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## G<sup>O</sup>VERNING BODY

A board composed of four Officers and up to ten Directors and Coordinators govern SPS. Officers and Directors are elected by the membership for a staggered two-year term. Coordinators are appointed as needed by the Board to fulfill ongoing functions, and are not subject to term limits. Newly elected Officers and Directors take office on July 1st of each year. All SPS members are welcome to attend board meetings, but only Board members may vote. SPS is governed by its by-laws, which are available on the website, or by asking the club secretary.

## H<sup>I</sup>STORY AND PURPOSE

The Seattle Photographic Society (SPS) was founded on October 18, 1933 and is dedicated to the advancement of photography both as an art and as a science. SPS aims to help individual members gain a greater enjoyment from their photography, to acquire a technical knowledge of the art, and to encourage a free and unselfish exchange of ideas. Membership includes novices, amateurs, advanced amateurs, and professional photographers.

There is a liberal education in photography awaiting those who are interested. Photographic skills are developed through image critique, discussions, lectures, demonstrations, close association with experienced photographers, and practice. Visitors are always welcome at club meetings.

SPS is a member of the Photographic Society of America (PSA) and the Northwest Council of Camera Clubs (NWCCC).

# DATES TO REMEMBER

Competition year	May 1 - April 30
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Fiscal year	July 1 - June 30
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Annual Potluck Dinner	3 <sup>rd</sup> Tuesday in December
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Final acceptance date for End of Year Competitions	3 <sup>rd</sup> Tuesday in May
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Annual Meeting / Election of Officers and Board Members	1 <sup>st</sup> Tuesday in June
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Annual Awards & Appreciation Banquet	3 <sup>rd</sup> Tuesday in June
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# CLUB NEWS

Our website is *[www.SeattlePhotographic.com](http://www.SeattlePhotographic.com)*. Here you will find a list of assignments, meeting reports, and links to the by-laws.

Follow us on Facebook for articles on general photography and notices about local upcoming workshops and classes - *[www.facebook.com/SeattlePhotographicSociety](http://www.facebook.com/SeattlePhotographicSociety)*

See our calendar on Meetup.com for details on upcoming meetings, and to post photos taken on field trips - *[www.meetup.com/Seattle-Photographic-Society-Meetup/](http://www.meetup.com/Seattle-Photographic-Society-Meetup/)*

# HOW TO BECOME A MEMBER.

Membership application forms are available at a meeting from the Secretary, Treasurer or other board member. The application must be accompanied by payment of dues. Dues are paid annually from the date of your application and payment.

# MEETINGS

SPS meetings are held Tuesday evenings at the **Crown Hill United Methodist Church**, 8500 14<sup>th</sup> Avenue NW, Seattle, WA 98117. Free parking is available in the church parking lot.

Meetings will be called to order at 7:30 pm unless otherwise noted or announced. Please arrive early enough to enter images and to help with set up. Digital images should preferably be submitted by e-mail *before* the meeting.

Meetings are held as follows:

1 <sup>st</sup> Tuesday	Projected Division Competition
2 <sup>nd</sup> Tuesday	Print Division Competition
3 <sup>rd</sup> Tuesday	Education Night
4 <sup>th</sup> Tuesday	Board Meeting (7 pm)
5 <sup>th</sup> Tuesday	No Meeting

# SNOW POLICY

If the Seattle Public Schools announce a school closure for weather conditions for the day SPS meets, SPS **WILL NOT** meet, **REGARDLESS** of the weather conditions at the time of the meeting. A notice will be posted on the club Meetup page.

In addition, the club president will also have the option of cancelling the meeting on days that school is open if conditions warrant it. If a meeting is cancelled, members will be notified by email and a posted notice on our Meetup page.

## *I* MAGE ENTRY RULES

To submit an image for competition, an individual must be a current member of SPS (i.e. dues paid in full.) A member need not be present to participate. Guests may submit one image for commentary, but no score will be entered for club competition.

If SPS is at fault for an image not being displayed, the member will be allowed to resubmit the image at the next competition meeting for that Division. In this case a member may submit more than the usual number of images for that night. The image must be clearly marked as resubmitted so that the person collecting the images may notify the Division Coordinator. All images are eligible for that evening's awards and for the End-of-Year totals.

### Image Requirements

- All images ***must start as photographs*** taken by the photographer, using either a film or digital camera. The image may not be completely computer generated.
- The image must be the **sole work** of the photographer.
- Images are not acceptable if they are a ***literal*** representation of an existing work of art by another artist (a photograph of a painting, for example). If the image is of another work of art, but shows lighting, composition, or other such choices beyond those made for the original work, then such images may be allowed. (Examples might include architecture, sculptures, or stained glass windows).
- An image may be submitted only once for a club competition, unless it has been altered in some way. Altera-

tions may include cropping, changing an image from color to monochrome, or from projected to print, for example.

It is expected that all participants adhere to these requirements in the making and presentation of their submitted images.

Images that do not meet all of the preceding criteria may be disqualified by the Division Coordinator at the meeting where the image is shown. The maker may appeal a disqualification to the board.

### Image Preparation

Do not include any visible watermarks or other identification on the image itself. The maker's name should not be visible to the judges when the image is displayed.

**Digital Images** must be in **jpeg** format. The image may be either horizontal (landscape) or vertical (portrait). Images must be no more than **1050** pixels in any dimension (width or height). The recommended color space is sRGB.

Please label your files as:

name-category-title.jpg

Example:

AlanGlasser-Nature-CollegeFjord.jpg

Please spell out the entire category, Nature or Altered Reality or Open, rather than N or AR or O. Names and titles may be punctuated with underscores.

Email images to [digital@seattlephotographic.com](mailto:digital@seattlephotographic.com) by **2 pm** the day of the meeting. A few images may be accepted at the meeting if they are properly sized and submitted before 7:15 pm on a USB drive. Include only the images for that night's submission on the digital media. Images submitted at the

meeting later than 7:15, or not properly named, may not be accepted if they would delay the start of the meeting.

*Slides (Film)* are to be mounted in plastic, cardboard or glass with an outside dimension of 2 in. (5 cm) square and no more than 1/8 inch (3 mm) thick. The slide must fit in a carousel tray or it will be rejected.

*Prints* must be matted or mounted so that they can stand up on their own, **but not framed or covered by glass**. Each print must fit the following size restrictions:

- *Small Prints* have a minimum **print** size of 24 square inches (4x6) and a maximum **print** size of 96 square inches (8x12)
- *Large Prints* have a minimum **print** size of 80 square inches (8x10) and a maximum **print** size of 480 square inches (16x30) *Note that an image that is 30 inches wide is restricted to only 16 inches tall.*

**All prints** have a size restriction (including mat) of no smaller than 80 square inches (8x10) and no larger than 30 inches wide or 24 inches tall (to fit on our display board).

*In the case of multiple images, such as a triptych, add up the total number of square inches per print. For example, three 4x6 prints would belong in the Small Category, but three 5x7 prints would belong in the Large Category.*

Prints will need two cards taped to the back to record scores and comments. You can fill these out at the meeting, or use this link to fill in and print out the cards ahead of time -

**<http://www.seattlephotographic.com/SPS-Print-Night-Card.docx>**

# I

## MAGE DIVISIONS

### Projected

A member may submit **two** images among the Categories of Nature, Altered Reality, or Open. Guests may submit one image for commentary into “Category X,” but no score will be entered for club competition.

Images submitted in Nature or Altered Reality **must** conform to the restrictions described below. If the Division Coordinator determines that an image does not meet the qualifications for the Category it is entered into, the image will be moved to the appropriate Category, (usually Open) or on rare occasions, disqualified.

Nature - There is a photojournalist spirit to the Nature Category. It is about seeing clearly, making a honest capture, and “*telling a nature story.*” The focus is on the world of living things and the outdoors, apart from mankind. Nature and the natural world *must* be the subject of the image, and man-made elements should be avoided.

Post processing should aim for an accurate reproduction of the scene that existed when the image was made. Multiple images may be combined to extend the range of tone, depth of field, or angle of view of what the camera can capture, but only to more closely match what we can see with our eyes. Such combinations must be limited to images of the same scene taken within moments of each other, and must maintain the appearance of the original scene.

Acceptable (*subject matter*)

- *Non-domesticated* animals in natural, zoo, or aquarium settings
- Close-ups of flowers and plants - (*cultivated and hybrid*)
- Landscapes with no obvious human elements visible

Not Acceptable (*subject matter*)

- *Domesticated* animals - cats, dogs, birds, cows, horses, goats, sheep
- Cut flowers or arrangements
- Man-made elements or landscapes - formal gardens or agricultural scenes such as the Palouse, fields of tulips or lavender
- Man-made elements such as buildings, roads, or fences
- People

Acceptable (*techniques*)

- RAW files that have been processed and saved as jpgs
- HDR- as long as the final image appears “natural”
- Slow shutter speeds in order to capture motion
- Black and white images

Not Acceptable (*techniques*)

- **Any** editing or manipulation beyond those listed
- Infrared images

From the PSA guidelines - “No elements may be moved, cloned, added, rearranged or combined. No manipulation or modification is permitted except resizing, cropping, selective lightening or darkening, and restoration of original color of the scene. No special effect filters can be applied. Any sharpening must appear natural.”

Altered Reality - In this Category the maker has deliberately and obviously “altered reality” to **produce a special effect**. The image is no longer a true or realistic presentation of the subject, *and would not usually be viewed as a natural image*.

Open - This is the broadest and most inclusive projected category. There are no restrictions on subject matter, technique, or digital editing, as long as the image meets the basic requirements for all submitted images.

## Print

A member may submit **two** images distributed among the Categories of Small Color, Large Color, Small Monochrome, or Large Monochrome. A monochrome image is defined as an image with a single global color or tone, plus white. It includes traditional black and white images, sepia toned images, or images with any other *single* color.

Prints may be made using wet chemistry, printed using a home computer and printer, or commercially prepared. There are no restrictions on subject matter, technique, or digital editing, as long as the image meets the basic requirements for all submitted images.

## S CORING

Submitted images will usually be judged by three SPS members. Occasionally an outside expert photographer may be invited for commentary or judging. The maker's name should not be visible to the judges when the image is displayed.

Judges score entries by considering each image for **Impact** or **Interest**, **Composition** and **Technical Qualities**.

Each of the judges awards up to 15 points for a given image. The *Total Score* for a particular image is the sum of all the judge's scores, up to a maximum of 45 points. *See the Judge's Scoring Guide on pages 26-27.*

Judges do not score their own image, or the image of a spouse or significant other. In this case, the score for the image is 1.5 times the *total score* awarded by the other two judges, rounded up to the nearest whole number.

The Division Coordinators keep track of each member's scores for each Category. At the end of the year, a report of all these scores and accumulated totals is posted on the website.

## Merit Points

*Print Division* - one Merit Point is awarded to the maker of the image in each Category that receives 1<sup>st</sup> place **and** scores 39 points or above. There may be multiple 1<sup>st</sup> place winners, and all will receive one Merit Point.

*Projected Division* - one Merit Point is awarded to the makers of the images in each Category that receive 1<sup>st</sup> and 2<sup>nd</sup> place **and** score 39 or above. There may be multiple 1<sup>st</sup> and 2<sup>nd</sup> place winners, and all will receive one Merit Point.

## **People's Choice Points**

Everyone present may vote for **one** image in each Category which he or she considers to be the best image in that Category. You **may not** vote for your own image.

The two images receiving the most votes will receive a People's Choice Point. In the event of a tie, all tying images will receive one People's Choice Point.

*Merit Points and People's Choice Points accumulate over the lifetime of the member, and are used to award Merit Awards and People's Choice Awards. (see page 14)*

# A

## SSIGNMENTS

The purpose of an assignment is to encourage technical and creative growth. These optional assignments are techniques or subject themes assigned by the SPS Board. It is preferable, but not necessary, that the images be made during the current competition year.

The specific requirements for each assignment will be described in advance. The image presented for the assignment must comply with the definition of the assignment and with any Category restrictions.

The assigned subject theme **must** be the dominant theme of the image. The assigned images will be judged on the best presentation of the assigned subject.

If, by consensus of the judges, an image does not conform to the assignment theme, it will be disqualified. Any disqualified image may be resubmitted on a non-assignment night, or moved to one of the other Categories, if appropriate.

In the Print Division, if two prints are submitted on an Assignment night *at least one* (but only one) must be submitted as an Assignment. The other print may be submitted into any of the other regular Print Categories. Two non-assignment prints may not be entered.

In the Projected Division, if two images are submitted on an Assignment night *both images may* be submitted in the Assignment Category but only *one* may be designated for the Assignment. If only a single image is submitted into the Assignment Category it must be designated for the Assignment.

However, unlike in the Print Division, a member is not required to submit an Assignment image in the Projected Division. Two non-assignment images may instead be entered into the other two Projected Categories.

## **D**ISCLAIMER

All possible care will be taken to safeguard the slides, prints, and digital media submitted to any SPS sponsored event or other competition. However, SPS and those persons assigned to handle the entries will not assume responsibility for loss or damage to entries while in their possession or while in transit to or from the various competitions.

## **Y**EAR END COMPETITIONS

At the end of the competition year, which runs from May 1 - April 30, SPS holds two different competitions - the **End of Year** Competition, and the **Special Award** Competition. These competitions are judged by persons outside

SPS and the results are announced at the *Annual Awards and Appreciation Banquet*.

An image may only be entered into a single competition - the ***End of Year*** Competition or the ***Special Award*** Competition. An image may be entered in to only one Division (Print or Projected) in the End of Year Competition or one Category in the Special Award Competition. If multiple submissions of the same image are not detected before judging begins, the second occurrence of the image will be disqualified during judging.

#### End of Year competition

Entries must be the same size and medium as the original entry (print, slide or digitally projected) and entered into the same original Category - Projected (Open, Altered Reality, or Nature) or Print (Small Color, Large Color, Small Monochrome, Large Monochrome.)

Each member may enter two (2) Open Images, two (2) Altered Reality Images, two (2) Nature Images and four (4) Prints.

1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> place winners will receive a certificate. Honorable Mentions will be acknowledged at the banquet and on the website, but will not receive a certificate. From these winning images the judges will choose the *Projected Image of the Year* and the *Print of the Year*.

#### Special award competition

Entries submitted for this competition need not have been shown or accepted during the current competition year, and are eligible for future regular competitions. A member may enter only one image per Category.

# ANNUAL AWARDS AND APPRECIATION BANQUET

Held on the 3<sup>rd</sup> Tuesday in June each year, this is a social event where winners of the End of Year Competition are announced and certificates and awards are presented.

<u>Category</u>	<u>In honor of</u>
Zoo / Aquarium ( <b>print only</b> )	<i>Richard I. Birchfield</i>
Macro ( <b>projected only</b> )	<i>Millie Kelly</i>
Travel	<i>The Andersons</i>
Originality	<i>Grace Lanctoc</i>
Design (patterns)	<i>Florence Turner</i>
Frost ( <i>and/ or</i> ) Snow	<i>Howard and Sadie Wilder</i> <i>George Manwaring</i>
Portrait	
Photojournalism	

Awards presented may include:

## Merit Award

Presented each time a member accumulates 5 Merit Points within a Division (Print) or Category (Projected). Merit Points accumulate over the lifetime of the member.

## **People's Choice Award**

Presented each time a member accumulates 5 People's Choice Points within a Division (Print) or Category (Projected). People's Choice Points accumulate over the lifetime of the member.

## TOTAL POINTS ACCUMULATED AWARD

Presented to members with the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> highest **total scores** in each Category for the competition year. (*Ties are possible.*)

### Highest Average Score Award

Presented to members with **average scores** of **39.0** and **above** during the competition year, to acknowledge their consistent achievement. (*Ties are possible.*)

In the Print Division, each member's score is calculated by averaging their *10 highest scores* across the Division as a whole - all of the Categories (Small Color, Large Color, Small Monochrome, and Large Monochrome) are included into one average.

In the Projected Division, each member's score is calculated by averaging their *8 highest scores* in each separate Category (Open, Altered Reality, and Nature).

Everyone who qualifies for the award will be acknowledged at the banquet, and on the website but only 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> places will receive a certificate.

### Distinguished Service Award

Presented on occasion to a member who has shown a long history of committed service to the club. Recipients of this award have been active members who have worked to improve the club in numerous ways, such as by serving on the board, by being a commentator, judging images, or conducting workshops.

## **I** NTERCLUB COMPETITIONS

All members are encouraged to enter these competitions, sponsored by NWCCC and PSA. These competitions will be announced at meetings, by email, or on the website.

Submission guidelines for these competitions may differ from SPS guidelines. Image qualification questions should be directed to the SPS Coordinator for the competition.

While SPS is not the final judging body in these competitions, the SPS Coordinator for a competition may exclude images if they do not clearly conform to the competition guidelines. The SPS Coordinator will communicate directly

with the maker to resolve any qualification issues and, if possible, arrange for the member to submit an alternative entry.

## *T*RANSFER OF RANKS AND AWARDS

Ranks and awards given by the Seattle Photographic Society are not transferable to any other photographic club or for standings in the Photographic Society of America. Likewise, ranks and awards received while a member of another photographic club are not transferable to SPS.

## *E*NDOWMENT FUND

SPS established an endowment fund in 1992 to support the continued activity of SPS. All gifts must be unrestricted in their use. Contact the treasurer for more details.

## JUDGE'S SCORING GUIDE

The first 8 Points are granted just for showing your work.

- 9 Points      Significant deficiencies in **most** areas - composition, impact, and technique, (exposure, focus, color balance)
- 10 Points     Moderate technical deficiencies or impact - possible that storytelling connection from maker to judge is not being communicated.
- 11 Points     Average - Usually this is a combination of fair lighting, technique and subject. The maker needs to do more in one or all areas to really get judges excited.
- 12 Points     Good - an interesting subject, with well balanced technique and composition.
- 13 Points     Very Good - Image is compelling and has notable impact. The maker's creative and technical abilities start to shine here.
- 14 Points     Excellent - Maker has shown great mastery with the image, and strong knowledge of photography. *This image may also present something not usually seen, or a common image presented in a unique way.*
- 15 Points     Superior - Has all the technical and compositional elements a photograph needs, with most impressive impact. Very artful. Judge might want this for their wall.

## Questions to keep in mind when evaluating images -

COMPOSITION – the organizing principles or framework of the image

- *Do the individual shapes and colors that make up the image contribute to the overall image?*
- *Is there an overall sense of organization or unity?*
- *Are the viewer's eyes drawn to the subject, or do the viewer's eyes wander?*
- *Is the subject dominant, or large enough?*
- *Is the photograph balanced?*
- *Would there be a better camera position or angle?*
- *Are there parts of the image that could be eliminated?*
- *Is it cropped well?*
- *Are any objects cut off by touching the edges? If so, does that distract or take away from the image?*

IMPACT/INTEREST – the “Wow” factor

- *Why was this picture taken, and does it communicate that?*
- *Does the image capture your eye because of its color, pattern, shape, contrast, or simplicity?*
- *Does it capture your mind because of its subject matter, story, uniqueness, creativity, mood or emotional impact?*
- *Does the image have an effective arrangement of interesting items, a compelling story, a decisive moment, or an unusual design or approach?*
- *Is it new, or fresh, or something that you have not seen before?*

TECHNICAL QUALITIES – image exposure, white balance, tonal range, saturation, contrast, sharpness, lens selection, **appropriate**

**and effective use** of shutter speed, depth of field, color, noise or grain effect, and digital editing or filter effects.

- *Is the exposure correct?*
- *Is there sharpness where it should be, and in the right amount?*
- *Is the lighting effective for the subject?*
- *Is there an undesirable color cast?*
- *Is there good use of flash (if applicable) or would a flash have helped?*
- *Is there an adequate range of contrast, or does the image appear “flat”?*
- *Is the horizon straight?*
- *Is there adequate separation between the background and the subject?*
- *Do subjects have enough space between them, or do they merge together?*
- *Are there any “hot spots” that draw your eye away from the subject?*
- *Is it oversharpened?*
- *Are there any “halos” or digital artifacts present?*
- *Is digital editing obvious because it was not done well? Do you see noticeable evidence of cloning because of uneven coloration, sharpness, lighting or pixelization?*

*This handbook is dedicated to all those individuals who have found enjoyment in photography through their membership in SPS. This handbook is for use by club members only unless prior approval has been obtained from the Board of Directors.*

*Printed February 2017*