

# ETOBICOKE CAMERA CLUB

## RULES OF COMPETITION: Updated Sep 24, 2018

[Link to Members Only site](#)

[Print Competition Entry Form \(.PDF\)](#)

### MISSION AND GOALS

The Etobicoke Camera Club exists for its members to meet together to enjoy a common interest in photography, share ideas, and to improve their photographic and presentation abilities. ECC supports the promotion of photography in many forms.

### ELIGIBILITY

Members who wish to compete in the regular digital/print competitions must pay the annual dues prior to submitting entries.

### GENERAL RULES

Paid-up members can submit digital images in each of our regular competitions on the premise that all images are judged on the merit of the presentation and not by the type of image. Members can submit three (3) digital images to each competition. We encourage entries that represent recent work of the maker, i.e., images taken within the last three or four years.

Digital images may be derived from either digital cameras or scanned photographic images and submitted as JPG images. Images incorporating digital imaging or electronic enhancements are acceptable (with the exception of the nature category) provided that the image or enhancement is work of the photographer. Images or parts of images taken from digital libraries, print publications or the internet are not eligible. For Clarity: Clip Art is not acceptable. Images made in workshops without significant ownership of the entrant are not sufficiently original for Competitions; for example, model lighting and positioning must have been directed by the maker. The competing member must expose all photographs. Photographs of another photographer's work are not eligible.

Images or prints that have been entered in previous ECC competitions in the same or older seasons are not eligible for the current competition season.

By submitting entries you give the ECC the right to use the image for promotional purposes of the club.

### A. COMPETITION DIVISIONS

ECC has three divisions in which members compete:

Intermediate - Advanced - Superset

The Intermediate Division is intended for beginners to intermediate photographers. New members who have achieved standing in another camera club will be placed in Advanced or Superset at the discretion of the Evaluation Director.

The advancement process from Intermediate to Advanced and from Advanced to Superset Divisions is based on the total aggregate points scored upon completion of the six regular competitions,

i.e., the total point scores of all digital entries submitted (prints are excluded). For example, if 3 images are submitted for each of six competitions and each image scored 20 points, the total aggregate points for the year would be 360 points (3 images x 6 competitions = 18 images x 20 points each). The top performers in each competition division, i.e., with the highest total aggregate scores in the top 10%, or the 90<sup>th</sup> percentile will move to the next division.

The first year will be optional for a member who is eligible to advance, i.e., the member can choose to stay in the division for one year. If the member in the second consecutive year is eligible to advance, the advancement must occur.

We will continue to award ribbons for each competition based on the highest scoring images within each division, i.e., Gold for top image; Silver for second place; and Honourable Mentions (approximately 10% of the entries). Judges will also select the 'Gold of Month' from the three division Gold winners. Although ribbons are awarded, they do not count for points towards advancement into the next division.

## B. REGULAR DIGITAL IMAGE COMPETITION CATEGORIES

We provide a description of the various competition categories below. Topics suggested may vary from year to year. Please read descriptions carefully to ensure that your submitted entries will be in category – do not rely on your own interpretation of the topic. If you are unsure whether an image fits the category, you have the option of submitting it at the Image Critique, or asking one of the Image Evaluation Directors.

The club's Image Evaluation Committee will review entries submitted and reserve the right to reject any image considered to be out of category. This decision-making process is intended to remove the need for judges to make decisions regarding suitability, and possible downgrading as a result.

Note that slides are no longer accepted – all entries must be digital.

### PHOTOGRAPHER'S CHOICE

The subject for these competitions may be of any subject matter that the member chooses to submit. Image titles will not be read for these competitions, so creative submissions should make sense to the viewer without benefit of a title.

Sometimes a Photographer's Choice competition may be designated as **Monochrome**. Images may be toned or tinted, with a single colour. The toning/tinting **MUST** be a continuous tone throughout the image e.g: a sepia-toned image, a yellow toned image, etc. A monochrome image is defined as having no more than one colour, but it may be any single colour. Image may be converted to monochrome in any accepted digital manner.

### NATURE

Nature photography depicts living, untamed animals and uncultivated plants (e.g: trees, plants and flowers in natural settings {wildflowers, not cultivated ones}, lichen etc.) natural habitat, geology and the wide diversity of natural phenomena, from insects to icebergs in such a fashion that an informed person will be able to identify the subject material and to certify as to its honest presentation. The story telling value of a nature photograph is as important as the pictorial quality.

Photographs of produced hybrid plants or animals, mounted specimens, or set arrangements, are ineligible.

The emphasis of a nature image is to show a small aspect of nature, i.e., a small section of a pond, close-up of a rock formation or waterfall, ice crystals, cloud formations, etc. General panoramic landscapes or seascapes are considered scenics and will be disqualified.

Artificial backgrounds are not allowed and will be disqualified. Human elements **MUST** not be present, except in certain limited circumstances. These exceptions include either where a human element enhances the nature story, e.g. the presence of scientific bands on wild animals, or where a human element is present when the nature subject is in its natural environment, for example a bird on a wire which is a natural perch for the bird, or barn swallows in a nest in a barn as that is their natural habitat, or a pelican on a post as this is a very common resting place for them. However, any such human element must be minimized – i.e., a very small portion of a wire or the post top for a perched pelican should be the most that is shown.

Birds perched on a bird feeder are not permitted as bird feeders are not considered natural perches. Such things as telephone lines, roads, walls, obviously cut wood, buildings etc. included in a nature photograph will be the cause for disqualification. People, however small, **MUST** not be shown.

Images of animals which are domesticated, caged or under an obvious form of restraint are ineligible, for example presence of fences or restraining wires, ropes, straps etc.

Image manipulation is limited to cropping; general or selective lightening/darkening; cloning of sensor/dust spots and restoration of original colour. No cloning, repair or digital manipulation to ADD or REMOVE elements is allowed. At ECC, HDR (High Dynamic Range) is acceptable for Nature provided the effect appears natural. Black & White is prohibited.

In order to determine if the image is in category, Nature titles MUST be the common or scientific name of the subject. Descriptive names as it pertains to the subject are allowed, however, please refrain from giving pictorial like names to images in Nature categories, see examples below:

- Acceptable: “Northern Blue Jay” or “Cyanocitta Cristata”, or “Blue Jay Preening Chick”
  - Not Acceptable: “Blue & White Splendor”
- 
- Acceptable: “Upright Bindweed” or “Calystegia Spithamaea”
  - Not Acceptable: “White Beauty”

Please note that creative techniques such as using a slow shutter speed for flowing natural water, or panning to accentuate an animal’s movement as it is running, or using a large aperture setting to blur the background are acceptable techniques in ECC Nature category. The judges will be instructed to accept these images as Nature entries and not to downgrade the score simply because these techniques have been used. Judges may, however, downgrade such an image if the technique is not successful.

The intent of the nature category is to have as realistic a representation as possible. Although it is not a requirement at ECC, ribbon winners in external competitions may have to submit a Raw image to confirm the low degree of manipulation.

## LANDSCAPE

Landscape is an expanse of natural scenery. It includes physical elements such as mountains, hills, bodies of water and snow as well as living elements of land cover, including naturally occurring vegetation. Different types of land use, such as cultivated fields, agricultural, crops or mowed grass are not allowed. Buildings, structures, people and animals may be included to indicate scale, provided they are **NOT** the centre of interest. For clarification, Monochrome is permitted; Seascapes and Skyscapes qualify as Landscapes but Cityscapes do NOT.

For ECC purposes, we define Landscape to EXCLUDE images that would qualify in Nature or Architecture categories. A Landscape is a broad view, and not just a detail image (geological details qualify for the Nature category and don’t fit ECC Landscape). Landscape images are often captured with a wide angle lens, as opposed to telephoto images common in Nature. Transitory features such as lighting and weather add to the impact of a landscape image and help create a strong mood.

When a Landscape competition is held during a season, ECC will award its Foster Trophy for Best Canadian Landscape. When uploading images for this competition, members should indicate (Y/N with No as default) whether their landscape is Canadian. To qualify as Canadian the center of interest of the Landscape has to lie within our 200 km territorial limit.

## CREATIVE – ALTERED REALITY

Creative images, for the purposes of this competition, are images that reflect a **“SUBSTANTIALLY altered reality”**. The most important consideration in evaluating a Creative – Altered Reality image will be whether it has been substantially altered. The image must begin as the maker’s photograph of a real subject, whether captured digitally or scanned from a negative or slide.

**Exercise your imagination** using design elements, colour and light in non-traditional ways to produce abstract, impressionistic and experimental effects not achievable by standard photographic means. You may do this with in-camera

techniques and/or also by manipulating images afterwards using digital post-processing software. Artwork and computer graphics created by the member can be incorporated as long as the photographic content predominates. Merely using these techniques is not enough, however; they must be used artfully to produce an effective image. Therefore creative photography has these elements — new composition, altered reality and emphasized alteration.

Examples of creative techniques include: panning, zooming, lens distortion, special effects filters, montages, creative collages, Ortons, multiple exposures, posterization, diffraction, “black light”, bas relief and unusual/unrealistic colourization.

Examples that would not be acceptable in this competition are: images that are merely black-and-white, infrared, or sepia, or images merely captured from an unusual angle or with a fisheye lens, unless something more has been done to the image to exaggerate the effect or combine it with other effects.

For this competition image titles will be read aloud when the image is projected for judging, *making* the title an important component of the evaluation process. Without suitable titles, judges may be at a loss to understand what the image is about – substantially harming its impact. You are encouraged to assign image titles that will assist the judges in assessing the subject or purpose of your image, or in an imaginative manner that will contribute to the creativity of the image presentation.

## PEOPLE

The centre of interest in this category must be one or more persons. The person(s) may be engaged in an activity or interacting with each other, or may be posed. The image may be planned, such as for a formal portrait, or it may be a spontaneous or candid portrait. In people photography, it is usually the expression in faces that holds the attention of the viewer by conveying the emotion of the moment, e.g., joy between mother and child, a child’s pride in a new pet etc. However, emotion can also be expressed by focusing on a single detail(s) of the person, such as hands folded in prayer, a backlit silhouette, the back of a person engaged in an activity or quietly reflecting etc. Creative techniques such as a panning technique accentuating a child’s movement as he/she is running is also acceptable as a people image.

## ARCHITECTURE

This category includes buildings, or parts thereof. Architectural structures must be permanent and stationary, such as buildings, bridges, walls etc. Interior structures are also included. The building(s) or structure(s) **should dominate** the image. Focus **must** be on the architectural aspect of the subject. Images that include significant amounts of natural surroundings such as reflections of buildings in water or in other buildings, shoreline, waterfront, trees or other vegetation, or a mass view of buildings may be considered pictorial and disqualified.

Designs in nature as opposed to man-made are not applicable and will be rejected. Items such as furniture, flagpoles, skylines, artifacts, ornaments, ships, statues, fences are ineligible if these provide the dominant subject of the photograph.

## C. GENERAL INFORMATION ON DIGITAL IMAGE ENTRIES

All competition entries must be submitted to the ECC Competition web site no later than the Monday evening meeting one week before the judging date of each competition as noted in the Program. E-mail and CD entries are not permitted. Any entries submitted after these deadlines will not be included in the competition.

Entry forms are not required for Digital competitions, but are necessary for Print competitions.

Members of the Intermediate and Advanced divisions have the option of selecting one image upon which they would like to receive judges’ comments. There is a column on the entry page to indicate the selection for comments.

For judging, the images will be projected on to a white matte screen and displayed with dark backgrounds. Images which carry image-maker identification (i.e. Copyright or Watermark) will be disqualified.

**Image Size** – The maximum image size is 1600 pixels in width by 1200 pixels in height to match the resolution of the club's projector. Images may be smaller than the maximum, but should be larger than 300,000 pixels in area. It is recommended to convert the image to sRGB colour space to ensure the most accurate colour projection.

**File Size** – Images must be saved as JPG. For optimum quality in JPG format the recommended compression level to be used is 10 to 12. The maximum file size is presently (Sept. 2015) 3MB.

**Submitting Entries** – Images must be submitted to the club's digital imaging competition web server. [Link to Members Only site.](#)

## D. IMAGE CRITIQUE

"Image Critique" is intended to be educational and is scheduled such that you can submit images for critique prior to each of the judged theme competitions. The details for the critique are as follows:

- Image subject matter for each critique corresponds to the next club competition, except for the open category.
- 2 images maximum per member.
- Digital images must be submitted one week prior to the critique using the same web-based submission process. Please be sure to submit to the CRITIQUE and not the competition
- Submitted images will be shown without identifying the maker, and will be commented on by selected club members. Audience participation will be encouraged.
- Image makers may choose to identify themselves during discussion of their images and may enter into the discussion.

## E. JUDGING, RIBBONS AND AWARD POINTS

### REGULAR DIGITAL COMPETITIONS

Entries will be judged by three judges (generally from outside ECC), each of whom will assign to each image a score that has a maximum value of 10 points (therefore, the maximum total for an image is 30 points). The score for a standard image is 5 points. The images are judged separately by division—Intermediate, Advanced and Superset.

The total points scored of the three images submitted in each regular competition will count toward the total aggregate scores at the end of the competition season. The members in each division with the top 10% of the total aggregate scores, or at the 90th percentile, may advance to the next division (refer also to Section A, Competition Divisions).

Within each division, ***Gold ribbons will be awarded to the highest scoring images and Silver ribbons to the next highest.*** In addition, the Image Evaluation Chair will determine the number of Honourable Mentions that represents approximately 10% of the total number of submitted images in the division. ***At the end of judging, the judges will select the "Gold of the Month" from all Gold Ribbon winners.***

## SPECIAL COMPETITIONS

Points received in special competitions that are not part of the regular competitions will not count for the year end scoring. These include Prints and any other digital competitions that may be organized.

### PRINT COMPETITIONS (currently two per season)

- Any club member in good standing may enter a maximum of 2 prints in each competition.
- All entries will be judged together – there are no competition divisions.
- Subject matter is open.
- The print image content must be original to the same extent as required for digital images (see General section above). Photographs made in workshops without significant ownership by the entrant may be disqualified from competition.
- You may enter images that have already been in a regular competition, or you plan to enter in a future regular competition.
- Conventional darkroom prints or digital prints are acceptable. Colour and monochrome prints may be commercially made or entrant made. Monochrome prints may be hand tinted, toned, or coloured. Digital prints may be scanned/printed commercially or by the entrant. All/any digital manipulation must be done by the entrant.
- Prints must be mounted, and have a maximum presentation dimension of **20" High x 20" Wide** and minimum presentation dimension of 11" x 14" (either width or height) – i.e., the outside dimensions of the mount, not the print. Prints may be matted. The mount should be the same height and width as the mat (if used). Prints with frames, glass, wire hooks, or other hanging devices, or which include the title or individual name on the front will be disqualified. The back of prints must be clear of any material that could cause damage or stick to another print. Prints not meeting these mounting standards will be disqualified.
- Print the maker name, image title and division in the upper right corner of the back of the mount and apply an UP Arrow to indicate the viewing orientation.
- Complete one copy of the Print Competition Entry Form and submit it to the Evaluation Director at the evening of print judging.
- Scoring – there will be three judges who will score each image out of a maximum of 10 points for a total maximum of 30. The judges will award the following ribbons: Gold, Silver, and Honourable Mentions, i.e., 10% of the total number of submitted prints.
- Award – The Don Dawson Memorial Award goes to the maker of the highest scoring Gold ribbon print of the year.

NAME:	Sally Brown
DATE	
DIVISION:	
CATEGORY:	Print Competition I

Sept/17
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INTERMEDIATE	
ADVANCED	
SUPERSET	

**NOTE: SHADED AREAS TO BE COMPLETED BY EVALUATION DIRECTORS**

	IMAGE TITLE	**	JUDGES' COMMENTS	SCORE	AWARD
A	On the Bay	N/A			
B	At the lighthouse	N/A			

You need to download the form, print it, fill it out, and bring it with your prints to the competition.

[Print Competition Entry Form \(.PDF\)](#)

## COMPETITION SCHEDULE

Please refer to the most recent Etobicoke Camera Club program (website or printed) for the schedule of competitions and the submission deadline dates. All judging evenings are open to members and guests with the exception of the Image-of-the-Year Competition.

## IMAGE OF THE YEAR

All digital images that received ribbons in the **regular** competitions during the latest season are eligible. In addition, each member may submit 2 entries that received 18 or more points during the season. For example, a member who received a total of 4 ribbons in regular competitions may submit a total of 6 entries (the 4 ribbon-winning images and 2 other images which scored 18 or more points = total of 6).

## YEAR-END AWARDS

The following are awarded for accomplishment in various categories as described below. The recipients of trophies will retain them for one year.

### ***Photographer-of-the-Year Trophy (one for each division)***

The competitor scoring the highest total aggregate points in the year in each division will receive a trophy:

Intermediate	McDonald Trophy
Advanced	President's Trophy
Superset	Ian Billington Trophy

### ***Bob Campbell Award***

Awarded to the maker of the top scoring Nature image (any division)

### ***3M Award Trophy***

Awarded to the maker of the Image-of-the-Year image (any division)

***Foster Trophy by Carling O'Keefe***

Awarded to the maker of the highest scoring single Canadian Landscape image in the Landscape competition (any division), if a Landscape competition is held.

***Don Dawson Memorial Award for Photographic Excellence***

Awarded to the maker of the highest scoring gold Print in the ECC print competitions.

***Award Certificates:***

- The "*Award of Merit*" Certificate is awarded for each **regular** digital competition to the competitor with the highest scoring points (any division). This award is based on the total scoring points within that competition category.
- The "*Ted Maginn*" Certificate is awarded to the competitor (any division) having the highest total of scoring points in all the regular competitions held during the year.