



Hibiscus Coast Photographic Society

Proudly presents



3rd HCPS National Digital Salon of Photography

PSSA Patronage 'B'# 2019/22

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

SALON DIRECTOR

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SALON CALENDAR

- Closing date : 27th April 2019
- Judging date : Live – completed by 12th May 2019
- Results mailed : not later than 18th May 2019.
- Exhibition : 25th May 2019 at St Mike's Hotel (TBC).
- The catalogue will be available for download at no cost via Dropbox by the 19th of July 2019.

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AWARDS

- PSSA Silver medal for the winner in each category.
- Club Silver medal for the runner-up in each category.
- Club Silver medal for photographer in South Africa with highest combined score across 24 images entered.
- Club Silver medal for photographer in KZN with highest combined score across 24 images entered. If winner in previous category is also from KZN, this award will go to the 2nd highest combined scored from KZN.
- Certificates of Merit.
- Acceptance cards will be emailed.

CATEGORIES

PROJECTED DIGITAL IMAGES

- Category A: Nature **excluding birds and scapes** [Colour] - no manipulation allowed
- Category B: Nature **birds only** [Colour] - no manipulation allowed
- Category C: Scapes [Colour] – manipulation allowed
- Category D: Portraits human and animal [Colour] - manipulation allowed
- Category E: Open [Colour] - manipulation allowed
- Category F: Open [Monochrome] - manipulation allowed

ADJUDICATING PANEL

PROJECTED DIGITAL IMAGES CATEGORIES

Category A: Nature excluding Birds and Scapes [Colour] (Venue/Date/Time: TBC)

- Dave Wolstencroft
- John Coumbias – APSSA (Vers), EPSSA (Mille), AFIAP, GPU (Hermès)
- Heide Broschk – AFIAP

Category B: Nature Birds only [Colour] (Venue/Date/Time: TBC)

- Pieter Venter – FPSSA, EPSSA
- Ciska Venter – FPSSA, EPSSA
- Shirley Gillet – LPSSA

Category C: Scapes [Colour] (Venue/Date/Time: TBC)

- Dave Mullin – APSSA
- Joy Mullin – APSSA
- Leon Heyes – APSSA

Category D: Portraits human and animals [Colour] (Venue/Date/Time: TBC)

- Evelyn Gibson – FPSSA, APSSA(Vers), EPSSA(Mille), EFIAP, SPSA
- Alta Oosthuizen – APSSA
- Tony Roberts

Category E: Open [Colour] (Venue/Date/Time: TBC)

- Kathy Kay – APSSA, EPSSA
- Nerissa Naidoo – APSSA
- Tom Prins – FPSSA
- Alternate: Ari du Toit

Category F: Open [Monochrome] (Venue/Date/Time: TBC)

- Kathy Kay – APSSA, EPSSA
- Nerissa Naidoo – APSSA
- Ari du Toit
- Alternate: Tom Prins– FPSSA

DEFINITIONS

PROJECTED DIGITAL IMAGES COLOUR SECTION

Category A: Nature (Excluding Birds and Scapes) [Colour]

Images must be of animals, insects, reptiles, marine or plant life, such that a well-informed person could testify to its true representation. Emphasis will be placed on action and storytelling above aesthetics. Images depicting cultivated plants, domestic animals, still life studies, mounted specimens, museum exhibits are not allowed. Only images that do not alter the truth of the photographic statement will be eligible in this category.

Digital manipulation **is not allowed** in this category.

Birds and Scapes are not allowed.

*Only **Colour** images are allowed in this category.*

Category B: Nature Birds only [Colour]

Images must be of birds only (birds must be the main subject), such that a well-informed person could testify to its true representation. Still life studies, mounted specimens, museum exhibits are not allowed. Only images that do not alter the truth of the photographic statement will be eligible in this category.

Digital manipulation **is not allowed** in this category.

*Only **Colour** images are allowed in this category.*

PSSA NATURE DEFINITION (APPLIES TO: Category A and B)

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality.

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

Photographs of artificially created hybrid plants, cultivated plants, feral animals, domestic animals, obviously set arrangements, mounted specimens including insects or animals doped or killed for macro (or any other type of photography), are ineligible, as is any form of manipulation that alters the truth of the photographic statement. Any action which causes harm, no matter how unintentional it may be, is not acceptable. The use of live bait and actions such as chilling, freezing, spinning or light anaesthesia of any creature is unethical and therefore not acceptable.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the

original scene, are permitted including HDR, focus stacking and dodging/burning. All allowed adjustments must appear natural.

Stitched images are not permitted. Infrared images, either direct-captures or derivations, are not allowed.

Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife. Images entered in Nature sections meeting the Nature Photography Definition above can have extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, non-natural macro setup*, aquariums and any enclosure where the subjects are totally dependent on man for food.

Images entered in **Wildlife** sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms living free and unrestrained in a natural or adopted habitat. Photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of salons and exhibitions.

Category C: Scapes [Colour]

'Scapes' is a term that covers the depiction of scenery such as mountains, valleys, trees, rivers, forests, sea, cities etc. where the main subject is a wide view with its elements arranged into a coherent composition. A horizon often (but not necessarily) forms part of a "scape". 'Scapes may be natural or man-made. Derived terms include:

- Cityscape •Seascape • Nightscape •Snowscape •Streetscape •Urbanscape
- Landscape •Sandscape

Digital manipulation is allowed in this category.
Only **Colour** images are allowed in this category.

Category D: Portraiture human or animals [Colour]

A likeness, personality and mood of a living subject, human or animal, where that subject is dominant in the image. Portraiture is not restricted to head and shoulders and may include just a part of the face, a back view or even a full length study

Digital manipulation is allowed in this category.
Only **Colour** images are allowed in this category.

Category E: Open [Colour]

In this category the subject matter is totally open.

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

Digital manipulation is allowed in this category.
Only **Colour** images are allowed in this category.

Category F: Open [Monochrome]

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

PSSA MONOCHROME DEFINITION (APPLIES TO: Category F)

- Monochrome is a black and white image.
- A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey.
- A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category.
- A black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category.

Digital manipulation is allowed in this category.
Only **Monochrome** images are allowed in this category.

PSSA MANIPULATION DEFINITION

Manipulation shall constitute any or all of the following modifications to the original image:

- Adding an element to the image that was not contained in the original capture;
- Removing an element from the image that was contained in the original capture;
- Moving or repositioning an element of the image that was contained in the original capture.

In the categories Nature (excluding birds and scapes) and Nature birds only manipulation is not allowed. In Scapes, Portraits, Open (colour), and Open (Mono) there is no restriction what so ever in the way authors choose to post process an image.

The following actions are allowed and are not seen as manipulation:

- Cropping
- Correction of lens distortion, chromatic aberrations, purple fringing, lens vignette and vertical/horizontal perspective adjustments;
- Removal of dust spots or scratch marks from sensor or scanned images;
- The blending of different exposures of the same scene to broaden the dynamic range e.g. High Dynamic Range (HDR);
- Photo stacking to overcome the limitations of the digital sensor heat artefacts in long exposures.
- Focus stacking to widen the depth of field especially in Macro photography. In the case of Nature and Wildlife, HDR and focus stacking will not be considered as manipulation and may be used *provided* that the end result is a faithful representation of the original scene.

CONDITIONS OF ENTRY

- An image may only be used once in the salon irrespective of the category or of the image being in colour or monochrome. No similar images may be used.
- Each image must have a unique name i.e. the name of an image may not be changed at any time as all acceptance records are based on the image name.
- Sanctions for “re-titling” will be imposed where a previously accepted image has been given a different title and/or where a Colour version and a Monochrome version and/or a Projected Digital Image version of the same image have been given different titles.
- Entrants may submit up to four images in each PDI category.
- Images that were **accepted** by any of the past two **Hibiscus Coast Photographic Society salons** may NOT be entered.
- Where the adjudicators are of the opinion that an image does not conform to the definition of the entered category, the image will be rejected.
- All the parts of each submitted image have to be photographed by the author who must be in possession of the original unretouched ‘capture’ version(s) of the image and where applicable of all component parts of the image. The author must also hold the copyright to each submitted image and of all component parts of it.
- Except for the restrictions on images described in the Nature definitions, images may be altered, either digitally or otherwise, by the entrant.
- Manipulations are prohibited in the categories as specified in the category definitions. This means that no elements of the photograph may be cloned, added or erased.
- No title, watermark or identification of the maker shall be visible anywhere on the image.
- The Salon Director may request an entrant to supply him with proof of the authenticity of all the elements in the presented image(s). If the entrant cannot supply such proof, his/her entry in the salon will be disqualified.
- Entrants must store and preserve intact, with no alteration, the metadata, the RAW file(s) or the original unretouched JPEG file(s) of the submitted images (and those taken immediately before and after the submitted image(s)) for possible future motivated inspection, with no expiry, prescription or limitation of PSSA actions.
- It is recommended to leave the EXIF data in the submitted files intact in order to ease eventual investigations.
- It is absolutely forbidden for any entrant or his/her agent(s), acting on the behalf of the entrant, to tamper with the EXIF or original data in the files submitted to salons /exhibitions.
- The entrant accepts without exception and with no objection the following terms:
 - that the submitted images can be investigated by PSSA to establish if these adhere to PSSA regulations and definitions even if the entrant is not a member of PSSA,
 - that any refusal to cooperate with PSSA or any refusal to submit the original files as captured by the camera, or failure to provide sufficient evidence, may result in disqualification.
- The exhibition assumes no liability for any misuse of copyright by the entrant.
- No judge or family member may enter categories in which he or she is judging.

IMAGES MUST BE IN THE FOLLOWING FORMAT -PROJECTED DIGITAL IMAGES

- JPEG file format.
- File size may not exceed **2MB**.
- Images must be resized to a maximum of 1920 pixels on the horizontal axis or a maximum of 1080 pixels on the vertical axis. In the case of panoramas, the aspect ratio should be 2:1 (vertical axis should not exceed 960 pixels).
- It is recommended that the image is converted to the sRGB colour profile to ensure correct colour rendition during display and adjudication.
- Borders are optional, but within the size restraints as described.

SUBMISSION OF ENTRIES

- All entries to be entered electronically via www.photovaultonline.com.
- Please remember to 'FINALISE' your entry on Photovault after images have been uploaded.
- An acknowledgement of receipt of such an entry will be returned to the entrant. If no confirmation is received within three working days the participant should contact the salon director.
- No entries on CD / DVD / USB discs will be accepted.
- No late entries will be accepted, judged or exhibited.

METHOD OF ADJUDICATION

- All images will be adjudicated via "Live Judging".
- Three adjudicators will score each image out of 15.

FEES

- The entry fee will be R7.00 per photo for PSSA members and R11.00 per photo for non-PSSA members for each category entered.
- Internet payment is preferred and can be made directly into our bank account or you may make a direct deposit at your nearest branch: (Cash deposits will incur an added fee of R50).

Account name:	Hibiscus Coast Photographic Society
Account no:	035 584 1436
Account type:	Current
Bank:	Standard Bank Margate
Branch code:	057 528
Reference:	Salon+Name+Surname e.g. Salon John Smith

- Proof of payment must accompany your entry. Entries received with insufficient fees or without proof of payment will be rejected.

“Photography for me is not looking, it’s feeling. If you can’t feel what you’re looking at, then you’re never going to get others to feel anything when they look at your pictures.”

— Don McCullin

Best wishes from the salon committee of Hibiscus Coast Photographic Society.