

# Nevada Camera Club Monthly Competition

During the second general meeting held every month, except December, the Nevada Camera Club conducts a photographic competition which is open to all members. The competition alternates between prints and electronic images, starting in January of each year with an electronic image competition. Entries are grouped according to the class of the member (e.g., Intermediate), the category of the entry (e.g., Pictorial), and by the division (Color, Monochrome). Each entry is scored and evaluated by a panel of judges. Merit points are awarded to entrants based on the total score received by the entry. Based on the placement and scoring by the judges, the top scoring entries in each group are awarded ribbons at in-person competitions. Members are asked to assist in conducting the competition and receive merit points for doing so.

Take a seat and enjoy and learn from the judging. Please do not comment upon entries or the evaluations offered by the judges during the competition.

## Purpose

The purpose of holding monthly competitions is twofold:

**Educational** - Each competition entry is scored and verbal judging evaluations are given. These steps allow attending members to better understand how each entry has been evaluated and offers the opportunity for the judge(s) to provide constructive photographic evaluations that can be helpful to all viewers.

**Motivational** - Ribbons are awarded for the highest ranking entries in each category. Merit points are credited for participation and for entries that earn ribbons. Photographer of the Year (POY) points are credited based on the score earned for each entry. The Kaleidoscope of Blues award is based on blue ribbons earned in many categories.

To meet these requirements, competitions are divided by: Classification, Division, and Category. This allows judging criteria to be specific to each:

**Classification** - Classification skill levels include Junior (under 18 years of age), Beginner, Intermediate, Advanced, and Master.

**Division** - Divisions relate to the medium used to present the image. Images are presented as Prints or Electronic Images.

**Prints** - are viewed by reflected light. Prints are divided into Monochrome and Color.

**Monochrome Prints** - The range of tones in the image is under the control of the photographer and is critical to the quality of the print.

**Color Prints** - Color creates separation within the image.

**Electronic Images** - are viewed on electronically charged elements. Electronic images are divided into Monochrome and Color.

**Monochrome** - The range of tones in the image is under the control of the photographer and is critical to the quality of the image.

**Color** - Color creates separation within the image.

**Categories** - Categories are subject based and wide in definition to allow the photographer latitude in expression.

**NOTE:** No specific category is defined by technique. Subject matter must be the defining parameter.

Photographers are encouraged to experiment with, and learn to use a variety of techniques available for creating a quality image to present for competition. Techniques abound for use in the camera during exposure, in the darkroom or on the computer while processing the image, and post processing for enhancement and presentation. Care must be taken in the Documentary, Nature/Wildlife, and Photojournalism categories - Normal photographic processes may be used to enhance the image quality but must not be used to alter the truth of the photographic statement of these categories. This implies not altering the factual representation.

## General Rules

- Current Nevada Camera Club Membership is required to enter the competition
- Entry for both electronic and print competitions must be completed online no later than 11:59 PM the Monday prior to the competition. A \$2.00 entry fee must be submitted for each print entry the night of competition. \$1.00/entry is charged for virtual electronic competitions or \$2.00/entry when competition is in person. Payment for these competitions must be made no later than the entry deadline, either online or by mailing a check to the NCC Treasurer.
- Print entries are accepted from 6:15 PM to 6:45 PM on the night of the competition. Members need not be present to enter. If you cannot be present during this time, please arrange ahead of time for someone else to submit your entries and pay your entry fees.
- Entries may have been originated within any time period.

- Entries that have won a 1st place ranking in a previous NCC monthly competition are not eligible.
- Unless otherwise announced, a maximum of three entries per member per competition meeting will be allowed. A maximum of two entries will be allowed in any of the categories other than “Club Challenge.” A maximum of one entry in the category “Club Challenge” will be allowed. The theme of each Club Challenge is announced in the NCC Newsletter *Focal Expressions* and posted on the NCC website.
- As a courtesy to fellow members, images submitted for NCC monthly competitions, annual competitions and exhibitions, when NCC members are shown or identified in these images, the submitter shall provide prior written approvals from said members for the specific image. An e-mail is ok.
- Nothing that might identify the photographer (i.e. signature, watermark) shall be visible on the entry image, either print or electronic.
- There are five classes (Junior, Beginner, Intermediate, Advanced, Master); thirteen categories; and two divisions (Color, Monochrome).
- Print entries not picked up within three (3) months become the property of the NCC.
- Electronic image entries will not be returned.
- There must be at least three recognized judges present to hold a monthly competition.
- All competitors must affirm that their entries are solely their own intellectual property. No component or element within the image may be a derivation of another artist’s work. Submission of your entry to the entry committee implies that your entry meets this requirement.
- While it is not the intent of the competition committee to censor in any way the content of submissions, photographers should be sensitive to the impact their images might have on others in attendance for judging. An advisory of adult or disturbing content may be included prior to an image’s display should it be deemed necessary. If the likeness of a club member is included in an entry, that club member must have granted permission prior to the submission of the entry. Failure to do so may result in that image being disqualified from competition.

## NCC Competition Classes

NCC competition classes are: Junior, Beginner, Intermediate, Advanced, and Master. Choose your class according to your age, experience and knowledge of photography. At any time, a member may choose to advance to a higher class. While in the Beginning or Intermediate classes, winning ten first place ribbons will automatically advances you to the next higher class. The Junior class is restricted to members who have not reached their 18th birthday.

Members may enter in the Master class on a voluntary basis. A Master classified member shall be defined as a photographer whose skill level of the craft has placed that person above the level of the advanced class. Members submitting entries in the Master class must do all the steps from conception to display. This includes:

- Processing of film (color or chromogenic film may be commercially processed)
- All post processing of images, film or digital including retouching, spotting, finishing, alterations and enhancements
- Making of prints (color and/or monochrome)
- Mounting and matting of prints
- Scanning film and prints

## Awarding of Ribbons for NCC Monthly Competitions

After the scoring phase, the top scoring entries in a Class/Category/Division are selected for ribbon placement.

The awarding of ribbons is based on both the total score and the placement of an entry. The total score is a technical appraisal of the entry without regard to other entries in the competition. The placement is an indication of how the entry compares with other entries submitted for that Class/Category/Division. The placement and score determine the actual ribbon awarded based on the following:

- Only one first, one second, and one third place ribbon can be awarded
- Placement determines the order that ribbons are awarded
- After considering placement, the highest ribbon that an entry can receive is determined by the total score:

<u>Minimum Total Score</u>	<u>Highest Ribbon</u>
27	First Place (Purple)*
24	First Place (Blue)*
21	Second Place (Red)
18	Third Place (White)

\*Should the image selected as the 1st place winner have received a score of 27, a purple ribbon will be awarded when the competition is held in person. No physical ribbons are awarded for virtual competitions.

Note that it is possible for an entry which is awarded a lower technical score to receive top placement. In this situation the top placing entry receives the ribbon based on its score. No entry will receive a higher place ribbon than that earned by the top placed entry, regardless of the score awarded to that entry.

Winners will be announced and ribbons will be awarded at the end of the meeting, time permitting.

First place winning prints, matted to 16" X 20", may be left for display in the hallway of Sunrise Hospital following monthly competition. Electronic first place images are displayed in a retrospective slide show at the annual awards celebration.

## Kaleidoscope of Blues Award

The purpose of this award is to stimulate members to expand their areas of photographic expertise by enticing them to enter all categories of competition with the reward of a plaque to acknowledge this achievement. A plaque will be awarded at the annual awards celebration after a member receives a blue ribbon in a minimum of ten NCC monthly competition categories. The plaque will have adequate spaces for all thirteen categories which can be filled in subsequent years.

## 27s Award

The purpose of this award is to recognize members who have 27 different entries receiving a score of 27 in the monthly competitions. Any images receiving a score of 27 beginning January of 2012 will count towards this award. A plaque will be presented at the annual awards celebration to acknowledge this achievement.

## ACE Award

ACE Award is given to an advanced or masters photographer who earns 30 blue ribbons in a category. A plaque will be presented at the annual awards celebration to acknowledge this achievement.

Members may only earn one Kaleidoscope of Blues and 27s Award. Members may also earn a single ACE Award for each of the 13 competition categories.

## Electronic Image Competition Rules

- Images may be horizontal, vertical or square.  
Horizontal Image -- The width must not exceed 1920 pixels. If the height exceeds 1200 pixels, then the height should be resized to 1200 pixels or less and the width should be adjusted to maintain the original aspect ratio.  
Vertical Image -- The height must not exceed 1200 pixels.  
Square image -- Width and height must not exceed 1200 pixels.

Although there is no minimum size, it is to the advantage of each entrant to make their image dimensions as large as possible without exceeding the maximum dimensions listed above.

- File format must be JPEG using .jpg as the file extension.
- Color depth must not exceed 24 bits per pixel. The sRGB color profile is recommended.
- Image files and entry form must be submitted using the submission form on the Nevada Camera Club web site.

## Print Competition Rules

1. The primary negative(s) or digital images used in generating the print must have been exposed/captured by the entrant.
2. No frames or glass are allowed.
3. Prints must be mounted. The minimum mounting size is 8" X 10". Flush mount prints are allowed, i.e., the print and the mount are the same size and there is no matting.
4. Prints may be matted. Multiple mats are allowed.
5. The long edge of the print must be at least 8". Slimline are allowed. Exceptions to this rule are allowed for:  
-- Print from 110 film must be at least 5" X 7".  
-- Contact print -- must be at least 4" X 5".  
-- Polaroid transfer print -- no minimum size.
6. The maximum size allowed for the print, mount or matting is 16" X 20" (horizontal or vertical). If the print is 16" X 20", then it must be flush mounted.
7. Nothing identifying the photographer such as, but not limited to, a signature or watermark should be included in the print.
8. All entries must be printed on photographic paper. Alternative materials including but not limited to wood, metal, or acrylic, for example, are not acceptable. Prints must be mounted securely on RIGID stock, mountboard, or foamcore. Heavy materials such as Masonite or Lucite are not acceptable. No loose prints will be accepted. Minimum mount size is 8" X 10". Maximum mount size in 16" X 20". Window mats are optional. No glass or plastic covering or frames are allowed. Prints not in accordance will be disqualified.
9. Upon payment of entry fees, the member will be given stickers with pertinent information regarding the entries. The sticker needs to be placed in the **top center** on the back of the corresponding entry prior to handing it to the take-in workers. Sample sticker below.

34  
13-2-12345-4325.jpg  
CH BEG c  
Look At Me!  
Elizabeth Photographer

## NCC Competition Categories

Many photographs may fit into more than one category and it is up to the photographer to choose in which category he/she wishes to compete.

### ABSTRACT

The subject matter is secondary. Elements such as line, shape, texture, shadow, color, form and pattern become the primary concern of the photographer.

### ANIMALS/PETS

### COMMERCIAL

A photograph whose purpose is to sell a product or concept.

### CREATIVE

Work in which the normal photographic processes have been exaggerated or manipulated by chemistry or other means for the purpose of creating special effects that are not achieved in the normal photographic process, i.e., hand coloring, excessive color shift negative prints, solarizations, reticulations, posterizations, etc. A photographer may choose to enter the creative work in the category that defines the subject, i.e., portraiture.

### DOCUMENTARY

To record without embellishment.

### NATURE/WILDLIFE

Nature photography depicts observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality. Human elements shall not be present, except on the rare occasion where those human elements enhance the nature story. The presence of scientific bands of wild animals is acceptable. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement. Wildlife is defined as one or more organisms living free and unrestrained in a natural or adopted habitat.

### PEOPLE

Entries in the "People" category should feature one or more persons where the lighting and subject matter are not necessarily under the control of the photographer. It is intended to be a less formal category than "Portraiture".

### PHOTOJOURNALISM

Depicts a photographic story of an event and its impact, including but not limited to: Hard news, sports, features, personalities, and human interest. The journalistic value of the photograph shall be weighed more than the pictorial quality. In the interest of credibility, photographs which misrepresent the truth, such as manipulation to alter the subject matter, or situations which are set up for the purpose of photography, are unacceptable in Photojournalism competition.

### PICTORIAL

The artistic portrayal of scene(s) and/or person(s) expressed through mood, composition and tone.

### PORTRAITURE

Any photograph of a person(s) or animal(s) with the lighting and subject matter under the control of the photographer.

### STILL LIFE

An object or a group of objects either man-made or natural, found or arranged, and photographed under natural or enhanced lighting.

### UNCLASSIFIED

### CLUB CHALLENGE

Scoring and placement will be based on how well the photograph expresses the theme of the club challenge while using quality photographic guidelines. There is no distinction between color and monochrome in the club challenge category.

## Additional Category Definitions for Special Competitions Only

**Nature** photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story or where those human elements are in situations depicting natural forces, like earthquakes or hurricanes. Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible as is any form of manipulation that alters the truth of the photographic statement.

Images entered in **Wildlife** are defined as one or more zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes and geological formations, photographs of zoo or game farm animals, or any zoological or botanical species taken under controlled conditions are not eligible in Wildlife. Wildlife is not limited to animals, birds, and insects. Marine subjects and botanical subjects including fungi and algae, taken in the wild are suitable wildlife subjects as are carcasses of existing species.

A **Travel** image expresses the characteristic features or culture of a land as they are found naturally. There are no geographic limitations. Images from events or activities arranged specifically for photography, or of subject directed or hired for photography are not appropriate. Close up pictures of people or objects must include features that provide information about the environment. Techniques that add, replicate, replace, or remove an element of the original image, except by cropping, are not permitted. The only allowable adjustments are removal of dust or digital noise, restoration of the appearance of the original scene, and complete conversion to greyscale monochrome. Other derivations, including infrared, are not permitted. All allowed adjustments must appear natural.

# NCC Judging Guidelines

## IMPACT

This generally is determined by what the viewer sees first upon looking at a photograph. What creates the viewer's first impression? Does the image create a strong feeling? What holds the viewer's eye? Impact can be created by any of the remaining elements.

## CREATIVITY

Does the image spur the viewer's imagination? Is the photographer original and fresh in his approach to the subject? Is the subject matter shown creatively? Abstraction, invention, design, feeling and imagination can lift a photograph into the realm of art.

## STYLE

Does the photograph stand out? Does it reveal a different way of seeing? A different way of approaching the subject? Is the approach real rather than contrived? Does it demonstrate individuality?

## COMPOSITION

Look for good placement of the main and secondary subjects. Are they successfully arranged? Does it create good rhythm, repetition of color, space, mood, or divisions within the photograph?

## PRESENTATION

Does the presentation enhance the photograph? Does cropping add to the composition? Was a good color selected for the matting? Does it dare to be different? Dynamic? Traditional? A viewer's first impression of a photograph can be affected by creative mounting.

## BALANCE

The balance between light and dark, highlight and shadow. Also balance of tones or colors that make a photograph alive or boring. Look for coordination of color between the subjects and the subject background.

## LIGHTING

Lighting is the art of reproducing the characteristics of subject or object. Look for a statement made with light. Look for dynamic lighting. Do patterns of light enhance the image? Light should create depth and dimension and accentuate the texture of surfaces.

## CENTER OF INTEREST

Does one object or subject dominate? Does it hold the viewer's eye with no distraction? Does it create a mood? Secondary points of interest are important to a successfully executed photograph. However, they must not be so strong that they prevent the viewer from returning to the primary point of interest.

## SUBJECT MATTER

Does the image give an outstanding interpretation of the subject? Is the camera angle correct for the subject? Is the model or object selected photogenic? Contrasts here can be very creative. (For example, young and old.)

## PRINT QUALITY

Look for strong tonal contrast with a good range of middle tones. Look for color balance. Simplest statements often are the strongest.

## TECHNIQUE

Does the photographic technique suit the subject? Technique is the foundation of photography. However, application of art of principles is necessary.

## STORY TELLING

Does the image make a statement? Does it present a complete story? Can the viewer grasp the image's complete meaning at first glance? Does the image portray a strong emotion or mood in the subject? Does it build an emotional response, challenge the viewer's imagination?