speed to freeze the action. If you are serious about sports photography, a lens that opens all the way to $f/2.8$ is worth the investment. You may even hear people refer to them as 'fast lenses'. This describes the speed in which the wide aperture lets light into the camera.

Set your lens to the widest possible aperture. Depending on your specific gear, this will likely fall between $f/2.8$ and $f/5.6$. This works to throw the background out of focus, bringing full attention to the players.

You don't want the cars or houses in the distance to distract from the action. In addition to creating a shallow depth of field, a wide aperture lets in a great deal of light. This is helpful for making a proper exposure even on poorly lit fields.





5) Use The ISO To Your Advantage

You may be surprised to learn that a high ISO can even be helpful on a bright sunny day. For example, if you are photographing sports, the shutter speed can be no slower than 1/500 to prevent subject motion. As noted previously, you'll also be using a wide aperture around f/2.8.

With these two decisions made, you may take your photo only to find that it's too dark. This is where the ISO comes to the rescue. Simply double the ISO number and watch as the photo gets brighter. Still need more light? Double the ISO again.

By incorporating ISO control into your image-making process, exposure is no longer limited to just aperture and shutter speed. With this new technical knowledge, it also increases your photographic opportunities.

With the ability to shoot anywhere, the possibilities are nearly endless. Use the ISO to your advantage and you'll see a definitive improvement in your craft. Problematic scenes that were once too dark are now well within your reach.



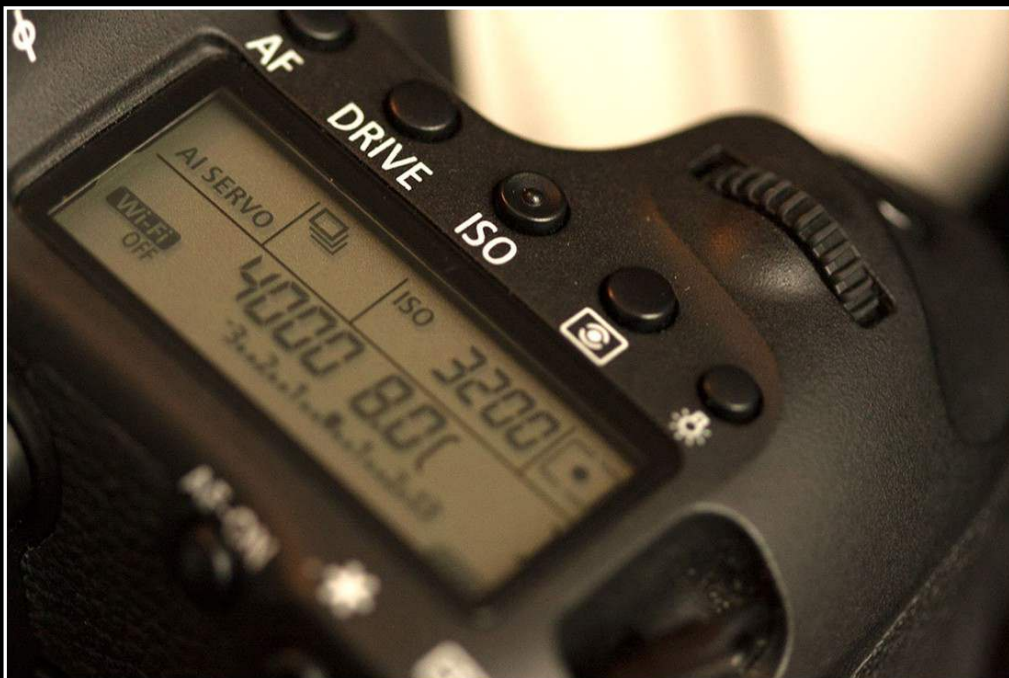
6) Raw Or JPEG?

With all of this fast-paced action, you will likely burn through many memory cards rapidly. I used to bring a portable hard drive with me and download the contents of the card while continuing to shoot. This is no longer necessary as large capacity cards of 64GB are now very reasonably priced.

For the most control and best image quality, shoot in RAW format whenever possible. However, if you are short on memory cards, you may want to consider shooting in the Large/Fine JPEG format. This will allow you to fit more images on the card than RAW.

There are some fast paced situations when shooting RAW is just not feasible. For example, for sports photography, I prefer the JPEG Large/Fine setting. This affords a bigger buffer size making it possible to shoot more frames before filling up.

For example, a modern DSLR can shoot 31 RAW shots consecutively, but a whopping 1090 in JPEG. This is a huge advantage for those who never want to miss a moment. By starting with a JPEG file, you also eliminate the extra step of RAW processing when you get home. This is a key consideration for those working on a tight deadline.



7) Try The Rule of Thirds

When you look through your camera's viewfinder, you'll likely see a faint outline to indicate the centre of the frame. This is typically how people learn to compose photos. They aim, centre their subject, and capture an image they hope will succeed.

Truth be told, there are many centred compositions that work. However, by working with the rule of thirds as well, you are expanding the potential for truly artistic results.

Above, the balance is off, but it's still an effective image. The key to making this work is the direction in which the quarterback is looking. By having his head facing the open space, we are witness to the play unfolding.

The surroundings which fall outside of the frame are a mystery. This leaves us to wonder what will happen next. Had the player been centred, none of this drama would exist and the image would be much more static.

Random Golds



Rinda Smuts



Anthony Malin



Dawid Hollenbach



Esaias de Bruyn



Arnold Bester



Armand Booysen



Danie Bester



Wilma Keuler



Richard Hudson



Sarina Odendaal



Carole Spinks

DIGITAL

1	BARNARD, RICKUS	135
2	KOEKEMOER, MONICA	105
3	WERTH, ANNALINE	103
4	CONNAN, PETER	100
5	BESTER, ANITA	93
6	MALIN, ANTONY	87
7	ODENDAAL, MARTHINUS	82
8	HOLLENBACH, DAVID	79
9	SPINKS, CAROLE	77
10	BOOYSEN, ARMAND	76
11	ODENDAAL, SARINA	75
12	VAN ZYL, PRIM	64
12	SPINKS, MIKE	64
13	MACNAMARA, PETER	53
14	THEO, PIETERS	52
14	KEULER, WILMA	52
15	HUDSON, RICHARD	40
16	V D BERG, KOBUS	35
17	BESTER, ARNOLD	34
18	BADENHORST, IGI	33
19	COX, RON	30
20	VERMEULEN, MARYNA	27
21	BESTER, DANIE	24
21	SMUTS, RINDA	24
22	DE BRUYN, ESAIAS	23
23	SMIT, RINA	17
24	KIRSTEIN, HEINRICH	12
25	V D MERWE, HENDRIK	10
26	V D MERWE, CONNIE	9
26	JANSEN, VICKIE	9
27	SMIT, JOHAN	5

PRINTS

1	ODENDAAL, MARTHINUS	119
2	ODENDAAL, SARINA	97
3	BESTER, ARNOLD	83
4	BESTER, ANITA	79
5	KOEKEMOER, MONICA	77
6	ANNALINE, WERTH	49
7	V D BERG, KOBUS	34
8	DE BRUYN, ESAIAS	26
9	BESTER, DANIE	20
10	VAN DER MERWE, CONNIE	11

2017 BAROMETER

Image from: Dawid Hollenbach



AWARDS BY CATEGORY

Cumulative

DIGITAL

1 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
JANSEN, VICKIE	0	1	0	0	0	0
V D MERWE, HENDRIK	1	0	0	1	0	0
SMIT, JOHAN	0	0	0	0	0	0
SMUTS, RINDA	0	1	2	0	0	0
2 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
BESTER,DANIE	1	2	2	0	0	1
BOOYSEN, ARMAND	3	1	0	1	1	0
CONNAN, PETER	2	6	2	1	0	2
KAMFFER, SCHARNE	4	2	2	0	1	3
KEULER, WILMA	1	0	1	0	0	0
KISTEIN, HIENDRICH	3	1	2	3	1	1
MALIN, ANTONY	5	3	2	0	0	3
PIETERS, THEO	6	6	2	0	1	3
VD MERWE, MONIQUE	3	3	2	1	0	2
3 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
DE BRUYN, ESAIAS	3	3	1	0	0	1
HOLLENBACH, DAWID	3	7	9	8	5	7
KOEKEMOER, MONICA	0	1	20	0	0	8
SMIT, RINA	10	5	1	1	2	1
VERMEULEN,MARYNA	0	0	1	0	0	0
V D BERG,KOBUS	0	0	0	0	0	0
WERTH, ANNALINE	7	9	5	1	3	1

4 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
BESTER, ANITA	0	3	1	0	0	2
BESTER, ARNOLD	9	5	0	0	0	6
BARNARD, KOBUS	7	18	1	10	0	10
BOND, MALCOLM	6	25	2	0	1	1
HUDSON, RICHARD	8	5	2	7	0	2
KAMFFER, JACO	4	4	4	1	0	1
VD MERWE, CONNIE	3	1	0	0	0	2
VAN ZYL, PRIM	2	29	1	0	0	3
5 - STAR E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
COX, RON	0	5	0	0	0	0
BADENHORST, IGI	0	0	0	1	0	0
MACNAMARA, PETER	11	11	4	1	0	8
ODENDAAL, MARTHINUS	18	12	30	12	3	36
ODENDAAL, SARINA	5	0	14	6	0	8
SPINKS, CAROLE	0	4	0	0	0	0
SPINKS, MIKE	0	5	0	0	0	0
5 - STAR HON E-PHOTO	PICT	NAT	PORT	PHOTOJ	AR	THEME
BARNARD, RICKUS	20	6	2	12	0	17



CONTINUED ON NEXT PAGE

AWARDS BY CATEGORY

PRINT

1 - STAR PRINTS	PICT	NAT	PORT	PHOTOJ	AR	THEME
BESTER, DANIE	0	4	1	0	0	1
2 - STAR PRINTS	PICT	NAT	PORT	PHOTOJ	AR	THEME
DE BRUYN, ESAIAS	1	2	0	0	0	0
KOEKEMOER, MONICA	0	1	7	0	1	1
WERTH, ANNALINE	4	3	5	0	0	3
3 - STAR PRINTS	PICT	NAT	PORT	PHOTOJ	AR	THEME
BESTER, ANITA	2	5	2	0	0	3
BESTER, ARNOLD	10	11	1	0	1	6
V D BERG, KOBUS	1	2	1	1	0	3
4 - STAR PRINTS	PICT	NAT	PORT	PHOTOJ	AR	THEME
V D MERWE, CONNIE	4	1	0	0	0	1
5 - STAR PRINTS	PICT	NAT	PORT	PHOTOJ	AR	THEME
ODENDAAL, SARINA	14	2	34	14	0	23
5 - STAR PRINTS HON	PICT	NAT	PORT	PHOTOJ	AR	THEME
ODENDAAL, MARTHINUS	8	5	28	13	3	18

AWARD SCORE TOTALS

PRINT

Cumulative

1 - STAR PRINTS	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
BESTER, DANIE	0	6	1	0	0	20	20	0	0
2 - STAR PRINTS	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
DE BRUYN, ESAIAS	0	3	2	0	1	14	14	0	0
KOEKEMOER, MONICA	2	8	0	0	0	34	36	0	0
WERTH, ANNALINE	3	12	6	0	6	69	49	0	0
3 - STAR PRINTS	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
BESTER, ANITA	0	12	12	0	4	64	64	0	0
BESTER, ARNOLD	6	23	14	1	8	136	83	0	0
V D BERG, KOBUS	2	6	6	0	3	43	34	0	0
4 - STAR PRINTS	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
V D MERWE, CONNIE	0	6	0	0	3	21	11	0	0
5 - STAR PRINTS	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
ODENDAAL, SARINA	4	112	43	2	18	462	94	36	0
5 - STAR PRINTS HON	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
ODENDAAL, MARTHINUS	9	67	17	1	24	305	119	78	0

Cumulative

CONTINUED ON NEXT PAGE



DIGITAL

AWARD SCORE TOTALS

Cumulative

1 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL	4 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
JANSEN, VICKIE	0	1	2	1	1	9	9	0	0	BESTER, ANITA	0	6	5	1	1	30	30	1	1
V D MERWE, HENDRIK	0	2	2	0	0	10	10	0	0	BESTER, ARNOLD	4	16	3	1	4	79	79	0	10
SMIT, JOHAN	0	0	2	1	0	5	5	0	0	BARNARD, KOBUS	6	40	11	0	7	179	0	18	0
SMUTS, RINDA	2	1	5	0	0	23	24	0	0	BOND, MALCOLM	1	34	45	0	2	199	0	6	0
2 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL	HUDSON, RICHARD	5	21	5	0	7	105	40	0	0
BESTER, DANIE	1	5	3	0	1	27	27	0	0	KAMFFER, JACO	0	14	6	2	0	56	0	2	0
BOOYSEN, ARMAND	1	5	9	0	0	38	38	0	0	VD MERWE, CONNIE	0	6	7	0	0	32	9	0	0
CONNAN, PETER	5	8	3	0	6	61	61	0	0	VAN ZYL, PRIM	0	35	31	1	32	200	64	0	0
KAMFFER, SCHARNE	1	11	3	0	4	48	0	5	0	5 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
KEULER, WILMA	0	8	14	0	0	52	52	0	0	BADENHORST, IGI	4	57	22	1	4	240	24	0	0
KIRSTEIN, HEINRICH	2	9	4	0	2	47	47	0	0	COX, RON	1	4	6	0	1	30	30	8	0
MALIN, ANTONY	1	12	21	2	2	87	87	0	0	MACNAMARA, PETER	1	34	23	1	0	154	53	0	0
PIETERS, THEO	1	11	5	3	1	52	52	0	0	ODENDAAL, MARTHINUS	4	105	55	1	15	461	48	40	0
VD MERWE, MONIQUE	1	10	14	2	3	68	0	0	0	ODENDAAL, SARINA	0	33	38	2	2	179	75	1	0
3 - STAR E-PHOTO	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL	SPINKS, CAROLE	0	4	6	0	0	24	24	15	0
DE BRUYN, ESAIAS	0	10	6	0	1	43	23	0	0	SPINKS, MIKE	0	5	4	0	0	23	23	11	0
HOLLENBACH, DAWID	3	37	36	0	7	205	79	0	0										
KOEKEMOER, MONICA	4	27	20	0	6	147	105	0	0	5 - STAR Hon E-	COM	G	S	B	BEST	TOT	YR TOT	SAL	YR SAL
SMIT, RINA	0	15	10	0	3	68	17	0	0	BARNARD, RICKUS	11	46	7	0	13	220	110	81	0
VERMEULEN,MARYNA	0	1	2	0	0	7	7	0	0										
V D BERG, KOBUS	0	0	0	0	0	0	0	0	0										
WERTH, ANNALINE	4	26	24	1	8	155	103	0	0										

Image: Maryna Vermeulen

SEPTEMBER CLUB AWARDS

PRINTS

2 STAR			
MONICA KOEKEMOER	LAUGHING OUT LOUD	GOLD	
MONICA KOEKEMOER	BEE	GOLD	
MONICA KOEKEMOER	SEXY LEGS	GOLD	
ANNALINE WERTH	KWV	GOLD	BEST OF GRADE
ANNALINE WERTH	JOZI	GOLD	
ANNALINE WERTH	SYMMETRY	GOLD	BEST OF THEME
5 STAR			
SARINA ODENDAAL	SUNSET LINA	GOLD	
5 STAR HON			
MATRINUS ODENDAAL	ROCHELLE	GOLD	BEST OF GRADE
MATRINUS ODENDAAL	A LITTLE MESSED UP	GOLD	
MATRINUS ODENDAAL	FLY BY REFLECTION	GOLD	
MATRINUS ODENDAAL	SYMMETRY STRECH	GOLD	

SEPTEMBER CLUB AWARDS

DIGITAL

1 STAR			
RINDA SMUTS	ANGELICAL	COM	BEST OF GRADE
RINDA SMUTS	RINDA SMUTS	COM	
2 STAR			
ANTHONY MALIN	A WRINKLE IN TIME	GOLD	
ANTHONY MALIN	CONTEMPLATION	GOLD	
ANTHONY MALIN	HALLS OF KNOWLEGE	GOLD	
ARMAND BOOYSEN	KLEIN MAAR GETREIN	GOLD	
ARMAND BOOYSEN	ART	COM	
DANIE BESTER	DAY'S END	GOLD	
DANIE BESTER	TRANQUILITY	GOLD	
DANIE BESTER	GENTLE ELEGANCE	GOLD	
DANIE BESTER	SOFT REFLECTION	GOLD	
PETER CONNAN	BALANCE	GOLD	
PETER CONNAN	SEWERAGE	COM	BEST OF GRADE
PETER CONNAN	GIFTS	GOLD	
WILMA KEULER	NAP TIME	GOLD	
WILMA KEULER	THREE	GOLD	

SEPTEMBER CLUB AWARDS

DIGITAL

3 STAR			
ANNALINE WERTH	RELAX TIME	GOLD	
DAWID HOLLENBACH	FALLEN ANGEL	GOLD	
DAWID HOLLENBACH	SIMONE	GOLD	
DAWID HOLLENBACH	WATCH IT	GOLD	
DAWID HOLLENBACH	TEMPLE SYMMETRY	GOLD	
ESAIAS DE BRUYN	PYRAMIDS	GOLD	
MONICA KOEKEMOER	AUTUMN CUTENESS	GOLD	
MONICA KOEKEMOER	FAIRY	COM	BEST OF GRADE, EVENING & JUNIOR
4 STAR			
ANITA BESTER	SAVE ME	GOLD	BEST OF GRADE
ANITA BESTER	CRAZY	GOLD	
ANITA BESTER	HOTEL	GOLD	
ARNOLD BESTER	BLACKSMITH LAPWING	GOLD	
ARNOLD BESTER	DANDELION TRIO	GOLD	
ARNOLD BESTER	PASSION PERFUME	GOLD	
ARNOLD BESTER	DOUBLE MARTINI	GOLD	
RICHARD HUDSON	GOLF132	GOLD	
5 STAR			
CAROLE SPINKS	BLACK SHOULDERED KITE	GOLD	
MARTHINUS ODENDAAL	TWO OF A KIND	GOLD	
MIKE SPINKS	TERNS FIGHTING OVER LUNCH	GOLD	
MIKE SPINKS	WHAT A MOUTHFULL	GOLD	
PETER MACNAMARA	CENTRAL SPOT	GOLD	
RICKUS BARNARD	NXEBCA SUNSET	GOLD	
RICKUS BARNARD	AT THE STARTING LINE	GOLD	
RICKUS BARNARD	EVENLY SPACED AROUND THE CEN-	GOLD	BEST OF THEME
RON COX	DOVE IN FLIGHT	GOLD	
RON COX	FLEXING HIS FEATHERS	GOLD	
RON COX	LANDING	GOLD	
SARINA ODENDAAL	O MY GOODNES	GOLD	
RICKUS BARNARD	READY FOR THE CHASE	COM	BEST OF GRADE & SEN-

F-Stop Promotional Requirements

1 Star to 2 star

With Salon Acceptances

Without Salon Acceptances

30 POINTS
8 GOLDS OR COMS

2 Star to 3 star

With Salon Acceptances

Without Salon Acceptances

60 POINTS
15 GOLD OR COMS

3 Star to 4 star

With Salon Acceptances

Without Salon Acceptances

80 POINTS
20 GOLDS OR COMS
5 SALON ACCEPTANCES
18 MAXIMUM PER CATEGORY

160 POINTS
40 GOLDS OR COMS
NO SALON ACCEPTANCES

4 Star to 5 star

With Salon Acceptances

Without Salon Acceptances

120 POINTS
30 GOLDS OR COMS
25 SALON ACCEPTANCES
21 MAXIMUM PER CATEGORY

240 POINTS
60 GOLDS OR COMS
NO SALON ACCEPTANCES

5 Star to 5 star honours

With Salon Acceptances

100 GOLDS OR COMS
50 SALON ACCEPTANCES
NO MAX PER CATEGORY

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



Photographic
Society of South Africa

For more information visit: www.pssa.co.za

SALON CALENDAR

16.10.2017	PE Camera Club International PDI & Prints salon
21.10.2017	Swartland PDI & Prints Salon
04.11.2017	Pietersburg PDI Salon
18.11.2017	Centurion PDI Salon
02.12.2017	Boksburg PDI Salon
13.01.2018	Kosmos PDI Salon
27.01.2018	4th PSSA International Salon
10.02.2018	Randburg PDI Salon

F-STOP CALENDAR

MEETING DATES

OCTOBER: 11th

NOVEMBER: 8th

DECEMBER: 6th

JANUARY: 10th

MONTHLY THEMES

OCTOBER: MOOD

NOVEMBER: SPEED

DECEMBER: NO THEME YEAR END COMPETITION

JANUARY: CREATIVE COMPOSITION





Photographic Society of South Africa

What is PSSA?

Mission Statement

The Photographic Society of South Africa was founded in 1954 as a non-profit organization.

PSSA aims:

to bring together all people interested in photography;

to promote the highest possible standards of photography;

to promote the interests of photography amongst all its members.

PSSA represents its members and fosters their interests at all levels.

What is PSSA?

The Photographic Society of South Africa is the officially recognised Body representing photographers in Southern Africa. It is the South African equivalent of the Photographic Society of America to whom it is affiliated. PSSA is an autonomous Society and through its affiliations affords members contact with the international affairs of photography.

PSSA aims to weld together the photographic and associated efforts of individuals and clubs into one strong unit.

The Society is recognised by Government through the Performing Arts Council. It is consulted on aspects affecting photography in South Africa as well as being able to negotiate protection and exemption for photographic clubs and members.

The Society monitors and censors images deemed unfit for public viewing.

PSSA provides medals to and participates in the organisation of National and International Photographic Salons.

Honours are bestowed and awards made by the Society. These titles and honours are respected throughout the world.

A Photographic Congress is staged each year in conjunction with the Annual General Meeting of the Society. This affords photographers a platform to meet fellow photographers and hear speakers who are recognised as leading authorities in their particular fields.

The Society is controlled by a Board of Directors elected by the members.

The day to day operations of the Society are carried out by an Executive Committee, which is responsible to the Board of Directors. The Society consists of a number of divisions, which are controlled by individual Chairmen who are also responsible to the Directors. They must provide a quarterly report to the Executive Committee and Directors.

PSSA publishes a magazine named IMAGE, which covers all aspects of the Society's activities and photography in general.

Annually a directory is published containing the names and addresses of all members and member clubs, together with the Society's Honours and Awards holders.

A copy of the Society's Memorandum and Articles of Association is available on this website under About Us.

Join Today!!!

Membership of PSSA is open to all Photographers, for application forms and other information, access the website : www.pssa.co.za



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