

Seattle Photographic Society

Handbook and Roster

2010- 2011

www.SeattlePhotographic.com



Projected Image of the Year
Frank Dobrushken *My How We've Grown*

Seattle Photographic Society, Inc.

8500 14th Avenue NW Seattle, WA 98117

www.SeattlePhotographic.com

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GOVERNING 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.

<u>Officers</u>		<i>Term</i>
President	Sam Ruljancich	2011
Vice President	Robert Rutkin	2011
Secretary	Sharon Victor	2012
Treasurer	Douglas McArthur	2012

Directors

Fran McCullough	2012	Vacant	2012
Mike Livdahl	2011	Ron Waude	2011

Coordinators

Digital	James Downar
Membership	Eugene Collias
Newsletter and Handbook	Sheri Diggins
Print Division	Alan Moodie
Projected Division (1 st Tuesday)	Julee Anne Jackson
Projected Division (3 rd Tuesday)	Alicia Richards
Website	Alicia Richards

DATES TO REMEMBER

Competition year	May 1 - April 30
Fiscal year (membership dues)	July 1 – June 30
Annual Potluck Dinner	1 st Tuesday in December <i>December 7, 2010</i>
Final acceptance date for End of Year Competitions	3 rd Tuesday in May <i>May 17th, 2011</i>
Annual Meeting / Election of Officers and Board Members	1 st Tuesday in June <i>June 7th, 2011</i>
Annual Awards & Appreciation Banquet	3 rd Tuesday in June <i>June 21, 2011</i>

ASSIGNMENTS

More details about assignments will be found on page 13. A detailed definition of each assignment will be provided by email and will also appear in the *Cable Releases*.

September 21, 2010	Open	<i>Five of Anything</i>
November 9, 2010	Print	<i>Modes of Transportation</i>
February 1, 2011	Altered Reality	<i>Painting With Light</i>
April 5, 2011	Nature	<i>Beach/Tidal Zones</i>

HISTORY 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).

OFFICIAL PUBLICATION

The official newsletter of SPS is the *Cable Releases*. It is published monthly and distributed by the 4th Tuesday of the month. Digital copies will be emailed to members in PDF format. Results of the monthly competitions are included, as are year-end summaries. Articles of photographic interest and a column describing the activities of SPS and its members are frequently included.

Publication of images

Application for membership authorizes SPS to publish submitted images in the *Cable Releases* and display images for other SPS promotional purposes. The member may revoke this authorization with written notification to the board.

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 as shown in the Dues Schedule.

DUES SCHEDULE

Individual	\$ 40.00
Joint Membership	\$ 60.00

Dues cover the period from July 1 to June 30 of the next year, and are due by no later than July 31st. Members who are not current in their dues are no longer eligible to submit images, enter competitions or be included in the current membership roster.

Dues for *new* members are pro-rated as follows:

<u>Date</u>	<u>Individual</u>	<u>Joint</u>
July 1 to September 30	\$ 40.00	\$ 60.00
October 1 to December 21	\$ 30.00	\$ 45.00
January 1 to May 1	\$ 20.00	\$ 30.00
May 1 to July 1	\$40.00	\$ 60.00*

*Members who join between May 1 and July 1 pay the full annual dues for the *following* year with the period between May 1st and July 1st included in their membership.

MEETINGS

SPS meetings are held each Tuesday evening at the Crown Hill United Methodist Church, 8500 14th 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. It is suggested that members arrive early to enter their images and to help with set up. Digital images should to be submitted by e-mail *before* the meeting, if possible. (*see page 8*)

Meetings are held every Tuesday as follows:

1 st Tuesday	Projected Division
2 nd Tuesday	Print Division
3 rd Tuesday	Projected Division
4 th Tuesday	Board Meeting (7 pm)
5 th Tuesday	Education Night

During meetings a commentator will discuss each image and offer constructive criticism. Three judges will evaluate the image and assign a score. The maker will then be allowed to comment. Depending on time available, limited comments from the audience may also be permitted. The audience will vote for one image in each Category for **People's Choice**.

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. School closures will be announced on TV and the radio, or you can go to the Seattle Public Schools website www.seattleschools.org/area/main/snow.htm.

MAGE ENTRY RULES

To submit an image for competition, an individual must be a current member of SPS (i.e. dues paid in full for the fiscal year). A member need not be present to participate. If there is time, a visiting guest may submit an image for commentary, but no score will be entered for club competition.

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

The maker's name should not be visible to the judges when the image is displayed.

SPS relies on the honesty and integrity of its members to follow these requirements, and expects its members to be ethical in making and presenting their photographic 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

Slides (Film) - are to be mounted in plastic, cardboard or glass with an outside dimension of exactly two 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.

Digital Images - must be in *jpeg* format and emailed to digital@seattlephotographic.com by 5pm the day of the meeting. A few images may be accepted at the meeting if they are properly sized and submitted on a CD or USB flash drive. Please include only one image on the digital media.

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

The file should be named as follows:

Maker's name-Category-Title of Image.jpg

John Smith-Open-This is the Place.jpg

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.

/ MAGE DIVISIONS

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. (*see Image Requirements*)

Projected

A member may submit one image among the Categories of Open, Altered Reality, or Nature.

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.

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. (*see Image Requirements*)

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 presenta-

tion of the subject, *and would not usually be viewed as a natural image.*

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 *obvious* 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
- Flowers and plants - (*cultivated and hybrid*)
- Landscapes with no obvious human elements visible

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 (subject matter restrictions)

- *Domesticated* animals - cats, dogs, birds, cows, horses, goats, sheep.
- Cut flowers or arrangements
- Man-made 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

Not Acceptable (*technique restrictions*)

“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.” (*PSA guidelines*)

- Any editing or manipulation beyond those listed, including sandwiched slides
- Vignettes or Borders around the image
- Infrared images

If SPS is at fault for an image not being displayed, the member will be allowed to resubmit the image at the next meeting for that Category. Therefore 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 will count for that evening’s** awards and for the End-of-Year totals.

SCORING

Submitted images will usually be judged by three SPS members. Occasionally an outside expert photographer may be invited for commentary or judging.

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 published in the *Cable Releases*.

Merit Points

Print Division - one Merit Point is awarded to the maker of the image in each Category that receives 1st place and scores 40 points or above. There may be multiple 1st 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 1st and 2nd place and score 39 or above. There may be multiple 1st and 2nd 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. A member may not vote for their own image.

The 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 15)

ASSIGNMENTS

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

On a Print Assignment Night, the member may submit *two* prints, but only one as an assignment, and one into any of the regular Print Categories. A member may not enter two non-assignment prints.

On a Projected Assignment Night, a member may submit only *one* image. The image may be entered into the Category that has an Assignment, or into either of the other two Projected Categories. For example, if the Assignment is in the Open Category, only Assignment images may be entered into the Open Category for that night. Non-assignment images may be entered into the Nature or Altered Reality Categories that night.

The specific requirements for each assignment will be described in detail in advance. The image presented for the assignment must comply with the definition of the assignment and with any Category restrictions. 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. This year's Assignments are listed on page 3.**

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 only be entered in to one Division (Print or Projected). 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 - Print (Small Color, Large Color, Small Monochrome, Large Monochrome) or Projected (Open, Altered Reality, or Nature).

1st, 2nd, and 3rd place winners will receive a certificate. Honorable Mentions will be acknowledged at the banquet and in the *Cable Releases*, 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. An image may be entered in to only one Special Award Category.

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

ANNUAL AWARDS / APPRECIATION BANQUET

Held on the 3rd 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. 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 1st, 2nd, and 3rd 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 in the *Cable Releases*, but only 1st, 2nd, and 3rd 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, and conducting workshops.

/ INTERCLUB COMPETITIONS

All members are encouraged to enter interclub competitions, sponsored by NWCCC and PSA. These competitions will be announced at meetings, by email, or in the *Cable Releases*.

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.

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.

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.

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.

Prepared by Sheri Diggins, Sam Ruljancich and Mike Livdahl.



Print of the Year
Bruce Clifton *Steaming at McEwen*