



# CENTRAL OKANAGAN PHOTOGRAPHIC SOCIETY

## IMAGE EVALUATIONS GUIDE 2016-17

Updated: August 2016

It is recommended that you read, and become familiar with, this document prior to submitting images to COPS for evaluation.

This document was formerly named *Evaluation Rules & Procedures*.

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## 1. CONDITIONS OF ENTRY – GENERAL

In general, as a CAPA-affiliated club, COPS will follow the guidelines for submitting images for evaluation defined in the *CAPA Members Handbook*, the *CAPA Competitions Guide*, and the *CAPA Judging Manual*. Please visit the [CAPA Web Site](#) to review the latest versions of these documents.

The General Conditions of Image Submission are as follows:

- Only COPS members in good standing for the current year (ie. registered members with current year dues paid) may submit images for judging following these procedures.
- For each evaluation night, members are invited to submit up to two (2) digital projected, and up to two (2) printed images, for a total of up to four (4) images.
- Dates and Monthly Challenge Themes for the current year can be found at the COPS web site, on the Submission General Information page.
- All digital submissions, and the digital copies of print submissions, are to be made online as outlined in this document.
- All prints submitted for evaluation must be delivered to the COPS Print Coordinator no later than the deadline; the deadline is generally the meeting date one week prior to the evaluation night – any changes will be communicated to the members as necessary.
- Images may be submitted in any theme defined in this document. Suggestions for additional themes, or changes to existing themes, may be submitted to the Director of Evaluations for consideration.
- Any images submitted for judging in a theme, which are determined not to meet the criteria for that theme as defined in this document, may be disqualified before judging by the Director of Evaluations. No notice need be given to the submitter for exclusion of the submission. Disqualified images may be resubmitted, in the appropriate theme, at future evaluation nights.
- Images may also be moved from one theme to a more appropriate theme at the discretion of the Director of Evaluations to avoid image disqualification. No notice need be given to the submitter for this change.

- Any image that has been submitted for judging is ineligible for any future judging in any other format or theme.
- We encourage members to grow through continuous practice and the use of fresh ideas. In this regard, we encourage members to submit new work for evaluation. (The previous 2 year limitation on images has been revoked per CAPA.)
- Submitters must own the copyright for their submitted image, and all elements used must be the original work of the entrant.
- Techniques such as conversion from colour to black and white or monochrome, HDR (High Dynamic Range), and Focus Stacking are acceptable. In the case of Nature-themed images, the use of such techniques must make the image look natural.
  - Images with an overall tone or colour throughout (i.e., sepia, selenium, copper or any other singular overall hue) will be classified as MONOCHROME, and will be judged as part of the Black and White final judging.
  - Black and white prints that have been “selectively” coloured in a localized area will be classified as COLOUR. This occurs, for example, when colouring just the canoe orange or only the barn red in a scene, leaving all else gray, black, white or monochrome.
- All submitted images should have an appropriate title. Titles such as “Untitled”, or variations thereof, are not allowed.

### 1.1. SKILL LEVELS

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COPS defines two groups for purposes of image evaluation:

**GROUP B** – for beginning photographers.

After achieving a level of photographic skill, as evidenced by winning 1 Award of Merit, or 5 Honourable mentions, or a Year End Trophy as a member of GROUP B, the photographer must then move into GROUP A.

**GROUP A** – for experienced photographers.

Members of Group B may be required to enter Group A if they have achieved a level of photographic skill as defined in the above paragraph. Or, they may enter Group A at any time they feel comfortable in so doing.

## 2. CONDITIONS OF ENTRY – DIGITAL IMAGES

The information in this section is in addition to the “Conditions of Entry – General” outlined above, and are specifically for digital submissions. Please review “Conditions of Entry - General” before proceeding.

- Images must be highest quality in JPEG format and the sRGB colour space. Images must be sized to 1400 pixels wide (horizontal) x 1050 pixels tall (vertical), and the file must be no more than 1.8 Megabytes in size.
- Correct orientation for viewing -- images will be shown as submitted, and will not be resized, rotated, or adjusted in any way.
- Once a digital image is submitted, members will have an opportunity to delete a previously uploaded image, and replace it with the same or another image, as long as it is done prior to the submission deadline as defined herein. No changes will be allowed after the submission deadline.

### 2.1. PREPARING AND SUBMITTING A DIGITAL IMAGE

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This is the critical information you need to know when preparing and submitting digital images to COPS for evaluation.

Note: As will be explained in the section *3.1 Preparing and Submitting a Print Image* below, the steps outlined in this entire section (from 2.1.2 to 2.1.4) apply to both digital and print submissions.

#### 2.1.1. SUBMISSION DEADLINES

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Digital submissions, including the digital copies of print submissions, are due on the Tuesday prior to the evaluation night. Submissions must be emailed to the COPS image submissions email address prior to midnight on that day.

Specific dates for submission deadlines and evaluation nights for the current membership year, can be found on the [Image Submission General Information](#) page, or under the Events tab at the [COPS web site](#).

No exceptions or extensions will be made for this deadline. Images submitted after the deadline will be held over for judging the following month, and will count toward the submission limits for the submitter for that month.

#### 2.1.2. IMAGE QUALITY

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The following table summarizes the quality characteristics required of an image to make it acceptable for digital submission:

These apply to both digital submissions and the digital copies of print submissions.

Characteristic	Description
File Format:	“JPEG” or “JPG”
File Quality:	The highest quality your equipment, system, or workflow can produce.  For out-of-the-camera JPEG images, check your camera manual to ensure you are using the correct setting, or ask another member for assistance.  If you create your JPEG file in software, save the file, or export it, using the highest quality settings available. Again, consult your software manuals, or ask another member for assistance.
Colour Space:	sRGB  (this is the default for JPEG, so don't worry about it)  Note: Images may be submitted in colour, black & white, or monochrome for any theme.
Image Size:	1400 x 1050 pixels  1400 pixels on the horizontal side 1050 pixels on the vertical side Square images are limited to 1050 pixels on both sides.

More specifically ...

A horizontally-oriented image (commonly called “landscape” mode) must be no more than of 1400 pixels wide on the horizontal axis, and up to, but no more than, 1050 pixels tall on the vertical axis.

A vertically-oriented image (commonly called “portrait” mode) must be no more than 1050 pixels tall on the vertical axis; and by being a vertically-oriented image, it will by definition be less than 1050 pixels wide on the horizontal axis. If it is wider than 1050 pixels on the horizontal axis, then it is a horizontally-oriented image, and the sizing rule above for a horizontally-oriented image applies.

Note: When creating your final JPEG image for submission, whether out-of-the-camera or via software, you must check both the horizontal and the vertical dimensions of the final file, to ensure they both fall within the required size limits.

## Images that exceed these size limits will be disqualified from evaluation.

### 2.1.3. IMAGE FILE NAMING

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When you create your digital image for submission, you must also ensure that it is named correctly, so that it is included and evaluated in the appropriate medium and theme groups. To ensure that we handle the image correctly for evaluation, the name must include four key pieces of information:

(1) (2) (3) (4) (5)  
<medium><theme><level>,<your\_name>,<image\_title>.jpg

Where:

1. <medium> is a single letter representing the medium in which your image is to be presented. Currently, COPS accepts both digital and print media; use one of the following to represent the medium for your submission:
  - D = For an image that will be presented as a digitally projected image.
  - P = For an image that will be presented as a printed image.
2. <theme> is a single letter representing the theme under which the image is to be judged (see the table below for a list of the themes).
3. <level> is your skill level within the club:
  - A = Experienced
  - B = Beginner
4. <your\_name> and 4. <image\_title> are self-evident.

The <medium><theme><level> field, the <your\_name> field, and the <image\_title> field must be separated from each other in the filename by commas.

The themes, and associated letters for <theme>, are defined in this table:

<u>THEME</u>	<u>FILE NAME</u>
<b>Monthly Challenge</b>	<medium> <b>M</b> <level>,<your_name>,<image_title>.jpg
<b>Architecture</b>	<medium> <b>A</b> <level>,<your_name>,<image_title>.jpg
<b>Creative</b>	<medium> <b>C</b> <level>,<your_name>,<image_title>.jpg
<b>Documentary</b>	<medium> <b>D</b> <level>,<your_name>,<image_title>.jpg
<b>Nature</b>	<medium> <b>N</b> <level>,<your_name>,<image_title>.jpg
<b>People</b>	<medium> <b>P</b> <level>,<your_name>,<image_title>.jpg

**Still Life** <medium>**S**<level>,<your\_name>,<image\_title>.jpg

**Open** <medium>**O**<level>,<your\_name>,<image\_title>.jpg

The themes outlined above are described more fully later in this document.

Some examples of correctly named images:

DNA,Joe\_Smith,Hooded\_Merganser\_Fishing.jpg

would be a photo of a Hooded Merganser hunting for food, submitted by experienced photographer Joe Smith in the Nature theme. The image will be presented as a digital projection.

PCB,Sally\_Jones,Blue\_on\_Blue.jpg

would be a photo in the Creative theme, incorporating several shades of blue in a creative and unusual way, submitted by Sally Jones, who considers herself to be a beginner in photography. The image will be presented as a matted print.

**FOR PRINT IMAGES:** Please ensure that the <theme> and <image title> portions of the filename match the information you provide on the Print Submission Form and on the Print Label. Otherwise your print may not be matched to the digital image sent.

#### 2.1.4. **SENDING THE IMAGE TO COPS**

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Once you have created the digital file per the above guidelines, you are ready to send it to COPS for inclusion in the next evaluation session. But before you do, there are a couple of things to remember about this part of the process:

- First, make sure you have adhered to the Image Quality and Image Naming requirements outlined above.
- And second, ensure that you are submitting the images prior to the deadline for the evaluation night.

**CAUTION:** Although some photo editors will allow you to output your file directly into an email, they may not create that file to the same quality standards as we are defining in this document – the image may be down-sized from 1400x1050, or it may be created at a lower quality level. Such lower resolution or quality images may not show well on the projector screen. To be safe, it is best to save the file to your computer's hard drive, with the specifications indicated above, where you can double check the dimensions and quality before sending it in for evaluation. In this case, sending the image in an email you create, as outlined here, will ensure we receive the image as you intended it to be.



1. In your email program, create a **new email**. Alternatively, click on the link in the next step – your email program should create a new email for you.
2. The **To:** field must be: [copssubmissions@gmail.com](mailto:copssubmissions@gmail.com)
3. The **Subject:** field must be **Image Submission from** followed by **your name**.
4. Now **Attach** the image you are submitting.

Note: ATTACH ONLY ONE IMAGE PER EMAIL. Submitting one image per email will allow the Evaluations Director to ask for a resubmission of an incorrect image without affecting any correct images.

5. Check the To: and Subject: fields, and make sure your image is attached, and Send the email.

A few minutes after you send the email, you should receive a confirmation email indicating that your submission has been received.

Last, but not least, repeat this procedure for each print and/or digital image you are submitting for this evaluation.

Congratulations! You have now completed the digital image submission process.

Note that for your convenience, a summary of this submission process can be found on the [Digital Submissions Cheat Sheet](#) web page.

### 3. CONDITIONS OF ENTRY – PRINT IMAGES

The information in this section is in addition to the *Conditions of Entry – General* and *Conditions of Entry – Digital Images* outlined above, and is specifically for print submissions. Please review those sections in their entirety before proceeding in this section.

- Prints submitted for COPS evaluation may be either conventional (chemical based) or digital (ink jet, thermal, or dye sublimation) prints, and can be either professionally or personally printed.
- Although the *CAPA Competitions Guide* allows un-matted prints to be submitted as an option, UN-MATTED PRINTS ARE NOT RECOMMENDED AT COPS due to the likelihood of the print being damaged. Only matted prints will be accepted for evaluation.
- It is highly recommended that all submissions be printed on “photo” paper, rather than regular “non-photo” paper, to ensure a high quality print. The choice of brand and surface (matte, glossy, pearl, etc.) is entirely up to you, and can add to the character of the print.
- Print sizes:
  - The minimum size for a print submission is an image that is 80 square inches. This is typically an image that will fit on a letter-sized (8-1/2” x 11”) photographic paper. An image printed on that size paper must be at least 8” x 10” to meet this minimum requirement.
    - A mat framing this image can be any width, but the overall size of the matted image must be no more than 16” x 20” in outside dimension.
    - EXCEPTION: Group B (beginner) photographers may submit printed images as small as 24 square inches. That is, images printed to a size of 4” x 6”. This would typically be a borderless print on 4” x 6” photo paper, or 5” x 7” photo paper, or even 8 1/2” x 11” photo paper; however, the mat must adhere to the mat size limit noted above.
  - The maximum size for a print submission is an image that, when matted, is no larger than 16” x 20” in outside dimension.

- Note that to be eligible to be submitted to competitions outside of COPS (for example, a CAPA Print Competition), a print, must be at least 80 square inches in area (for instance 8 inches x 10 inches), and the print plus mat combination must be no larger than 16 inches by 20 inches.
  - It is suggested that the actual printed image be approximately 12” x 16”, up to as large as 14” x 18”, to allow sufficient mat width to appropriately show off the image within the 16” x 20” maximum.
- Prints with mats that exceed the maximum size requirement, or that do not meet the minimum size requirement, will not be evaluated.
- Securely mount the print onto a firm backing. Do not use Foam Core. Heavy backings such as Masonite or Gator Board will not be accepted. Typically, mat backing paper, or “seconds” mats, can provide a firm enough backing.
- Alternatively, tape the print onto a window mat, and cover the back of the print with mat board.
- Do not double mat – only single mat images will be accepted for evaluation.
- The mat colour is the photographer’s choice. However, note that judges have previously stated that prints are best displayed behind a white or a black mat. Remember, you’re trying to show off your print, not the mat.
- More than one image in a mat will be considered, and judged, as a single image.
- Images with glass, plastic, or frames, stretched canvases, or mounts with wires or cords attached, will not be accepted.

### **3.1. PREPARING AND SUBMITTING A PRINT IMAGE**

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This is the critical information you need to know when preparing and submitting printed images to COPS for evaluation.

The process for entering prints is more onerous than submitting a digital image. Not only must the image be printed and mounted, but additional paperwork is required, and a digital copy of the image must be submitted anyway.

However, it is felt by many that the print is the ultimate end result of the photographic process. To paraphrase Ansel Adams in a digital world, “The raw file is the score, and the digital print is the performance.” Keeping these thoughts in mind eases the task of preparing your print for submission.

Each print must be accompanied with a completed Print Submission Form and must have a Print Label attached to the back. These forms are available on the [Print Submission Cheat Sheet](#) web page at the COPS website, or by clicking the links in the instructions below. The COPS Print Label will remain affixed to the back of the print. The COPS Print Submission Form will be returned to you after the evaluation, with the score, and any awards notation, if applicable.

After you have printed and matted your print as outlined on the [Print Submission Cheat Sheet](#) web page, prepare it for submission as follows:

1. Download and print the [Print Submission Form](#) and the [Print Label](#) from the COPS web site.
2. Fill out the Print Label and securely affix it to the top right corner of the back of the matted print, as described on the [Print Submission Cheat Sheet](#) web page.

Note: The print will be presented to the judges with the arrow on the Print Label pointed up. Ensure you affix the label so that the image is presented correctly.

3. Fill out the Print Submission Form and lightly attach it to the back of the matted print, as described in the [Print Submission Cheat Sheet](#) web page.

Note: Ensure that the Print Label is securely attached so that it cannot be removed from the matted print. Ensure that the Print Submission Form is lightly attached to the back of the matted print, as it will be removed and given to the Evaluation Director prior to the evaluation.

4. Package your prints well. Prepare the package so that it can be used for the safe handling and return of your work. We suggest enclosing each matted print in an appropriately-sized print-safe sleeve, such as those available at art supply shops, and then placing the sleeved prints into an appropriate-sized plastic bag. Write your name on all sleeves and bags so that you can use the same materials to transport your prints home after the evaluation.
5. Bring your print to the meeting night of the submission deadline. (This is generally the meeting of the week before the evaluation night). To ensure you bring the print on time, check the dates for submission deadlines and evaluation nights for the current membership year. They can be found on the [Image Submission General Information](#) page, or under the Events tab at the [COPS web site](#).
6. Finally, email a digital copy of your image to the submissions email address. You will find the procedure to do this in section *Conditions of Entry – Digital Images* above.

Note that from time to time, the COPS may decide to submit printed images to a higher level of competition, such as to a CAPA print competition. Or, we may decide to display a series of prints made by COPS members at a local venue. We also conduct a “final judging” of prints at the end of the year in order to present awards at our annual Awards Banquet. If your print received an Award of Merit or an Honourable Mention, we ask that you not disassemble the print from its mounting until after the AGM – we’d like to be able to show our best. Thank you.

Note also that this process has been summarized in the [Print Submission Cheat Sheet](#) web page for your convenience.

#### 4. IMAGE THEMES (AKA “CATEGORIES”)

Throughout the following theme definitions, no distinction will be made between digital- and print-based photography. Both are encouraged; an image of the highest quality is what is sought as a final product.

The themes or categories for submitting images to COPS for evaluation are as follows:

<b><u>THEME</u></b>	<b><u>TYPICAL SUBJECT MATTER</u></b>
<b>Monthly Challenge</b>	A different theme for each evaluation night, meant to challenge your creativity.
<b>Architecture</b>	Cityscapes Interiors Exteriors Shapes & Patterns
<b>Creative</b>	Abstract Altered Reality Composites Filters Gone Wild
<b>Documentary</b>	News & Events Sports & Action Photojournalism Travel Street Social Investigation
<b>Nature</b>	Nature Photography Wildlife Photography
<b>People</b>	Portraiture Glamour Environmental
<b>Still Life</b>	Arrangements Setups Dioramas
<b>Open</b>	When it just won't fit anywhere else

(Monthly limit: up to 2 digital images, and up to 2 printed images, per member)

These themes are defined in more detail below.

#### 4.1. MONTHLY CHALLENGE

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Every month, members will be presented with a challenge theme – something that we believe will challenge your creativity. These themes typically cover a range of specific subject matter and/or photographic techniques, and are often in concert with some of the education or field trips offered to members by the club.

Annually, about the time of the Annual General Meeting in May, club members will be asked for their input and ideas for “Monthly Challenge” themes for the following year. From that input, themes for the following year will be selected.

The actual themes for the “Monthly Challenge” themes for the year can be found on the [Image Submission General Information](#) web page, and under the Events tab at the [COPS web site](#), so that members can plan their shooting schedules accordingly.

It should be noted that CAPA typically identifies an annual Challenge Theme. When the club decides to participate in that challenge, we will include that theme as one of the Monthly Challenges, and notify you in advance so you can plan for it.

## 4.2. ARCHITECTURAL PHOTOGRAPHY

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Architectural Photography is the capture of the design and construction of buildings and other structures [eg. bridges, towers, etc.] by man and machine, as well as the finished product. More broadly, it can include the total built environment, from a macro view of how a structure or structures integrate with the surroundings [the “cityscape”], to the micro level of architectural or construction details [shapes and patterns], including furnishings [interiors].

Some considerations for architectural photography:

- Has the purpose and/or character of the building or structure been captured?
- Including people, where appropriate, can provide a sense of life and scale. But in capturing a graphic image of design or style, this inclusion might provide a distraction from that purpose.
- Lighting can set the mood of an architectural image: drama, comfort, hardness, softness. Be sure to explore the possibilities.
- Shadows, strong lines, colour, repetition – all can add dimension.
- Reflections that show patterns or shapes, or reflect nearby structures, can add to the strength of the image.
- Tall structures usually call for vertical images, while low structures or cityscapes typically call for horizontal images.
- Use of perspective can add drama to the image.
- Features such as statues, carvings, windows, or doors can be subjects themselves, or can be used to show more of a structure’s character.

**Releases:** Though not required for submitting images for evaluation within the club, from time to time, we may select your image for submission to a CAPA competition. In some cases, a Property Release may be required in order to do so. A sample Property Release can be found on the [Release Forms](#) page. Use of this form, in whole or in part, indicates your acceptance of the Terms of Use outlined on that page.



### 4.3. CREATIVE PHOTOGRAPHY

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Creative photographs typically convey a mood, a feeling, an emotion, a beautiful arrangement of elements. Some can be expressive and aesthetically pleasing, like a piece of visual music, so to speak. Others can be accessed through an emotional response to the shapes, lines, colours, and arrangements. And still others can be more challenging to understand, particularly if they are complex, or take an unorthodox approach.

Creative images, the awe-inspiring ones at least, are much more than a few mouse clicks in a software program. They can become very complex, intricate works of art that still maintain their roots in photography.

As a theme, it is very difficult to pin an exact definition on what constitutes an image that falls into the Creative category, other than to provide some broad guidelines for the main styles of Creative-themed images.

**Abstract Photography:** Abstract art uses the visual language of form, colour, and line to create a composition which exists independently of visual references to the real world.

The shapes and colours of Abstract images can not be interpreted in terms of identifying recognizable objects. Instead, they are interpreted by the ways the different elements of the image relate to each other and create a feeling or a mood in terms of visual design, often conveying a challenging message in terms of symbolism and suggestion.

Some Abstracts can be created with extreme macro (referred-to as “micro”) photography, while others may be the result of drastic manipulations of mist, smoke, shadows, reflections, or other light phenomena. Still others may be the result of some extreme post-processing manipulations made to an ordinary photograph.

The key element of Abstract Photography is the use of photographic techniques (both at time of capture and through post-processing techniques) to convey mood, feeling, and emotion through shape, colour, form, repetition, and so forth.

**Altered Reality Photography:** Typically, Altered Reality is a journey that explores a subject in new and creative ways. Often it includes composites – combining elements of one or more photograph, with text and graphic elements, to create a new, meaningful image that does not exist in reality. Alternatively, it

could be the exploration or interpretation of every day common-place objects in totally new, creative, and meaningful ways.

Typically, effects such as adding starbursts, over-sharpening, over-saturation, or swirl/blur effects do not in and of themselves constitute an Altered Reality image, unless they deliver a result that has some kind of meaning, impact, or aesthetic reason. Altered Reality images convey good ideas, good design, imagination, sensitivity, vision beyond the ordinary, and a certain degree of honesty and integrity.

**Filters Gone Wild:** Other forms of Creative photographs may involve the use of filters and brushes, in software such as Photoshop or Painter, to create images that replicate actual art work – pencil sketches, oil or watercolour paintings, pastels, and the like.

Again, this style involves more than a few mouse clicks, or the use of an “auto paint” feature, to achieve an aesthetically pleasing and tasteful artistic rendition. As well, the use of these techniques, and the style of the artwork, must suit the subject matter.

#### 4.4. DOCUMENTARY PHOTOGRAPHY

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Documentary photography is all about capturing reality – what is happening, where it's happening, when it's happening, and who's involved. It includes such themes as news, sports, events, action, travel, street, and even photojournalism. Typically it is related to human endeavours, which distinguishes it from Nature photography.

Some considerations for documentary photography:

- Typically, this captures the “as-is” state of the subject. Minimal post-processing is involved. The idea is to report on reality without embellishment.
- Creativity is typically represented by the approach or the point of view taken by the photographer at the moment of capture – is it a “standard” image that any passer-by can grab, or does it present an interesting or unique perspective on the subject?
- Photographic techniques, such as panning, slow (or fast) shutter speed, and effective use of depth of field, can play a strong part in the impact of the image.
- Does it tell a story about the location, the event, or the people involved?
- Does it convey a mood or evoke an emotion?

Photojournalism is a specific form of documentary photography dealing with the collection, editing, and presentation of news material. It typically creates images in order to tell a news story in a timely, objective, and narrative manner.

Some considerations specific to Photojournalism include:

- Often times, photojournalistic images are not meant to be pretty, structured, or artistic – they are meant to record a moment in time, unaltered except for minor cropping or exposure adjustment.
- Once the significance of the moment has passed, the image becomes an historical document, and falls under the broader category of documentary photography.
- Photojournalistic images answer, as much as possible, the “who, what, where, and when” of journalism itself – it should be descriptive and narrative, and make one point.

- Strong photojournalistic images create an impression, a thought, or a feeling – often with emotional impact.
- Again, creativity is often in taking an original approach or perspective during the capture, or the effective use of a particular technique (panning, shutter speed, depth of field).
- Post processing manipulation is acceptable to the extent that it does not alter the truth of the image.
- Composition should be used to draw the viewer’s attention to the central subject or story.

#### 4.5. NATURE PHOTOGRAPHY

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COPS is a member club of The Canadian Association of Photographic Art (CAPA). As such, we adopt CAPA's definition of Nature Photography.

In 2014 CAPA adopted the New International Federation of Photographic Art (FIAP) nature definition as follows: (excerpted from the *CAPA Competition Guide 2016-2017*)

"Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, 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 such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. 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.

"No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to grey-scale monochrome. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife.

"Images entered in **Nature** sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.

"Images entered in **Authentic Wildlife** sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. 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 extant species. Wildlife images may be entered in Nature sections of Exhibitions.

“The photographer, whatever photographic medium is used, must have taken the original image.”

As a club, we will evaluate both “Nature” and “Wildlife” photographs under the general theme of “Nature Photography”.

CAPA further defines a specific “Botany” category under the overall Nature category. But, again, we will evaluate this category the general theme of “Nature Photography”.

The *CAPA Members’ Handbook V3 2015* offers further guidance for the Nature photographer:

- After satisfying the above requirements, every effort should be made to use the highest level of artistic skill in all nature photographs.
- Good manners and a true respect for Nature and all Wildlife will be the paramount objective of any respected photographer. Treat your subject with an understanding of its tolerance limits, and refrain from stressing any animal when in pursuit of a photograph.
- The story telling value of a photograph must be weighed more than the pictorial quality, but there must be an emphasis on the aesthetic value of the photograph, i.e. the creation of art and appreciation of beauty - all this within the confines of an accurate record of the subject and the natural environment.
- Nature electronic images with an interpretive treatment are to be submitted in the Open Competitions.
- Close-up photography of nests of (mostly) small birds and newly born mammals, etc is to be avoided as the process usually puts the young animals at risk. Long telephoto lenses are recommended for this type of photography.
- Every effort should be made to use the highest level of artistic skill in all nature photographs.
- The title of the photograph must identify the subject by its common name. Do not use titles such as “little green plant” or “Jolly Green Giant”. “Bald Eagle” is better than “Eagle” which is better than “Bird in Tree”.

A guide used by COPS in previous years defined the Nature category as anything that was of the Heavens, the Earth, the Sea, or any part thereof, including all forms of Life in

their Natural State, unchanged by man, and in which man or his works are not the dominant feature. The images **CANNOT** have frames or borders.

#### 4.6. PEOPLE PHOTOGRAPHY

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CAPA provides a specific definition of Portrait Photography, to the exclusion of many other types of “people” photography, such as Glamour Photography, Environmental Portraiture, and the like. As such, for our purposes, this theme has been broadened to include all types of “people” photography, in which the predominant subject is a person or a group of people; this goes beyond CAPA’s definition of Portrait Photography.

**Portrait Photography:** CAPA holds annual Portrait competitions amongst its affiliated clubs. Typically, we have not entered this particular competition. However, should we decide to enter in the future, photographers will have to adhere to this definition of Portrait Photography when considering submissions for the competition.

Per the *CAPA Competitions Guide 2016-2017* and the *CAPA Members’ Handbook V3 2015*:

**“Definition:** A portrait is a photograph that displays the expression, personality, and mood of the subject, and is exclusively of humans.

**“Specifications:** The maker may alter images electronically or otherwise. Computer generated graphics and artwork created by the maker of the image may be incorporated, so long as the photographic content is predominating. Digital black or white frames are permitted but not required.

“An image previously receiving an Award or HM in a CAPA Competition is NOT eligible for entry.

“By virtue of submitting an entry, the entrant certifies the work as his/her own and permits CAPA to reproduce all or part of the entered image free of charge for publication in any CAPA publications, CAPA website, DVD of competition winning images and our CAPA magazine. The CAPA competition assumes no liability for any misuse of copyright.

“Winning photographers in Portrait Competition will be asked to provide a release signed by the subject or subject’s parent or guardian if the subject is 16 or under.”

**Glamour Photography:** This differs from pure Portrait Photography in that the make-up, hair styling, and wardrobe play as important a part in the composition as the subject does. While there is still an emphasis on the subject, there is equal emphasis on how they look and what they are wearing – flowing dresses or robes, highly stylized make-up or hair treatments, and so forth, all form part of the overall composition.



**Environmental Portraits:** In some cases, the subject's environment plays an important role in who they are, and what they do – their vocation or avocation. As such, elements of the background come into play as key aspects of the composition, in addition to the subject themselves.

**Other types** of people photography can include candid street photography, cosplay (costume roleplay) photography, and even some types of action or event photography: as long as the main subject of a photograph is a person or a small group of people, that photograph could be considered suitable for inclusion in the People theme.

**Releases:** For your convenience, we have included a sample Model Release on the [Release Forms](#) page. Use of this form, in whole or in part, indicates your acceptance of the Terms of Use outlined on that page.

#### 4.7. STILL LIFE PHOTOGRAPHY

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A still life is a work of art depicting mostly inanimate subject matter – typically commonplace objects which may be natural (food, flowers, plants, rocks, or shells) or man-made (drinking glasses, books, vases, jewellery, coins, pipes, tools, etc.) in an artificial or contrived setting.

Originating in ancient times, and popular in Western art since the 17th century, still life images give the artist more leeway in the arrangement of the design elements within the composition than do other image themes such as nature, documentary, architectural, etc.

While it is the photograph that will ultimately be judged, making still life images gives rise to the artistry involved in creating the subject: flower arrangements, spatial relationships between objects, and creative lighting effects such as light painting, dark field, and so forth. Attention to detail is key to a successful still life photograph.

Some considerations for creating still life images:

- Attention is generally focused on a simple arrangement, well-balanced and direct, with lighting to suit the subject and intent.
- Is there an emotional element that needs to be captured – humour, pathos, sensuality, tragedy? Is the message there, has good technique been used to capture it, or is it simply a gimmick?
- Is the intent to replicate an old-fashioned style, or is it a fresh approach to an old subject? And does it work?
- Aside from the artistry, the technical elements (exposure, depth of field, focal point, sharpness) must still be present.

#### 4.8. OPEN

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Members are encouraged to make every effort to place their images in either the Monthly Challenge or one of the themes defined above.

However, there will be instances (few, we hope) where an image just does not fit into one of the defined themes.

So, we've included this Open theme as a catch-all for those images.

As there is no definition as to what types of images fall into the Open theme, guidance and considerations can not be provided. However, over time, as our process and theme definitions mature, these Open images may give rise to broader or more inclusive definitions in our existing themes, or to the addition of new themes.

And remember, when in doubt as to what theme your image may fall into, please do not hesitate to contact the Director of Evaluations for guidance.

## 5. EVALUATION PROCEDURE

Each entry will be evaluated out of 30 points (10 points per judge) using a silent scoring procedure via machine or scorecards. A panel of three judges will carry out the evaluation of all images as follows:

- Ideally, there will be one Guest Judge (preferably an Artist, Art Educator, Designer or Professional Photographer) and two COPS Member Judges who have some experience and/or training in judging.
- Generally, judges will follow the “Guidelines for Judges” outlined below.
- Image titles and photographer’s level will not be given prior to judging as to not influence the scoring.
- COPS Member Judges will abstain from judging their own photographs, in which case the image score will be based on the score from 2 judges multiplied by 3/2.
- A constructive critique will be requested and is supplied, usually, from the ‘guest’ judge.
- Entries will be judged and evaluated during a regular COPS club meeting night; all entries will remain anonymous, except those photographs receiving an Honourable Mention or Award of Merit.
- The Evaluation Director is responsible to disallow any image that could be deemed derogatory or obscene.

### 5.1. GUIDELINES FOR JUDGES

Our judging system uses three judges scoring from 1 to 10 points each (maximum total 30). This system provides a wide scope for honest and accurate evaluation of each photo.

1, 2, 3	Extremely poor to poor, with serious faults
4 or 5	Fair, possibly minor faults
6 or 7	Average to good

8	Excellent
9 or 10	Exceptional, outstanding

The point system is considered along with the following basic guide:

### 1. Technical Quality

- Is the image sharp? If not, is it intentionally soft **AND** successful?
- Is it too light, too dark or just right?
- Is it free of scratches, dust spots, stains, lens flare, etc.
- Does it have neutral colours or a strange colour cast?

### 2. Composition

- Is the image aligned correctly or is it crooked?
- Is the arrangement of the visual elements effective?
- Is there a strong centre of interest or pattern/design?
- Is the lighting dramatic, delicate or moody **AND** successful?

### 3. Emotional Appeal

- Does it grab and keep your attention?
- Does it excite your imagination or show the subject in a new and creative manner?

## 6. MONTHLY AWARDS

**Group A** entries will receive an Honourable Mention for a score of 21 to 23 points.

**Group B** entries will receive an Honourable Mention for a score of 18 to 23 points.

All entries with a score of 24 points or more will be given an Award of Merit, regardless of photographic achievement level.

All photographs receiving a monthly award will be posted in the COPS website gallery, and will be eligible for the year-end competition.

## 7. ANNUAL AWARDS

All monthly Awards of Merit and Honourable Mention photos will be eligible to enter the annual Year End Competition, to be conducted prior to the Annual Awards Night. All trophies and certificates for this year-end competition will be presented at the Annual Awards Night.

A trophy is awarded to the Winner of each theme in both presentation media:

Architecture	Projected	TBD
	Printed	TBD
Creative	Projected	Creative Projected Trophy
	Printed	The Barry Jeffries Trophy
Documentary	Projected	TBD
	Printed	TBD
Nature	Projected	Pat Reiter Trophy
	Printed	Kelowna Flightcraft Trophy
Portrait	Projected	The Sails Trophy
	Printed	The Conquest Trophy
Still Life	Projected	TBD
	Printed	TBD
Monthly Challenge (formerly "Open")	Projected	The Kelowna Trophy
	Printed	The Gordon Hartley Trophy
Monochrome	Projected	Creative Trophies and Gifts Trophy
	Printed	Creative Trophies and Gifts Trophy
Most Cumulative Points	Beginner Level	Inspirational Trophy
	Advance Level	Persistence Trophy
Photo of the Year	Projected or Printed	Large print by Lens & Shutter, to be hung at their Kelowna store for 1 yr.

Certificates of their achievement will also be awarded to the Winner, Runner-Up, and Honourable-Mention in each theme or category.

## 8. SPECIAL COMPETITIONS

This chapter provides the details for any special competitions conducted by the club. For further information, contact the Evaluations Director.

### 8.1. THE LESLIE WILLIAMS FLORAL TROPHY

The Leslie Williams Floral Trophy is an annual competition designed to promote excellence in digital flower photography. The trophy and prize are named in honour of Mr. Leslie Williams, father of one of our current members, Ms. Suzanne Williams. Mr. Williams is a former President of the Horticultural Society of Toronto.

The subject is Living Flowers, in whole or in part, either wild or cultivated. At this time, only digital submissions will be accepted. Consideration may be made in the future for a print division of this award. Refer to the rules section below for all requirements for entry into this competition.

A preliminary competition will take place during a regular club evaluation night. On that night, “Living Flowers” will be the Monthly Challenge Theme. However, as in all other club awards, final judging to select an Honourable Mention, a Runner Up, and a Winner will be conducted as part of the club’s final judging. The final results will be announced, and prizes and certificates awarded, at the COPS Annual Awards Banquet. The top images will also be shown at that time.

#### 8.1.1. AWARDS AND PRIZES

The following will be awarded in this competition:

- Winner:
  - The Leslie Williams Floral Trophy, with the member’s name engraved on a plate affixed to the trophy.
  - A cash award of \$25.00 from Ms. Suzanne Williams, or from a sponsor.
  - A certificate indicating the member won the competition for the year.
- Runner Up:
  - A certificate indicating the member was the Runner Up in the competition.
- Honourable Mention:



- A certificate indicating the member received an Honourable Mention in the competition.

### **8.1.2. RULES FOR ENTRY AND PARTICIPATION**

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#### **Theme:**

- The subject is Living Flowers, in whole or in part, either wild or cultivated, presented digitally only.
- At this time there is only one category in this competition although others may be added in the future.
- A handout will be made available to interested members, providing guidelines for shooting flowers and plants indoors and out.

#### **Participation and Eligibility:**

- The competition is open to all Central Okanagan Camera Club members who are in good standing with the club.
- It is not necessary that members entering in this competition enter in any other club evaluations or competitions to be eligible.
- Images of non-flowering plants, paintings of flowers, artificial flowers, sculpture, etc. are not eligible, and will be disqualified if submitted.
- Images entered in previous Leslie Williams Floral Trophy competitions are not eligible.
- At least four competitors are required to enter the Living Flowers Monthly Challenge evaluation.
- At least two competitors are required to earn an Honourable Mention or an Award of Merit at the Monthly Challenge evaluation to validate the competition at the final judging for the category.
- Each competitor may submit a maximum of two (2) digital entries.

#### **Rules for Post Processing**

- Creative techniques may be used to enhance the colour, texture, and detail of the living flower.

- However, any creative techniques or manipulations used must not obscure the image in such a way that it is no longer obvious that it is an image of a living flower.
- The focus of the image must be the flower, and not the technique or manipulation used.
- The entrant must have exposed all digital images entered, and any manipulations both prior to and after the exposure, must be the work of the entrant.

### 8.1.3. JUDGING AND WINNER SELECTION

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#### **Procedure:**

- The initial round of judging will take place during the club's final evaluation night of the year. The Monthly Challenge for that evaluation night will be "Living Flowers".
- Images that earn an Honourable Mention or an Award of Merit at that evaluation night will move on to a final judging round, to be held at the final judging session.
- Final judging, and the selection of Winner, Runner Up, and Honourable Mention award winners, will take place during the final judging session prior to the Awards Banquet.
- Judging will be conducted by the usual COPS process of a panel consisting of a guest judge plus two member judges. All effort will be made to select a guest judge who has specific knowledge of plants, both cultivated and uncultivated.
- The decisions made by the appointed judging panel at each judging session are final.

#### **Judging Criteria:**

- **General**
  - All parts of the image must follow the general principles of good photography, vis-à-vis composition, lighting, exposure, colour balance, etc.
  - Likewise, post processing of the image must be of good taste, and in no way obscure the subject to the point where it is no longer recognizable.

- It must be obvious to the judges that the subject of the image is the flower or group of flowers, and not the photographic or post processing techniques used.
- **Stems and Foliage**
  - Foliage must be dense, attractive, clean, and free from lint and dust.
  - Leaf and stem colour must be bright green or characteristic of the flower exhibited.
  - Markings on variegated foliage should be relatively uniform.
  - Yellowing or evidence of disease or insect injury will result in point loss.
  - Stems should be straight and strong, holding the flowers upright.
- **Flowers**
  - Flowers should look fresh, turgid, or crisp with no wilting or colour fading. Points are deducted if there is evidence of disease or insect injury, or for old or wide-open flowers.
  - Good colour is uniform, bright, clear, attractive and free from feathering, peeling, fading, burning, muddiness, uneven blends, objectionable lines and marks out of harmony with the basic flower colour and unusual or even markings. Points are deducted for colour variation uncharacteristic of the cultivar or caused by cultural imperfection.
  - Insect or disease injury often causes undesired streaking or blotching of colour, sunburn, scorching, bleaching, fading or spotting caused by water or spray materials are also defects that result in point loss.
- **Containers (if in the image)**
  - Points will be deducted if the container calls attention to itself rather than to the flowers planted in it.
- **Arrangement (if multiple plants in an image)**
  - A good flower arrangement helps the judge clearly see all specimens.

END OF DOCUMENT