

OUTLINE FOR COMPETITION

Effective September 1, 2010

I. PURPOSE OF COMPETITION

The purpose of competition within our Club is twofold: first, to encourage members to strive continually for improvement in photography; and, second, to select images to compete with other camera clubs in order to achieve and improve the Club's standing within the regional and national organizations in which the Club is a member – the Gulf States Camera Club Council (GSCCC) and the Photographic Society of America (PSA).

II. KINDS OF COMPETITION

- REGULAR projected digital image competition and REGULAR print competition, each in five image categories, are held monthly on the first Tuesday of each month.
- ASSIGNMENT projected digital image competition and ASSIGNMENT print competition are held monthly on the first Tuesday of each month. Assignment subjects for each month are published before the beginning of the Club's competition year.
- FIELD TRIP projected digital image competition and FIELD TRIP print competition are held quarterly on the first Tuesday of September, December, March, and June.
- UNLIMITED PRINT competition is held six times each year on the first Tuesday of September, November, January, March, May, and July.
- MONOCHROME projected digital image competition and MONOCHROME print competition are held six times each year on the first Tuesday of October, December, February, April, June, and August.
- SEQUENCE competition for projected digital images is held twice a year, in November and May.
- INTERCLUB competitions are held periodically.

III. RULES AND INFORMATION FOR ALL COMPETITIONS

- A. The Club's competition year begins September 1 and ends August 31.
- B. Only Club members may enter Club competitions.
- C. All projected digital images and prints must have originated as a photograph – defined as the capture of an image via light sensitivity on photographic film or by digital camera – exposed by the entrant. Copies of printed material are not acceptable.
- D. Unless the rules of a specific competition provide otherwise, images may be printed either by the entrant or commercially. Printing by the entrant is encouraged. Images that are commercially printed may not be manipulated in any way by the printer, other than traditional cropping, lightening, and/or darkening.
- E. Prints must be sized in compliance with the rules of the competition in which they are to be entered, and must be labeled in compliance with the rules in XII.B., below. Projected digital images must be sized, named, and saved in compliance with the rules of the competition in which they are to be entered.

F. A judge and his or her family members are eligible to enter images in competition, subject to the special judging rules described in XI., below.

G. Prints may not be entered after competition begins, and should be entered before 7:00 p.m. on competition night. Projected digital images must be entered by the deadline established for the competition in which they are to be entered; for REGULAR, ASSIGNMENT, FIELD TRIP, and MONOCHROME competitions, see XII.A.1., below.

H. Except as provided in XI., below, and in this paragraph H., an image may be entered once in each competition for which it qualifies, but may not be reentered in the same competition. For purposes of this rule, projected digital image competitions and print competitions are separate competitions.

1. An image may be entered in both the REGULAR projected digital image competition and the REGULAR print competition, but not in the same competition year. An image may be entered in both the MONOCHROME projected digital image competition and the MONOCHROME print competition, but not in the same competition year.

2. An image which has been entered in the REGULAR projected digital image competition, the ASSIGNMENT projected digital image competition, the FIELD TRIP projected digital image competition, or the MONOCHROME projected digital image competition in a competition year may not be entered in another of those four kinds of competition in the same competition year. However, the image may be entered in any SEQUENCE competition and in any INTERCLUB competition in the same competition year.

3. An image which has been entered in the REGULAR print competition, the ASSIGNMENT print competition, the FIELD TRIP print competition, the UNLIMITED PRINT competition, or the MONOCHROME print competition in a competition year may not be entered in another of those five kinds of competition in the same competition year. However, the image may be entered in any INTERCLUB competition in the same competition year.

IV. REGULAR COMPETITION

A. General Rules

1. A member may enter a maximum of 20 projected digital images, and a maximum of 20 prints, in each competition year. A member may compete in either or both of the REGULAR competitions.

2. With the exception of the special rule for certain new members in IV.A.4., below, the maximum number of projected digital images and prints allowed per member per meeting in REGULAR competition is 2 projected digital images and 2 prints. If 2 projected digital images are entered, each must be in a different image category; and if 2 prints are entered, each must be in a different image category.

3. With the exception of the special rule for certain new members in IV.A.4., below, all images submitted by a member in excess of the 20 image limits of IV.A.1., above, or in excess of the 2 image limits of IV.A.2., above, are not validly entered and shall be disregarded in the determination of all awards. If more than one image is submitted by a member at a competition when a limit is exceeded, the lowest scoring image or images shall be included in the competition until the limit is reached, and the highest scoring image or images shall be deemed to be in excess of the limit. Any image disqualified as being in excess of such a limit may be resubmitted by the member when it does not exceed all applicable limits.

4. A new member joining after November 30 and before March 1, who would like to compete for High Points Award for the competition year in which he or she joins, may enter up to 4 projected digital images and up to 4 prints each month to reach a maximum of 20 projected digital images and 20 prints for the year. If more than 2 projected digital images or 2 prints are entered at any meeting under this rule, the entries must be in at least two image categories for each competition entered.

5. The highest scoring projected digital images and prints in each image category will be declared winners. No ties will be broken in REGULAR competition. First, second, and third places are awarded in each competition in each category, and there may be multiple winners in each place.

6. In REGULAR print competition, image size must not exceed 8-1/2 inches by 11 inches, and any mat must not exceed 12 inches by 16 inches.

B. Image Categories

The five image categories for both projected digital image and print competitions, and their symbols, are –

- Nature “N”
- Travel “T”
- Photo-Journalism “J”
- Pictorial “P”
- Creative “C”

C. Category Definitions

- **Nature**

Nature images depict all observations of facts and phenomena from all of the various branches of natural history, including botany, zoology, geology, physics, chemistry, meteorology, paleontology, etc., except anthropology and archaeology, in such a fashion that a well informed person would be able to identify the subject material and to certify to its honest presentation.

Human elements may not be present, except on the rare occasion where those human elements enhance the nature story. The presence of scientific bands on wild animals is acceptable and shall not disqualify, or cause the down-grading of, entries. Landscapes without people and not showing the “hand of Man” may be entered in the Nature category.

Images of artificially produced hybrid plants or animals, cultivated plants, domestic animals, still-life studies, mounted specimens, museum habitats or groups, derivations, or other obviously set arrangements, do not qualify and may not be submitted in this category. Images of zoo animals and game farm animals that otherwise satisfy criteria for Nature images, and not showing the “hand of Man”, are acceptable; however, such images are not acceptable in PSA competitions for images depicting “wildlife”.

Any form of photographic manipulation that alters the truth of the photographic statement is not permitted. Traditional cropping which does not change the meaning of the image is permitted. In addition, minimal digital adjustments to the original image which do not change

the meaning of the image, including, but not limited to, minor changes in lightness, darkness, levels, curves, and/or color, and sharpening, are permitted; however, additions to and deletions from the original image (other than traditional cropping) are not permitted. Elimination of dust spots is permitted. Descriptive titles are recommended for nature images.

A Nature image is to be evaluated for natural history information, honesty of presentation, and photographic excellence. The story-telling value of the image must be weighed more than its pictorial quality.

- **Travel**

A Travel image is defined as an image, taken while away from the photographer's home area, which captures the feeling of a time and place and portrays a land, a people, or a culture in its natural state. Ultra-closeups which lose their identity, model shots, or manipulated images which misrepresent the true situation do not qualify and should not be submitted in this category.

Traditional cropping is permitted. In addition, minimal digital adjustments to the original image, including, but not limited to, minor changes in lightness, darkness, levels, curves, and/or color, and sharpening, are permitted. Additions to a Travel image are not permitted. Minor deletions from a Travel image – for example, the removal of trash from the ground – are permitted. Elimination of dust spots is permitted.

A Travel image is to be evaluated for how well it fulfills the definition of a Travel image, and for its Pictorial qualities and photographic excellence.

- **Photo-Journalism**

A Photo-Journalism image captures a moment in time and tells a story. The “moment” may be an instant, an hour, or an unspecified period of time. Even though titled, the individual Photo-Journalism image is capable of standing alone to tell a story – without a caption and without the support of other images (as in a sequence).

From various PSA sources we have taken the following descriptions:

“Storytelling pictures are a mirror of life itself.”

“The Photo-Journalism picture deals in a factual way with ‘Man and Man’s Environment’ in order to tell a story, as opposed to the Pictorial representation of the world around us.”

Photo-Journalism means primarily delivering a message that is expressed in photographs of an actual event or happening. Many such images are not artistic and their success lies not in their design or composition, but in the clarity and completeness with which they capture the essence of the moment's action.

There are three types of Photo-Journalism images:

1. Happenings (like sports events), when action is the important thing;
2. Human interest, where the reason for the picture must be apparent; and
3. Images of Man's environment.

A “human interest” image is one that depicts a person or persons in an interactive, emotional, or unusual situation, excluding sports action. A “human interest” image must include a person or persons (no implied person). A “human interest” image may involve a sports activity (such as, football players carrying an injured teammate off the field), provided that the sports action (such as, playing the football game) is not the main subject. A “human interest” image should be judged on its story which depicts or illustrates interaction, or emotion, or an unusual situation involving a person or persons.

Set-up or staged subjects are not permitted. Any form of photographic manipulation that alters the truth of the photographic statement is not permitted. Traditional cropping is permitted. In addition, minimal digital adjustments to the original image, including, but not limited to, minor changes in lightness, darkness, levels, curves, and/or color, and sharpening, are permitted; however, additions to and deletions from the original image (other than traditional cropping) are not permitted. Elimination of dust spots is permitted.

- **Pictorial**

A Pictorial image presents a pictorial representation of the world around us. The Pictorial category is not all-encompassing. If an image qualifies for a category other than Pictorial, it must be entered in the other category. If an image does not qualify for any other category, it may be entered in the Pictorial category.

Images of contemporary subjects (such as light-grams, derivations, etc.), cultivated flowers or plants, insects on cultivated flowers when the flower is dominant, domestic animals, pets, table-top arrangements, portraits, architecture, etc., should be entered in the Pictorial category.

For the Pictorial category, there are three elements the judges must consider – (1) interest, (2) technique, and (3) composition.

1. Interest: Interest is that quality which captures the attention of the viewer. It may also be described as “impact”. Interest can be appeal, significance, drama, showmanship, or originality, depending on the qualities inherent to the subject or the way it is presented by the photographer.

2. Technique: Technique is concerned with mechanics. It shows whether the photographer knows his tools. A judge might make these observations: Is the image sharp? If it is not sharp, did the photographer know what he was doing to get a special effect with blur or softness? Is the image underexposed or overexposed? If it is either, was it done for a reason? Is the image cropped properly to make a nice presentation? Technique can refer to pure technical perfection in a projected digital image or print or to special effects, such as high contrast, high or low key, masking processes, etc.

3. Composition: Composition is the arrangement of subject matter in an effective or pleasing manner. Good composition literally makes you see what the photographer intends you to see. Factors in good composition include the following:

- a. Emphasis: The image should have one principal subject with everything else subordinate to it. You are not limited to one center of interest, only one main theme. The image should have harmony. Simplicity of arrangement is key.

- b. Balance: This is a matter of balancing masses or tones from one side of the image to the other. Horizontal lines and lead lines, as well as placement of subject matter, are factors in balance.

c. Unity: The subject must be harmonious to its surroundings. The image should not be separated by strong lines cutting across it from edge to edge. The eye should not have to jump from one subject to another with too much space between; nor should the image be cluttered or scattered.

d. Color: Although it might appear to belong under “Technique”, color is a part of composition. It can be used to convey a mood or impression to strengthen the message or impress the viewer with a particular sensation.

e. Lack of Distractions: The image should be free of distracting backgrounds and mergers. There should be no light corners or edges or light traps (also called “hot spots”) which attract attention. One should not be left with a feeling of incompleteness. No arms or legs should be “cut off” by the edge of the image (except in portraits).

Traditional cropping is permitted. In addition, digital adjustments (including additions to and deletions from the original image) beyond traditional cropping and minor adjustments in lightness, darkness, levels, curves, and/or color, and sharpening, are permitted; however, any digital adjustments must look natural and realistic. The viewer should not suspect that there has been an adjustment.

- **Creative**

Images entered in the Creative category should reflect the creative use of line, form, and color, expressing the photographer’s ideas and/or feelings in a non-traditional style. Nature and reality, or any literal renditions, may be distorted or otherwise modified by the use of non-standard techniques and controls. Creative may be defined as “altered reality”.

This category includes work in which normal photographic processes have been exaggerated or manipulated by chemistry, computer, or other means for the purpose of creating special effects that are not achieved in the normal photographic process. Examples include abstracts, impressionism, and symbolism. Techniques may include computer manipulation or other photographic techniques to create an image that is artistic or stimulates the imagination of the viewer to interpret the message conveyed through the creative use of line, form and color.

Monochrome images may be entered in any competition and in any image category in which such images satisfy the requirements of those competitions and categories. Monochrome images (whether created with a camera or with an image processing program) should not be entered in the Creative category unless something more has been done to the image to satisfy the description of a Creative image, as described above.

D. Year-End Awards

1. Projected-Digital-Image-of-the-Year and Print-of-the-Year

A Projected-Digital-Image-of-the-Year and a Print-of-the-Year will be selected from each of the five image categories. They will be selected by judges who are not members of the Club, and the winners will be announced at the annual awards banquet. Second and third place projected digital images and prints also will be chosen. Any projected digital image or print entered in REGULAR competition between July 1 of one year and June 30 of the next year is eligible for this award. A member may enter 1 projected digital image and 1 print in each category. Awards will be given for each first place projected digital image and print, and ribbons will be given for second place and third place winners in each category.

2. High Points Awards

For High Points Awards, points awarded by the judges will accumulate during the competition year separately in the projected digital image and print REGULAR competitions. A member's cumulative total will be the sum of all points awarded in the five image categories in each REGULAR competition (not in ASSIGNMENT, FIELD TRIP, UNLIMITED PRINT, MONOCHROME, SEQUENCE, or INTERCLUB competitions) during that period (up to a maximum of 20 projected digital images and 20 prints each year). Each member's accumulated points in each REGULAR competition, and the total number of projected digital images and prints submitted in REGULAR competition, will be published from time to time in the newsletter. Final totals for the year will be published in the September issue of the newsletter.

V. **ASSIGNMENT COMPETITION**

A. General Rules

1. ASSIGNMENT competitions are held every month during the year. Points are accumulated separately in the ASSIGNMENT projected digital image competition and the ASSIGNMENT print competition.
2. In ASSIGNMENT print competition, image size must not exceed 8-1/2 inches by 11 inches, and any mat must not exceed 12 inches by 16 inches.
3. A member may enter 1 projected digital image and 1 print in the monthly ASSIGNMENT competitions; provided, the projected digital image and the print must be different images. A member may enter up to 12 entries in each ASSIGNMENT competition in each year, but only the highest 10 scores will be used to calculate the high points award in these competitions. Entries must be images that are exposed on or after June 1 of the calendar year in which the competition year begins.
4. The highest scoring projected digital image and print will be declared the winner, and only first place will be awarded in the monthly ASSIGNMENT competitions. The judges will break any tie for first place in the monthly ASSIGNMENT competitions.
5. Traditional cropping is permitted. In addition, digital adjustments (including additions to and deletions from the original image) beyond traditional cropping and minor adjustments in lightness, darkness, levels, curves, and/or color, and sharpening, are permitted; however, any digital adjustments must look natural and realistic. The viewer should not suspect that there has been an adjustment.

B. Awards

A ribbon will be awarded to each month's winner in each ASSIGNMENT competition. Trophies will be awarded at the end of the year to the members who have accumulated the most points in the projected digital image and print ASSIGNMENT competitions, with ribbons given for second and third places.

VI. **FIELD TRIP COMPETITION**

A. General Rules

1. In each of September, December, March, and June, a member may enter up to 3 digital projected images and up to 3 prints of images taken at any of the Field Trips that have

occurred during the preceding three months; provided, the projected digital images and the prints must be different images.

2. In FIELD TRIP print competition, image size must not exceed 8-1/2 inches by 11 inches, and any mat must not exceed 12 inches by 16 inches.

3. The highest scoring projected digital image and print will be declared the winner, and only first place will be awarded in the FIELD TRIP competitions. The judges will break any tie for first place in the FIELD TRIP competitions.

4. Traditional cropping is permitted. In addition, minimal digital adjustments to the original image, including, but not limited to, minor changes in lightness, darkness, levels, curves, and/or color, and sharpening, are permitted; however, additions to and deletions from the original image (other than traditional cropping) are not permitted. Elimination of dust spots is permitted.

B. Awards

A ribbon will be awarded to each quarterly winner of the FIELD TRIP projected digital image competition and FIELD TRIP print competition.

VII. **UNLIMITED PRINT COMPETITION**

A. General Rules

1. In each of six months – September, November, January, March, May, and July – a member may enter up to 2 prints in the UNLIMITED PRINT competition, up to a maximum of 10 prints per competition year.

2. Entries are not restricted to any image category and are not limited in size of image or size of mat. Entries shall be judged using the criteria for the Pictorial category of REGULAR competition.

3. The highest scoring print or prints will be declared the winner. No ties will be broken in the UNLIMITED PRINT competition.

4. There are no limitations to the adjustments which may be made to the original image in the UNLIMITED PRINT competition.

B. Unlimited Print High Points Award

For the Unlimited Print High Points Award, points awarded by the judges will accumulate during the competition year in the UNLIMITED PRINT competition (up to a maximum of 10 prints each year). The winner will be announced, and a trophy presented, at the annual awards banquet.

C. Unlimited-Print-of-the-Year Award

An Unlimited-Print-of-the-Year will be selected. Each member may enter 1 print that was entered in UNLIMITED PRINT competition between July 1 of one year and June 30 of the next year. The Unlimited-Print-of-the-Year will be selected by a judge who is not a member of the Club. The winner will be announced, and a trophy presented, at the annual awards banquet, and ribbons will be given for second place and third place.

VIII. MONOCHROME COMPETITION

A. General Rules

1. In each of six months – October, December, February, April, June, and August – a member may enter 1 projected digital image in the MONOCHROME projected digital image competition and 1 print in the MONOCHROME print competition, up to a maximum of 5 projected digital images and 5 prints per competition year.
2. MONOCHROME competitions shall be for images that have only a range of shades of gray, from and including white to black. No color is permitted. However, toned images, such as sepia, are permitted where the entire image is toned; partial toning is not permitted. Infrared images are permitted.
3. Entries are not restricted to any image category. Entries shall be judged using the criteria for the Pictorial category of REGULAR competition.
4. Monochrome images are not restricted to the Monochrome competitions, but may be entered in any competition and in any image category in which such images satisfy the requirements of those competitions and categories.
5. In MONOCHROME print competition, image size must not exceed 8-1/2 inches by 11 inches, and any mat must not exceed 12 inches by 16 inches.
6. The highest scoring image or images in each competition will be declared the winner. No ties will be broken in the MONOCHROME competitions.
7. There are no limitations to the adjustments which may be made to the original image in the MONOCHROME competitions.

B. Monochrome High Points Awards

For High Points Awards, points awarded by the judges will accumulate during the competition year separately in the projected digital image and print MONOCHROME competitions (up to a maximum of 5 projected digital images and 5 prints each year). The winner will be announced, and a trophy presented, at the annual awards banquet.

C. Monochrome Projected-Digital-Image-of-the-Year and Print-of-the-Year

A Monochrome Projected-Digital-Image-of-the-Year and a Monochrome Print-of-the-Year will be selected. Each member may enter 1 projected digital image and 1 print that was entered in MONOCHROME competitions between July 1 of one year and June 30 of the next year. The Monochrome Projected-Digital-Image-of-the-Year and the Monochrome Print-of-the-Year will be selected by a judge who is not a member of the Club. The winner will be announced, and a trophy presented, at the annual awards banquet, and ribbons will be given for second place and third place.

IX. SEQUENCE COMPETITION FOR PROJECTED DIGITAL IMAGES

A. General Rules

1. SEQUENCE competitions for projected digital images are held two times each year, in November and May.

2. One SEQUENCE competition will be “open” and may be on any subject. A “sequence” for this competition consists of not more than 12 projected digital images, accompanied by a written narrative of not more than 300 words.
3. One SEQUENCE competition will be for “travelettes”, which are sequences whose subjects are travel. A travelette consists of not more than 20 projected digital images, accompanied by a written narrative of not more than 300 words with a reading time of not more than 3 minutes.
4. Projected digital images in SEQUENCE competitions must be sized, named, and saved as provided in XII.A.2., below. The written narrative must indicate image changes.
5. The written narrative also may be provided orally on an audio track as part of the sequence of images; however, this is not required. Judges shall be instructed that the presence or absence of the narrative on an audio track shall not affect the score given to an entry in SEQUENCE competitions.
6. There may be musical accompaniment to the images in SEQUENCE competitions; however, this is not required. Judges shall be instructed that the presence or absence of musical accompaniment shall not affect the score given to an entry in SEQUENCE competitions.
7. The highest scoring sequence will be declared the winner. No ties will be broken in SEQUENCE competitions.
8. There are no limitations to the adjustments which may be made to the original images in the “open” SEQUENCE competition.
9. In the “travelette” SEQUENCE competition, traditional cropping is permitted. In addition, minimal digital adjustments to the original image, including, but not limited to, minor changes in lightness, darkness, levels, curves, and/or color, and sharpening, are permitted. Additions to travelette images are not permitted. Minor deletions from travelette images – for example, the removal of trash from the ground – are permitted. Elimination of dust spots is permitted.
10. Sequences will be judged as a unit, and judging should emphasize story, continuity, and photographic technique. If practicable, SEQUENCE competitions will be judged by persons who are not members of the Club.

B. Awards

A trophy will be awarded for first place in each SEQUENCE competition, and ribbons will be awarded for second and third places in each competition.

X. **INTERCLUB COMPETITION**

The Club participates in PSA and GSCCC competitions with other camera clubs, as announced from time to time. Selection of images to be sent-out to INTERCLUB competitions is made from images submitted in REGULAR projected digital image competition and REGULAR print competition. An image may be selected for one or more interclub competitions, without limitation.

XI. JUDGING

Three judges will judge all competitions held at the competition meetings. Generally, two experienced judges will be selected, and one less experienced, but capable, member will be chosen as the third judge. For certain special competitions, judges from outside the Club will judge the entries.

Each judge may vote from 1 to 9 points (in whole numbers) on each image. Consequently, an average image which satisfies the requirements of the competition in which it is entered, and which is entered in a correct image category (in REGULAR competition), should receive a score of 5 points from each judge.

The judges must consider whether an image satisfies the requirements of the competition in which it is entered. An image that does not satisfy the requirements of the competition should not be judged.

In REGULAR competitions, the judges must consider whether an image has been entered in a correct image category. If an image appears to have been entered in an incorrect category, the judges should ask the maker to justify the category in which it is entered. If the judges continue to believe that the image is entered in an incorrect category, then the maker must withdraw the image and may reenter it in a subsequent REGULAR competition in a correct category.

A judge, and his or her family members, may enter images in competitions in the month he or she judges. A substitute judge should be provided, if possible. If a substitute judge is not provided, the judge with entries, or who has family members with entries, will abstain from scoring such entries by registering a "0" on the score box, and the average of the other two judge's scores multiplied by 3 (with the result not rounded) will be the score of such entries. For example, if the two judges give scores of 7 points and 8 points, the score would be 22.5 points ($7.5 \times 3 = 22.5$ (not rounded)).

XII. HOW TO PREPARE PROJECTED DIGITAL IMAGES AND PRINTS FOR COMPETITION

A. Projected Digital Images

1. REGULAR, ASSIGNMENT, FIELD TRIP, and MONOCHROME Competitions

a. Projected digital images must be submitted to the club member designated to accept them, not later than midnight of the Saturday immediately preceding the competition meeting at which the images will be judged. Such projected digital images must be sized, named, and saved as described below.

b. Projected digital images must be sized so that the horizontal dimension does not exceed 1024 pixels and the vertical dimension does not exceed 768 pixels. Projected digital images must be saved in the ".jpg" format, and may be saved at any ".jpg" quality level.

c. Projected digital images for REGULAR competition must be named with a name that begins with the letter of the image category in which the image is to be entered, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker's first initial and last name. For example, "N_XXXXX_JSmith.jpg", "T_XXXXX_JSmith.jpg", "J_XXXXX_JSmith.jpg", "P_XXXXX_JSmith.jpg", and "C_XXXXX_JSmith.jpg" would be images to be entered in the Nature, Travel, Photo-Journalism, Pictorial, and Creative categories, respectively, of REGULAR competition by member J. Smith (where "XXXXX" represents the descriptive name of the image).

d. Projected digital images for ASSIGNMENT competition must be named with a name that begins with the letter “A”, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker’s first initial and last name. For example, “A_XXXXX_JSmith.jpg” would be an image to be entered in the ASSIGNMENT competition by member J. Smith (where “XXXXX” represents the descriptive name of the image).

e. Projected digital images for FIELD TRIP competition must be named with a name that begins with the letters “FT”, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker’s first initial and last name. For example, “FT_XXXXX_JSmith.jpg” would be an image to be entered in the FIELD TRIP competition by member J. Smith (where “XXXXX” represents the descriptive name of the image).

f. Projected digital images for MONOCHROME competition must be named with a name that begins with the letter “M”, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker’s first initial and last name. For example, “M_XXXXX_JSmith.jpg” would be an image to be entered in the MONOCHROME competition by member J. Smith (where “XXXXX” represents the descriptive name of the image).

2. SEQUENCE Competitions

a. Projected digital images must be sized so that the horizontal dimension does not exceed 1024 pixels and the vertical dimension does not exceed 768 pixels. Projected digital images must be saved in the “.jpg” format, and may be saved at any “.jpg” quality level.

b. Projected digital images to be entered in SEQUENCE competitions must be named with a name that begins with a number that places the image in the order to be shown, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker’s first initial and last name. For example, “01_XXXXX_JSmith.jpg” would be the first image of a sequence to be entered in a SEQUENCE competition by member J. Smith (where “XXXXX” represents the descriptive name of the image).

3. INTERCLUB Competitions

Projected digital images selected for INTERCLUB competitions must be sized, named, and saved as required by the rules of the competitions in which they are to be entered. Projected digital images which have been entered in REGULAR competition and which are selected for INTERCLUB competitions may be resized, renamed, and/or resaved as necessary to comply with the rules of the INTERCLUB competitions.

B. Prints

The following information should be included on the back, and not on the front, of the image:

1. Photographer’s name
2. Print title
3. Image category (N, T, J, P, or C) for prints entered in REGULAR competition

4. Type of competition (REGULAR, ASSIGNMENT, FIELD TRIP, UNLIMITED PRINT, or MONOCHROME)
5. Image orientation (an arrow showing which edge is the top)

Prints may be, but are not required to be, mounted or matted. It is strongly recommended that prints be matted. However, judges shall not down-grade prints because they are not mounted or matted. Prints in frames or with glass covers are not allowed in any competition.

XIII. WHAT HAPPENS TO YOUR IMAGES

Prints entered into Club competitions will be judged and returned to the maker the same evening. The Interclub Competition Coordinators may select prints from the REGULAR print competition to be entered in INTERCLUB competitions as projected digital images, and may request digital files for such images. Images from the REGULAR projected digital image competition also may be selected for INTERCLUB competitions. The digital files for those images will be retained until the images have been entered in INTERCLUB competitions or until the makers request that the images not be entered. Thereafter, those digital files will be deleted.

XIV. SPECIAL AWARDS HONORING FORMER MEMBERS

A. The George Buffington Service Award

A perpetual trophy representing the George Buffington Service Award is presented annually to the member of the Club who has performed outstanding service to the Club during the year, as determined by a vote of the members of the Club at the annual awards banquet. The perpetual trophy is held by the winner during the following competition year. The perpetual trophy is returned at the end of that year, to be presented to the next recipient, at which time the previous recipient receives a plaque representing the award.

B. The Earl Gilbert Architectural Award

The Earl Gilbert award for architectural photography is presented annually to the winner of a competition of print images of architectural subjects. Earl Gilbert was a long-time member of the Club whose architectural work led him to participate in the design of the San Jacinto monument. Members may enter one print in January. Entries are judged by a person who is not a member of the Club. The winner receives a plaque representing the award.

C. The Matt Daura Landscape Award

The Matt Daura award for landscape photography will begin in the 2010 – 2011 competition year, and will continue as an annual award. Matt Daura was instrumental in the success of the Club, serving as its President for six years between 1973 and 1994. Matt also was active on behalf of the Club in the Gulf States Camera Club Council and the Photographic Society of America. Landscape photography was one of Matt's greatest enjoyments, and this award honors Matt and his service to the Club. Members may enter one print of a landscape subject in November, and the award will be presented in December. Entries are judged by a person who is not a member of the Club. The winner receives a plaque representing the award.