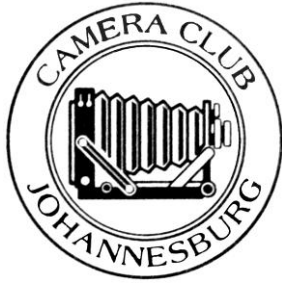


# Information Brochure

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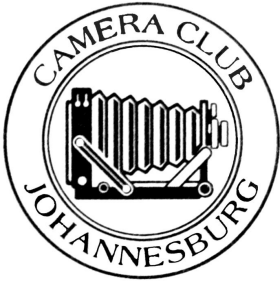


# CAMERA CLUB OF JOHANNESBURG

## Information Brochure

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# CAMERA CLUB OF JOHANNESBURG

## Information Brochure

### Introduction

The Camera Club of Johannesburg has been in existence since 1935 and has built itself a reputation for being distinctive as photographers are encouraged to treat their hobby as an “art form” rather than pursuing photography with the objective of merely taking pictures. This is obvious in the club’s motto

*To promote and pursue the art of photography;  
to be a creative outlet for all our members;  
to set standards and not to conform to them*

The club has a constitution, which determines the running of club’s statutory functions. An Executive Council is in place, whose responsibility it is to set standards and to maintain regulations within the club and with its members. An Annual General Meeting is held in February of each year. The club is an affiliated member of the Photographic Society of South Africa (PSSA).

The Camera Club of Johannesburg or CCJ as it is affectionately known comprises two sections:

the **Projected Images Section**, which meets on the first and third Monday of each month (unless rescheduled due to public or religious holidays)

and

the **Print Section**, which meets on the second Monday of each month (unless rescheduled due to public or religious holidays)

Despite there being two sections, each with their own Committee, members of the Camera Club of Johannesburg are free to participate in all the activities of the club and are encouraged to do so. The membership fees, charged and revised annually, give members the right to all meetings and club activities regardless of section. There is an initial joining fee for new members. Over and above, there is a charge for venue, secure parking and refreshment that is levied at each meeting the members attends.

The Projected Images Section is the more structured of the two sections. Members submit images in “Star” ratings from 1 to 5. In each rating there is promotion through set criteria. The section also holds a number of trophy events and competitions during the year; sets subjects to photograph; arranges outings; and has an annual trophy challenge at the end of the year’s activities. All points gained throughout the year, accumulate towards the Photographer of the Year. Digital and slide images are included in the Projected Images Section.

The Print Section is less formal. Members bring mounted prints to the meeting where they are evaluated and discussed. There is no point system or rating system although photographers are recognised as either beginner’s, intermediate or advance workers. This gives members the opportunity to comment freely on prints presented and also to gain knowledge of how to evaluate their own as well as other member’s work. There is a set theme at each meeting and members participate in the discussions and debates related to the topic for the evening.

# PROJECTED IMAGES SECTION

## Guiding Principles

### 1. PREAMBLE

The projected images section of CCJ seeks to advance the ability and enhance the pleasure of photographers working in all mediums of colour and monochrome projected images. Members may enter projected images for comment and judging at ordinary meetings of the club as well as at trophy events and competitions. Photographs may be of any subject or genre. Only at the year-end annual trophy challenge are images classified into one of the categories listed in section 2.

As members progress in ability, they will be promoted through a hierarchy of grades from One to Five Star, and then finally to Golden Honours in Five Star. Descriptions of these levels and abilities and the different grades and criteria are given in sections 3 and 4.

Member's images are evaluated by three judges who score them, *after* having given a verbal appreciation of the image, using a scoring scale of 1 to 5. Refer to section 3.3. Depending on the schedule for the particular meeting, there could be judges selected from the club, or visiting judges from other clubs or photographic disciplines, or combinations thereof, who will evaluate the member's images. The discussion of ability is for guidance only and members should understand that judges have individual criteria by which they assess photographs. The fact that some judges are better than others is not disputed but all judges have an opinion to offer, which, if accepted in the spirit in which it is given, can benefit the photographer. It is *photography*, not the race up the ladder that is important.

### 2. CATEGORIES OF PHOTOGRAPHS

	Category	Enhancement Permitted	Manipulation Permitted
2.1	Portraiture (pt)	Yes	Yes
2.2	Social Comment (sc)	Yes	Yes
2.3	Photojournalism (pj)	Yes	No
2.4	Wildlife and Animals (wa)	Yes	No
2.5	Nature (nt)	Yes	No
2.6	'Scapes (sp)	Yes	Yes
2.7	Travel (tr)	Yes	Yes
2.8	Still Life (sl)	Yes	Yes
2.9	Photo Art (pa)	Yes	Yes
2.10	Creative Experiment (ce)	Yes	Yes
2.11	Slides Open	n/a	Yes
2.12	Beginners (bg)	Yes	Yes

(2a) As a variation to a single image, a panel or sequence of up to 3 projected images, covering a theme, can be submitted as a *single entry* in any of the above mentioned categories.

(2b) Manipulation

Digitally or in-camera manipulated photographs may not be entered in the categories Photojournalism, Wildlife and Animals or Nature when the competition, trophy event or set subject stipulates so. Computer enhanced photographs may be entered in all categories. Outside of the mentioned events or where specifically stated, all genre of photography may be enhanced and/or manipulated for all other submissions.

The definition of enhancement, predominantly pertinent to digital photography and the manipulation of images, is described below:

(2c) **Enhancement**

The following **WILL NOT** considered a “manipulation” or “alteration”, but will be allowed as an enhancement.

- (2c.1) Adjustment/correction of colour balance. This will exclude the use of colour balance, which will create an unnatural/manipulated look.
- (2c.2) Removal of dust and scratch marks (only relevant to scanned images)
- (2c.3) Adjustment to exposure by making the picture darker/lighter
- (2c.4) Adjusting colour saturation
- (2c.5) Sharpening
- (2c.6) Cropping
- (2c.7) The use of warm up, grey graduated or polarising filters

(2d) **Manipulation/Alteration**

The following **WILL** be considered as “manipulation” or “alteration”.

- (2d.1) Picture elements that have been added or deleted in the dark room, the computer or with marking pens
- (2d.2) The use of most filters (the exceptions are listed above)
- (2d.3) Panning or zooming the lens while making the exposure
- (2d.4) Multiple exposures and montages (sandwiches)

It is impossible to quantify the permissible range of use of these tools, so it will be left at the discretion of the photographer to abide by the rules when using images for competitions or trophy events, where these are not permitted.

Refer section 9 for detailed definitions of the above categories.

### **3. ADVANCEMENT**

#### **3.1 General**

Members gain advancement and promotion from one level to the next by submitting images for judging at club meetings. Members also gain advancement by submitting projected images to salons or other recognised competitions - national or international. Images worthy of a Gold Award during judging evenings will count towards promotion.

- 3.1.1 The accumulation of the requisite number of Gold Awards is the only way to achieve promotion from One to Two and Two to Three Star.
- 3.1.2 Promotion to Four Star can be achieved by either an accumulation of the requisite number of Gold Awards alone or a combination of Gold Awards and Salon acceptances.
- 3.1.3 Promotion from Four to Five Star can be achieved by either an accumulation of the requisite number of Gold Awards alone or a combination of Gold Awards and Salon acceptances, as well as satisfying three of five criteria listed in section 4.4.
- 3.1.4 Promotion to Five Star Golden Honours can be achieved by either an accumulation of the requisite number of Gold Awards alone or a combination of Gold Awards and Salon acceptances, as well as satisfying three of five criteria listed in section 4.5.

### 3.2 Entry Level

New members will normally start by exhibiting their projected images in One Star category. Where new members consider their work to be of a higher standard than One Star, they may submit a panel of 15 projected images to the Committee for assessment. A new member can be put into a higher category, but not higher than Three Star. Photographers holding an Associateship or Fellowship or other recognised photographic qualification will be admitted to Four Star.

### 3.3 Judging and Scoring

A Gold Award is given when awarded at club judging evenings. The scoring of projected images is as follows:

Each photograph is scored by out of 5 points by each of the three judges:

- 5 points constitutes a Certificate of Merit – being an above average image for the star rating
- 4 points is a Gold award – being a good image for the star rating
- 3 points is a Silver award – being an image that is average for the star rating
- 2 points constitutes a Bronze award – being an image that does not meet the standard for the star rating
- A score of below 2 points has no award – or disqualification (competitions, etc.)

With three judges present the following applies:

- A Certificate of Merit will be awarded when all three judges each give the projected image a score of 5 (total score 15)
- A Gold award will be given when two of the three judges score the projected image with 4 and the third higher/lower
- A Silver award will be given when two of the three judges score the projected image with 3 and the third higher/lower
- A Bronze award will be given when two of the three judges score the projected image with 2 and the third higher/lower
- A unanimous award is called when each of the judges score the projected image equally (e.g. when each of the judges awards three points to a projected image, this will be called a unanimous Silver)

At CCJ the judges comment on the image first, scoring the image thereafter. A caller will announce the title of the image as it is viewed. The judges take it in turn to comment on the images. After the judge has deliberated on it and given the verbal appreciation, the combined scores from the judges is read out as well as the photographer's name. In the case of a bronze award the photographer's name is not mentioned, only the score. In competitions and set subjects the photographer's name is not mentioned. The winners will be mentioned by name at the end of the event.

## 4. ADVANCEMENT CRITERIA

	<b>Star Rating</b>	<b>Criteria</b>	<b>Requirements for Promotion to Next Star Rating</b>
4.1	One Star (Beginner)	Technical competence in correct exposure, focus, element of composition and basic camera technique is expected to develop in this grade.	10 Gold Awards
4.2	Two Star (Intermediate)	All the above plus a photographer should demonstrate an understanding of the elements of composition and lighting, impact and knowledge of when and where to crop.	10 Gold Awards

	Star Rating	Criteria	Requirements for Promotion to Next Star Rating
4.3	Three Star (Advanced)	<p>All the above plus a photographer should have reached such a standard where good composition, lighting, style, use of depth of field and handling of the image appropriate to the subject matter are expected.</p> <p><i>Promotion will be automatic after the member submits a panel of 15 projected images for viewing at a club meeting. Before submitting the panel the member should consult the Chairperson of the Projected Images Section.</i></p>	<p>20 Gold Awards <b>OR</b> 10 Gold Awards in Three Star and 10 Salon Acceptances from at least 5 different projected images</p>
4.4	Four Star (Senior)	<p>All of the above plus a photograph should be of such a standard where the competency shown for 3 Star is expanded to include elements of creativity, showing a good feel for all techniques, as well as adding an additional dimension to create impact.</p> <p><b>AND</b></p> <p>Over and above the Awards have satisfied three of the following five criteria:</p> <ul style="list-style-type: none"> <li>- Have served one year at CCJ as a committee member</li> <li>- Have given a talk or presentation at a club meeting</li> <li>- Have hosted an outside workshop for the club or its members</li> <li>- Have made any other contribution in the interests of the club to the satisfaction of the Projected Images Section Chairperson and Committee</li> <li>- Have published an article in any photographic or appropriate magazine</li> </ul> <p><i>If fewer of these requirements have not been met the member should consult with the Projected Images Section Chairperson to structure the fulfilment of these requirements. Promotion will be automatic after the member submits a panel of 15 projected images for viewing at a club meeting. Before submitting the panel the member should consult the Chairperson of the Projected Images Section.</i></p>	<p>50 Gold Awards <b>OR</b> 25 Gold Awards in Four Star and 15 Salon Acceptances from at least 10 different projected images</p>

	Star Rating	Criteria	Requirements for Promotion to Next Star Rating
4.5	Five Star (Advanced)	<p>All of the above plus a photographer should be of such a standard where the competency shown for 4 Star is expanded further and the image should now be creative, meaningful, striking, story-telling, intuitive, imaginative, artistic, etc.</p> <p><b>AND</b></p> <p>Over and above the awards a member must satisfy all of the following requirements:</p> <ul style="list-style-type: none"> <li>- Have served two years at CCJ as a committee member or have rendered service to the club for such a period, and in such a manner, as the Committee may deem sufficient and satisfactory</li> <li>- Be in possession of an acknowledged photographic Honours such as APSSA, FPSSA or ARPS, or some similar honour acceptable to the Committee</li> <li>- Have given at least three instructional lectures to the Club, or have published at least three articles in any photographic magazine or a combination of the two disciplines.</li> <li>- Notwithstanding the fulfilment of the conditions as above, it still remains at the sole discretion of the Executive, as to whether the title Golden Honours will be accorded to a member of the Club.</li> </ul> <p><i>Promotion will be automatic after the member submits a panel of 15 projected images for viewing at a club meeting. Before submitting the panel the member should consult the Chairperson of the Projected Images Section.</i></p>	<p>100 Gold Awards <b>OR</b> 50 Gold Awards in Four Star and 50 Salon Acceptances from at least 25 different projected images</p>
4.6	Five Star Golden Honours	<p>Golden Honours is the highest level at the club and to gain promotion to this level a member has to display exceptional photographic ability as well as have rendered service to the club and its members as detailed in 4.5 above.</p>	

## 5. POINTS OF CLARIFICATION

**5.1** All members who receive Salon acceptances must notify the Scribe for the club and submit proof of each acceptance, by acceptance card/email or official catalogue of the Salon.

A maximum of three Salon Acceptances per projected image will count towards promotion.

- 5.2 Projected images may be only submitted once for judging for promotion.
- 5.3 For promotion purposes a Certificate of Merit counts as a Gold Award.
- 5.4 Under normal circumstances members may submit four projected images, two at each judging meeting held per month. Exceptions are made for members where the images are not presented through no fault of their own (fault of the organisers). Members who cannot attend meetings are permitted to submit projected images and in the case of slides the member may request another member to submit on their behalf. Decisions as to the number of entries may be changed at the discretion of the Committee or the Projected Images Chairperson, depending on the evening programme.
- 5.5 Under normal circumstances members may submit two projected images for a given set subject. Set subjects may be re-submitted for advancement judging, as they do not count towards promotion but the award count toward the points for the Photographer of the Year.
- 5.6 Digital images are submitted on-line via email. The standards for emailing of submissions and the manner in which the submission files are to be labelled is set out in section 8.
- 5.7 Slides are submitted on the evening of the meeting.

## 6. TROPHIES AND COMPETITIONS

Trophy events are run during the year. The Committee of the Projected Images Section reserve the right to choose all or some of the trophies listed below for inclusion in the programme for the year or to add new trophy events to the ones listed below.

### 6.1 Restrictions on Entries

Any projected image may only be entered into each trophy competition once. For example a projected image entered into the Sectional Trophy may not be entered into any future Sectional Trophies, but may be entered into other trophy / competitions, but then again only once.

### 6.2 Set Subject

At the commencement of each year the Committee will set a number of topics whereby the member must take images that comply with the guidelines set for the particular subject. Images entered into set subjects may be presented for advancement as well as trophy events.

### 6.2 Sectional Trophy

Photographers are required to submit a panel of 5 projected images. Panels will be judged in the member's entry level at the date of the trophy. Panels will be judged contiguously with each image being scored out of a possible 15 points. The scores awarded for each projected image will be totalled. The highest scoring panel will be the winner in that particular section. In the event of a tie judges will award a winner. Judges may agree not to award a trophy if they feel the standard is too low.

### 6.3 Creativity Trophy

The main emphasis in this trophy is on creativity and composition. Digitally it is producing a unified concept and design using five separate images in combination; for digital photography it will be a single image constructed from five pictures. For slides it will mean a sequence of five images in a mini slide show presentation format. The competition is therefore very different for slides and for digital: the slides are not combined together in one image; the digital images are combined together.

Each member will be allowed to enter two sequences, one slide and one digital entry or two digital or two slide entries.

#### **6.4 Hubcap Rally**

Each participant is given a list of subjects to be photographed at specific locations. Photographs are to be taken per a provided list and on the day of the event. There is no handicapping. The competition is open to other clubs at the discretion of the Committee as well as members' visitors. The Committee will have the films processed and entries will be judged at a given evening. For Digital entries – memory-cards are handed in to the organisers at the completion of the event. No deletion of images during the process is permitted. No enhancements are made to digital entries.

#### **6.5 Des Berkowitz Assignment Trophy**

Members are asked to fulfil their assignments over a period of a year. Six images are presented. The Committee at the commencement of each year will decide the assignment. Members may test their progress at club meetings.

Judging of Assignment Trophy entries is by the club members who score each of the six images individually. Additionally they will give a score for the overall panel taking into consideration the following: presentation, artistic (creativity), digital/photographic technique, versatility and overall impression. The score out of a possible 25 points is averaged by the number of members judging on the evening the panel is presented. The panel with the highest average will be judged the winner. In the event of a tie a panel of judges will judge the winner.

Each member will be allowed to enter two sequences, one slide and one digital entry or two digital or two slide entries.

#### **6.6 Versatility Trophy**

Participants in the versatility trophy will enter a panel of 5 projected images demonstrating the range of their photographic ability. Each image will be judged individually out of 15 points and the judges will also give a versatility score out of 15, which will be multiplied by 5. The panel scoring the greatest number of points out of a possible 150 will be judged the winner. There is no handicapping. In the event of a tie the judges will decide the winner.

#### **6.7 Portfolio Trophy / Photo Essay**

Participants may submit a maximum of 2 panels each. A panel consists of 10-15 projected images on a subject, forming a portfolio of either a theme selected by the photographer or a style/technique of photography.

There is no handicapping. Each judge will score the panel out of 5 and the panel with the highest score (maximum 15) will be judged the winner. In the event of a tie the judges will decide the winner.

#### **6.8 Year End Trophy Evening**

At the close of the events for the year, an annual Trophy Evening will take place. Members may enter a maximum of 15 projected images in the categories as listed in section 2. A maximum of three projected images can be entered into any one category. One and Two Star members, additionally, may enter 3 projected images in a category for Beginners. If promotion was achieved to Three Star during the year, members may enter projected images in the Beginners category, but only the projected images which were judged in the One and Two Star categories.

#### **6.8 Photographer of the Year**

The award of Photographer of the Year will be made to the member scoring the greatest number of points in the club competitions and judging evenings as well as salon acceptances. The points listed in section 7 will count towards photographer of the year.

## 7. POINTS SCORING

<b>Regular Judging for Advancement</b>	
Gold Award	2 points
Certificate of Merit (COM)	5 points
<b>Awards</b>	
Best Projected Image of the Evening	an additional 1 point
Most Innovative Projected Image of the Evening	an additional 1 point
Best Beginner Projected Image of the Evening	an additional 1 point
Set Subject Gold Award	2 points
Set Subject Winner	an additional 2 points
<b>Trophy Events</b>	
<b>Sectional Trophy – awards per section</b>	
Gold Award	2 points
Certificate of Merit (COM)	5 points
Runner-Up	an additional 1 point
Winner	an additional 2 points
<b>Awards per Trophy for the following: -</b>	
<b>Creativity Trophy</b>	
<b>Hubcap Rally</b>	
<b>Des Berkowitz Assignment Trophy</b>	
<b>Versatility Trophy</b>	
<b>Portfolio Trophy / Photo Essay</b>	
Gold Award	2 points
Certificate of Merit (COM)	5 points
Runner-Up	an additional 1 point
Winner	an additional 2 points
<b>Year End Trophy Awards – awards per category</b>	
Gold Award	2 points
Certificate of Excellence (COE)	5 points
Runner-Up	an additional 3 points
Winner	an additional 4 points
<b>Additional Awards</b>	
Digital Image of the Year	an additional 2 points
Slide Image of the Year	an additional 2 points
<b>Salon Awards</b>	
<b>National (per category as set by the salon)</b>	
Winner	7 points
Runner-Up	6 points
Certificate of Merit (COM)	5 points
Acceptance	2 points
<b>International (per category as set by the salon)</b>	
Winner	12 points
Runner-Up	11 points
Certificate of Merit (COM)	10 points
Acceptance	5 points

## 8. PROJECTED IMAGES SUBMISSION

All slides entered for judging should be mounted between glass. This protects the slide from damage. Slides must be spotted on the bottom left-hand corner of the mount as viewed from the front upright, in order to facilitate correct projection.

- 8.1** Digital images must comply with the format for projection as determined by the Committee.
- 8.2** All digital images for regular judging, set subjects, trophy event and competitions are to be submitted electronically.
- 8.3** For trophy events the instructions as to how to prepare submissions will be sent via email prior to the event.
- 8.4** Digital images are to be emailed to the person designated to receive entries, **no later than 18:00 on the Friday** prior to the Monday meeting. Members are to ensure they send their email/s allowing sufficient time for them to reach the recipient on time and should cater for delays in transmission of large files. No entries will be accepted on the evening of the meeting.
- 8.4** Authors may submit 2 images **only** for evaluation and advancement at each meeting. They may have 1 in digital and 1 slide but they may not submit 2 in digital as well as 2 in slides.
- 8.5** Slide entries are submitted on the evening of the events.
- 8.6** Borders will be permitted to a maximum of 10 pixels, in a colour of the author's choice – not black - for it should make the picture stand out from the background. Authors should bear in mind that an ill-chosen border might mean a lower mark for the image.
- 8.7** **How to Submit Your Digital Images**

### 8.7.1 Requirements for all images

- The digital pixel dimensions of the image for a **horizontal** (landscape format) image are a **maximum of 1024 x 768**  
*(As no printing is involved dpi is not a factor in the resolution of the image and therefore resolution need not be more than 72 pixels per inch (but may be left at ± 300 pixels per inch if that is what you have set your resolution at))*
- The digital pixel dimension of the image for a vertical (portrait format) image is a **maximum of 768** on the height
- The image may not exceed **2 megabytes**
- Images are to be submitted in **.jpg** format only.
- All images should be **converted to the profile sRGB** as this is the format of the digital projector.

### 8.7.2 Submitting the emails for Regular Judging and Set Subjects

*If a member wishes to do so, they may send their submission in more than one email*

- The subject line of the email must be in the following format:
- Name of the member followed by a – (dash) followed by the date of the meeting (YYYYMMDD)

**Example:**      **Anne d'Oliveira – Judging 20110331**      **OR**  
                         **Anne d'Oliveira – Set Subject 20110331**

*If the member is sending entries in more than one email, they should place a 1, 2, 3, etc. after their name*

**Example:**      **Anne d'Oliveira 1 – Judging 20110331**

- It is not necessary to put in the title/s of the image/s in the subject line but if you wish to do so you may include the titles in the body of the email.

### 8.7.3 Naming Conventions for Files

#### Regular Images for Regular Judging and Advancement

<b>Example:</b> <b>4_lateeveningsunset_adoliveira</b>
---

- The numeric indicates the author’s **star rating** followed by an “underscore” ( \_ ) (not a hyphen or minus - )
- followed by the **title (late evening sunset)** of the image to a **maximum of 24 characters**, with no spaces and all in lowercase, followed by an “underscore” ( \_ ) (not a hyphen or minus - )
- followed by an **initial (j)** and the **surname (blogg)** of the author to a **maximum of 18 characters**, with no spaces and all in lowercase

#### Regular Images for Set Subjects

<b>Example:</b> <b>ss_lateeveningsunset_adoliveira</b>
--

- All other criteria for naming of the files are the same as those for the regular judging and advancement

8.7.4 **Calling/score sheets** are compiled in preparation for the meeting on the Monday evening. Please ensure that the naming conventions for the files containing your submissions are therefore correct.

## 9. PROJECTED IMAGES PROCESSES

- 9.1** The same rules for advancement will apply to digital images and slides, and authors will maintain the star grading they have achieved. If the author is 4 Star in slides – he/she may not start as 1 Star with digital.
- 9.2** When set subjects or trophy events are on the program, both the digital images and slides will be shown at the commencement of the evening’s events. Digital images will be shown first, followed by the slides. There will be an outright winner for the set subject, whether it is a digital image or a slide, unless otherwise specified.
- 9.3** *A Best Beginner*, the *Best of the Evening* and the *Most Innovative* will be awarded for digital images separate to slides and the points given for these will count towards the Photographer of the Year.

However, should an author be awarded any one of the above awards in digital, they may not qualify for an award from slides and visa versa. The current practise applies in that the same author may not receive two or more of the above on the same evening.

- 9.4** Members are reminded that it is the decision of the judges whether to award additional merits. They may also refrain from awarding if no images are deserving of such merit.

## 10. SUPPLEMENTARY INFORMATION ON CATEGORIES

The following may be used as a guideline to the categories of photographs (listed in Section 2) and used in Photographer of the Year award:

- 10.1 Portraiture (pt)** **ENHANCEMENT & MANIPULATION ALLOWED**  
Portraits, figure studies, nudes: informal and environmental portraits – posed and un-posed – one or more persons. No animal subjects may be entered.  
**Criteria:** Body language, facial expression, mood, feeling.
- 10.2 Social Comment (sc)** **ENHANCEMENT & MANIPULATION ALLOWED**  
The human condition: documentation of how people live, work, play, create, relax, interact, love, communicate, suffer.  
**Criteria:** social interest, the moment, body language, facial expression, mood, feeling.
- 10.3 Photojournalism (pj)** **ENHANCEMENT ONLY – NO MANIPULATION**  
This includes sport, action: documentation that would be suitable for publication in a newspaper or magazine, **newsworthy** pictures. **The journalistic value of the image will be considered over the pictorial quality.**  
**Criteria:** the moment, impact, topical interest: **story-telling newsworthy event.**
- 10.4 Wildlife and Animals (wa)** **ENHANCEMENT ONLY – NO MANIPULATION**  
This includes any animal: domestic, zoo or wild – animals large and small, single or many, portraits.  
**Criteria:** fine detail, good lighting, appropriate depth of field, animal behaviour, critical sharpness, camera technique.
- 10.5 Nature (nt)** **ENHANCEMENT ONLY – NO MANIPULATION**  
This includes plant life – exotic or indigenous, insects or other invertebrates, geological studies, pristine landscapes without human intrusion or development, illustration of natural processes. Macro and close-up photography is included.  
**Criteria:** interesting subject matter, control of exposure, good lighting, appropriate depth of field, critical sharpness, camera technique, documentary.
- 10.6 Scapes (sp)** **ENHANCEMENT & MANIPULATION ALLOWED**  
Landscapes, seascapes, cloudscares, cityscapes: Outdoor photography capturing the beauty of natural or man-made environments.  
**Criteria:** sensitivity to aesthetic qualities, mood, feeling, choosing the moment for lighting, design principles.
- 10.7 Travel (tr)** **ENHANCEMENT & MANIPULATION ALLOWED**  
Images of travel destinations, accommodation, beach and swimming pool scenes, modes of transport, natural wonders: something suitable for tour advertising.  
**Criteria:** aesthetic appeal, showing the destination in the best light, visual impact, perspective effects, detail, human interest. Does the picture invite one to go to the destination?
- 10.8 Still Life (sl)** **ENHANCEMENT & MANIPULATION ALLOWED**  
Table top, architectural: a creative arrangement of objects that relate to each other either in terms of a story, idea or theme or a harmony of shapes, colours, architectural themes.  
**Criteria:** table top: lighting to reveal three-dimensional form and texture, arrangements of elements to create a unified effect, sensitivity to spatial positioning, a pleasing composition.  
architecture: interesting angles, perspective effects, lighting, pictorial design principles.

**10.9 Photo Art (pa)**

**ENHANCEMENT & MANIPULATION ALLOWED**

The creative use of alternative techniques (in camera included such as montage, mirror image, multiple exposure), figurative and non-figurative images, symbolism, metaphor, aesthetically pleasing treatment, an interesting creative interpretation of a subject, dynamic arrangement of basic visual elements, line, shape, tone values, colour, texture, pictorial space, the format and design principles such as balance, contrast, visual tension, subtle nuances, emphasis, suggestion. Macro and close-up photography is included.

**Criteria:** photo art – the idea

abstract – the total effect of the image, whether shapes or objects are recognisable is of no importance

both – aesthetic qualities, feeling, mood, design principles

**10.10 Creative Experiment (ce)**

**ENHANCEMENT & MANIPULATION ALLOWED**

The creative use of computer software, digital cut and paste, manipulation, creating a composite, digital filters, positive to negative, creative blur, etc.

**Criteria:** digital manipulations

**10.11 Slides Open**

Open choice of subject even if it overlaps with any of the other sections

**Criteria:** general photographic criteria appropriate to the subject

**No slide created by taking a photograph from a computer screen or print will be allowed.**

**10.12 Beginners (bg)**

**ENHANCEMENT & MANIPULATION ALLOWED**

Open choice of subject

**Criteria:** All current One and Two Star workers can enter additionally in this category. Members who have advanced to Three Star but were in One and Two Star during the year in which the annual trophy takes place, may enter, but only the slides which were judged in the One and Two Star categories.

# **PRINT SECTION**

## **Guiding Principals**

### **1. PREAMBLE**

The print section of CCJ seeks to advance the ability and enhance the pleasure of photographers working in the print medium of colour and monochrome. Members may enter printed images for discussion and comment. Photographs may be of any subject or genre.

Members may attend the print meetings even if they do not present any prints for due to the manner in which the print meetings are conducted, the meeting provides members with the opportunity to thoroughly explore the medium, have the opportunity of explaining their work and obtaining comments from all present on the value of such work.

Without the limitation of only three judges to evaluate the work being presented, the members are able to look, listen and learn from the evaluations and discussions about composition, colour, softness, high and low key, grain, noise and all other aspects of photography that impact the print medium.

There is a wealth of knowledge amongst the members and one can benefit greatly from their experience and expertise. Some of CCJ's senior members have been recognised internationally as well as nationally and some have held numerous print exhibitions. The print meetings allow members to share knowledge, techniques, information, ideas, skills, practices and systems with each other in a relaxed and informal environment.

### **2. CATEGORIES OF PHOTOGRAPHY**

Any and all categories and genres are welcome. Experimentation is encouraged. There are no boundaries and the photographer is free to be as creative as they wish with only their minds to limit them.

Straight photography and digitally manipulated subjects are fostered, the latter for those who wish to be so bold as to display their talents, and prints are exhibited without preferences.

### **3. ADVANCEMENT**

The section has no formal method for advancing members in star ratings, but it is accepted that members may be classified as a beginner, an intermediate and an advanced workers in the print medium.

Members exhibiting their work at the print meetings may be looking for guidance and assistance in order to present work for advancement in the projected images section. It should however be mentioned - there are no guarantees as print images may be better in this medium than projected (and visa-versa) and the judging criteria for projected images is widely divergent.

### **4. GRADING**

Although there is no formal grading by star ratings in the print section, members may request a grading of a print, which will be carried out by the senior members within the section. If a printed image is discussed and graded in this manner, the image may not be shown at the projected images section. It is usual that no grading is requested for then the suggested changes made regarding the images presented at the print meeting may be incorporated into the image and shown in the projected images section.

## **5. DISCUSSION**

The motivation behind the approach of having discussions about the printed images is to improve member's photography and to have the satisfaction that success is being achieved. Constructive criticism is given so success can be realised but the criticism can sometimes be a painful reality. The comments should be accepted in the spirit in which they are given.

Members additionally have the opportunity of giving an explanation of where the image was taken, why they took it and what they were trying to suggest to the viewer in taking the image the way they did. The comments from the meeting might result in both favourable and non-favourable evaluations. Unlike the situation of having only three judges evaluate the image the entire meeting is free to do so and thus valuable discussion and debate flows freely. The focus is on discussion, debate, exchanging opinions and communication.

Initially new members and beginners may be hesitant to air their views but as they gain more knowledge and become more confident within themselves they too will find it stimulating to involve themselves in the discussions and pass valuable comments on to the other members as well as have the opportunity to ask questions.

The point of discussion is also to advise members where improvements can be made to an image in a positive way. This applies across the board from beginners to advanced workers for there is always something new to learn.

There is an added benefit in having open discussions in that it also give members guidance on how to evaluate, first their own work, as well as that of their peers and by doing so they should gain a new appreciation of others work and opinions. At the end of the day this is intended to create an environment for growth in photographic knowledge, technique and possibilities.

Members should be aware that evaluation of any form of photography is subjective but they can be assured they will receive an honest opinion and for the most part constructive opinion as to whether their work is bad, mediocre, good or outstanding.

## **6. TOPICS**

At each meeting a topic is set related to photography and photographic auxiliaries. This particular topic is either presented, discussed, debated, opinions passed or combinations of all of these.

The topics selected are wide spread and varied and the purpose of these is so that members are able to gain more insight in general to photographic matters. All those present at the meeting are encouraged to participate in the discussions.

The duration of the discussions for topics is between 15 and 20 minutes.

## **7. PRESENTATION OF PRINTS**

Members are permitted to present a maximum of three prints at each meeting.

At the front of the room members place their prints on a display board. Prints, to do the photographs justice, should be mounted on board in suitable mounts so the pictures can be placed on the display board. Flush mounting is also acceptable.

The minimum permissible size is 15" x 10" (37 x 25cm - A4) otherwise the prints cannot be viewed successfully by the audience.

An exception to this standard is for first time members who are permitted to bring "jumbo" prints that can be passed around for viewing by the meeting. However this should not be a continued practise.

Members are randomly selected by the Chairperson to show their prints and thus the experience levels are varied during the evening.

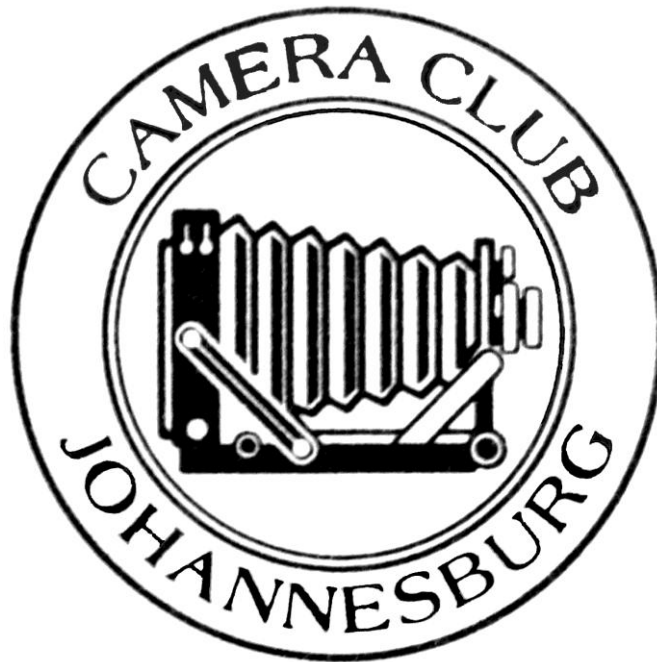
## IN CONCLUSION

Every second month an electronic magazine titled “Viewfinder” is published and sent to all paid up members of the club. The magazine contains interesting articles and club news. Members are encouraged to participate by sending in articles for publication.

The Camera Club of Johannesburg has an abundance of knowledge, experience and expertise in their members who are all passionate about their photography. These members are keen to pass their knowledge to other members, both new and existing.

The versatility and resourcefulness of the members is awesome and much can be learnt from this joint and collective wealth.

The Joint-Committees reserve their rights to amend or alter these guiding principles from time to time to suit any future decisions and changes in club activities.



*To promote and pursue the art of photography;  
to be a creative outlet for all our members;  
to set standards and not to conform to them*