



CENTRAL OKANAGAN PHOTOGRAPHIC SOCIETY

IMAGE EVALUATIONS GUIDE 2019-20

Updated: September 18, 2019

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

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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 as defined by the *Canadian Association for Photographic Arts (CAPA)*. Please visit the CAPA web site at <http://capacanada.ca> to review the latest information from CAPA.

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 evaluation.
- 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, in the [COPS Image Submission General Information](#) document.
- 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 end of the meeting one week prior to the evaluation night – any changes will be communicated to the members as necessary. (This is the same date as the Submission Deadline in the document [COPS Image Submission General Information](#) found under the Submissions tab on the COPS web site.)
- 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, either prior to or during the evaluation night,

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.
- Though members can submit any image they have ever created, 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.
- Submitters must own the copyright for their submitted image. This requirement extends to all elements used in the finished image. All components of the finished image must be the original work of the submitter.
- 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.
- There will no longer be separate judging of Monochrome as distinct from Colour. In a digital world, a Monochrome or Black & White image is simply a post-processing decision on the part of the creator, and will be judged in the theme it is entered in.
- All submitted images should have an appropriate title. Titles such as “Untitled”, or variations thereof, are not allowed.

2. CONDITIONS OF ENTRY – DIGITAL IMAGES

The information in this section is in addition to the “Conditions of Entry – General” outlined above and is 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 this 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

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

Digital submissions, including the digital copies of print submissions, are due by midnight on the Tuesday prior to the evaluation night. Submissions must be emailed to the copssubmissions@gmail.com email address prior to the deadline.

Specific dates for submission deadlines and evaluation nights for the current membership year can be found in the COPS calendar, and in the [COPS Image Submission General Information](#) document under the Submissions tab of 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

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 highest quality setting, or ask a fellow 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 a fellow 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 will be limited to 1050 pixels on both sides.

File Size **1.8 megabytes**

The image file must be no larger than 1.8 megabytes..

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. 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 pixel size limits, or the file size limits, will be disqualified from evaluation.

2.1.3. IMAGE FILE NAMING

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 theme group. To ensure that we handle the image correctly for evaluation, the name must include four key pieces of information:

<medium><theme>,<image_title>,<your_name>.jpg
(1) (2) (3)

Where:

1. **<medium>** is a single letter representing the medium, printed or digital, of the image being submitted. This defines how the image will be evaluated – as a print or as a projected image. The accepted media are:
 - D = Digital projected image
 - P = 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. **<image_title>** and **<your_name>** are self-evident.

<medium><theme>, **<image_title>**, and **<your_name>** must be separated from each other in the filename by commas. No spaces are allowed in the file name – any spaces in the **image_title** or **your_name** must be filled with an underscore (_) character. And please, no spaces around the comma's.

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

<u>THEME</u>	<u>FILE NAME</u>
Monthly Challenge	<medium> Z ,<image_title>.<your_name>.jpg
Architecture	<medium> A ,<image_title>.<your_name>.jpg
Creative	<medium> C ,<image_title>.<your_name>.jpg
Documentary	<medium> D ,<image_title>.<your_name>.jpg
Fine Art	<medium> F ,<image_title>,<your_name>.jpg
Landscape	<medium> L ,<image_title>.<your_name>.jpg
Nature	<medium> N ,<image_title>.<your_name>.jpg
People & Pets	<medium> P ,<image_title>.<your_name>.jpg
Still Life	<medium> S ,<image_title>.<your_name>.jpg
Open	<medium> O ,<image_title>.<your_name>.jpg

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

Some examples of correctly named images:

DN,Hooded_Merganser_Fishing,Joe_Smith.jpg

would be a photo of a Hooded Merganser hunting for food, submitted by Joe Smith in the Nature theme. The medium is Digital, so the image will be projected for evaluation.

PC,Blue_on_Blue,Sally_Jones.jpg

would be a photo in the Creative theme, incorporating several shades of blue in a creative and unusual way, submitted by Sally Jones. The image is a print, so it will be displayed on the easel for evaluation.

FOR PRINT IMAGES: Please ensure that the <theme> and <image_title> portions of the filename match the information you provide on the [COPS Print Label](#). Otherwise your print may not be matched to the digital version you submitted.

2.1.4. SENDING THE IMAGE TO COPS

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 require for evaluation – the image may be down-sized from 1400x1050, or it may be created at a lower quality level. Such lower resolution or lower 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, so you can double check the dimensions and quality before submitting it for evaluation. Also, send your image as an “attachment” rather than embedding it in the body of the email. These steps will ensure we receive the image as you intend it to be.

1. In your email program, create a **new email**.
2. The **To:** field must be: 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 you have submitted.

5. We use an automated process on the receiving end, so there is no requirement to enter any text in the body of the email.
6. Check the **To:** and **Subject:** fields, 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.

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.

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.
- Only matted prints will be accepted for evaluation due to the likelihood of the print being damaged when there is no mat.
- 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, but note that the surface and gloss of the paper can add to, or detract from, 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.
 - Panorama images are acceptable as long as the height of the image (excluding mat) is at least 6 inches and the width is greater than 13 1/3” so that the overall image is 80 square inches.
 - The maximum outer dimensions of the mat for a print submission is 18” x 24”.
 - There is no maximum size for the image other than it should appear nicely framed in by the mat.
 - Prints with mats that exceed the maximum mat size requirement, or that do not meet the minimum print size requirement, will not be evaluated.
 - Note that if you intend to re-submit your print outside of COPS (for example, a CAPA Print Competition), you should familiarize yourself with the requirements for that competition and size your print and mat accordingly, within the COPS size restrictions.

- 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 suitably firm 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, judges have often stated that prints are best displayed behind a white, mid-tone gray, or 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

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 have a completed [COPS Print Label](#) attached to the back.

After you have printed and mounted your print, prepare it for submission as follows:

1. Print out the [COPS Print Label](#) from the COPS web site.
2. Fill out the Print Label and securely affix it to the top right-hand corner on the back of the matted print, as described in the [COPS Print Submissions Cheat Sheet](#) document on the COPS web site.

Note: The print will be presented to the judges with the arrow on the Print Label

pointed up. Make sure the arrow on the Print Label points to the top of your print so that it is presented correctly.

3. 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.
4. Bring your print to the meeting night of the submission deadline. (This is generally the meeting of the week before the evaluation night). Check the COPS calendar or the [COPS Image Submission General Information](#) document on the web site to ensure you bring the print on time.
5. Finally, email a digital copy of your image by the submission deadline. You will find the procedure to do this in section *Conditions of Entry – Digital Images* above.

Note: Please do not dismantle your print too soon.

From time to time, COPS may need prints to submit images to an external print competition, such as to a CAPA. Or, COPS may need prints made by members to display at a local venue.

We also conduct a “final judging” of award-winning prints May to award the best of the best for the year.

If your print received an Award of Merit or an Honourable Mention, we ask that you not disassemble the print from its mounting until the end of the membership year (typically just after the Annual General Meeting – the AGM) – we’d like to be able to show our best. Thank you.

4. IMAGE THEMES (AKA “CATEGORIES”)

No distinction is made between digital- and print-based photography. Both are encouraged; an image of the highest quality is what is sought as a final product.

<u>THEME</u>	<u>TYPICAL SUBJECT MATTER</u>
Monthly Challenge	A different theme for each evaluation night, meant to challenge your creativity.
Architecture	Cityscapes Interiors Exteriors Shapes & Patterns
Creative	Abstract Altered Reality Composites Filters Gone Wild
Documentary	News & Events Sports & Action Photojournalism Travel Street Social Investigation
Fine Art	A photograph about any subject in any theme, that is designed, captured, and post-processed solely for its artistic merit
Landscape	Cityscapes Natural Landscapes Pastoral Scenes
Nature	Nature Photography Wildlife Photography
People & Pets	Portraiture Glamour Environmental Pets or Domestic/Captive Animals
Still Life	Arrangements Setups Dioramas
Open	When it just won't fit anywhere else

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

4.1. MONTHLY CHALLENGE

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 subject matter of the “Monthly Challenge” themes for the year will be listed on the COPS web site (both in the club calendar and in the [COPS Image Submission General Information](#) document, with deadlines for submission) so that members can plan their shooting schedules accordingly.

4.2. ARCHITECTURAL PHOTOGRAPHY

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.

4.3. CREATIVE PHOTOGRAPHY

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.

SPECIAL NOTE REGARDING CAPA CREATIVE ALTERED REALITY PHOTOGRAPHY COMPETITIONS

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA’s definition of Creative Altered Reality Photography for Competition, which is included, in its entirety, below: (any grammatical or spelling errors are CAPA’s)

Scope of Competition

This competition promotes the manipulation of photograph(s) to create a fictional or conceptual image or photographic art. Primarily, altered reality is changing a normal photo in a creative way. The photographer can be creative by using of lines, form and colour, expressing ideas or feelings in a non-traditional style.

The original photograph must be predominant in the final photo. Manipulation can be in-camera, post-processing or a combination thereof.

Images that are created totally electronically with no photographic origin are prohibited.

Open Theme – image can be: abstract, landscape, low light, macro, nature, portrait, still-life, street, wildlife, etc...

Editing Criteria

Open Editing – All in-camera, on-camera and post-processing techniques are permitted. This includes combining multiple images and elements in a final image. However, all components of the final image must have been taken by the entrant.

Images that are created totally electronically with no photographic origin are prohibited from this competition.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and ‘**wow**’ factor.

4.4. DOCUMENTARY PHOTOGRAPHY

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?

SPECIAL NOTE REGARDING CAPA PHOTOJOURNALISM COMPETITIONS

Photojournalism is a specific form of documentary photography. COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Photojournalistic Photography, which is included, in its entirety, below: (any grammatical or spelling errors are CAPA's)

Scope

Photojournalism relies on an image that tells a story or documents people affected by an event or a situation.

The image should clearly make one point or convey a message. Good composition would greatly enhance the conveying of the story.

Open Theme – Images of people in varying locations, incidents, occasions or situations.

To comply with the spirit of a traditional '**photo journalism**' competition, the following points should be considered when capturing and submitting your image for this competition:

- i) subjects or circumstances contained within the images image must not be staged or re-acted; and
- ii) maintain the integrity of the captured image by not making any material changes;
- iii) all individuals photographed should be treated with respect and dignity. Special considerations should be given t vulnerable subjects and compassion to victims of crime or tragedy; and
- iv) comply with the editing criteria outlined below.

Model releases are not required for this competition.

Editing Criteria

Restricted Editing – The submitted image must be a true representation of the captured subject.

Only basic post-processing is permitted such as cropping, tone and colour adjustment. Selective adjustments or pixel modifications are not permitted such as elements cannot be added or removed; no dodging or burning; no gradient filter and no vignettes.

Post processing techniques **NOT** permitted are composite, HDR, stitching, using filters, applying textures, focus stacking and infrared.

IMPORTANT NOTE – For this competition, the Entrant must preserve the original JPG or RAW formatted files containing the metadata details.

Judging Criteria

Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and '**wow**' factor.

SPECIAL NOTE – *Prior to approving the competition results, the Director of Competitions will commence a process to verify the quality and authenticity of the submitted image. This process will include having all potential winners with the highest scores to forward their original files (RAW or JPG) within a set period of time. For this process, various techniques will be used to ensure the competition editing criteria is being adhered to.*

Images will be “***deemed unsuitable***” and will not be included in the final competition results report – if:

- i) no original image is received by the Director of Competitions within a set period of time; and
- ii) the image does not meet the conditions for either the scope of the competition or editing criteria for this competition.

1. **COPS NOTE:** While COPS will not require an examination of the original untouched image for regular club evaluations, as outlined in the CAPA definition. The original untouched image will be required by COPS prior to submitting an image to CAPA for the Photojournalism competition, if we decide to enter.

4.5. FINE ART PHOTOGRAPHY

Fine Art photography is a term that you hear more and more every day. It is not, in itself, a distinct genre of photographic subject matter, but more about the way the photographic images are finished (post-processed) and presented (typically in print form, but in digital form as well).

When people talk about fine art photography, they tend to be talking about a style of photography and post-processing. In this context, it's usually art that was created for art's sake - an image that was designed from the start to be primarily enjoyed for its beauty rather than its subject matter.

Special Note Regarding CAPA FINE ART Photography Competitions

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Fine Art Photography for Competition, portions of which are included as appropriate below: (any grammatical or spelling errors are CAPA's).

Scope of Competition

Fine art photography has no universally agreed upon meaning or definition. However, fine art photography does go beyond just capturing an image and cropping. Therefore, an image must not be submitted into this competition if it would have qualified for a CAPA competition with a Restricted Editing Criteria such as: Nature, Photo Journalism or Wildlife.

The goal of fine art photography is to create a fine art image is to capture subjects and use techniques as vehicles for the purpose of conveying a strong message, idea, vision and/or emotion.

The entrant may need to make the viewer think about what they are looking at and consider a different viewpoint than their own perhaps.

The skills in presenting their thoughts are also important. You cannot grab a viewer's interest with a poorly executed image. This type of image is just distracting and will not keep the viewer in front of it. Unless the technical part of the work reflects the quality of the abstract thought of the work, it may not be considered fine art.

According to Ansel Adams **“Art implies control of reality, for reality itself possesses no sense of the aesthetics. Photography becomes art when certain controls are applied.”**

Open Theme – image can be: abstract, landscape, low light, macro, nature, portrait, still-life, street, wildlife, etc...

Editing Criteria

Open Editing – All in-camera, on-camera and post-processing techniques are permitted. This includes combining multiple images and elements in a final image. However, all components of the final image must have been photographed by the Entrant.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

1. Image title should compliment or contribute to the vision or message being presented in the image
2. Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and 'wow' factor.

4.6. LANDSCAPE PHOTOGRAPHY

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Landscape Photography, which is included, in its entirety, below: (any grammatical or spelling errors are CAPA's)

Scope of Competition

Landscape. For the purposes of this competition, landscape images will include:

- **environmental** (pure natural scene with no human influence),
- **urban** (city scene with human activity), **rural** (little or no humans visible), and
- **seascape** (beach, seashore, bodies of water).

Most landscape images frequently include sky and often incorporates weather conditions.

Human, animal and object can be included in the image to reflect the magnitude of the structures. However, the predominant elements of the image must be landscape.

The purpose of this competition is to record a truthful representation of reality.

Editing Criteria

Open Editing – *All in-camera, on-camera and post-processing techniques are permitted. However, all components of the images must have been created or captured by the entrant.*

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and '**wow**' factor.

4.7. NATURE PHOTOGRAPHY

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Nature Photography, which is included, in its entirety, below: (any grammatical or spelling errors are CAPA's)

Scope

... CAPA has adopted the Nature Photography definition established on January 1, 2015 by: **Fédération Internationale de l'Art Photographique** (FIAP); the **Photographic Society of America** (PSA) and **The Royal Photographic Society** (RPS). The key points of this definition are summarized below:

Nature Photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology. The image can include 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.

Scientific bands, scientific tags or radio collars on wild animals are permissible.

*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.*

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.

CAPA Special Note – To promote responsible photographing of species, entrants:

- must not do anything to injure or distress any animals or destroy their habitat in an attempt to secure an image
- must maintain an appropriate distance from an active nest, and in most cases, avoid them entirely
- baiting of wildlife should be avoided as it may have long-term impacts
- don't stress out wildlife by getting too close
- should learn about the species' behaviour and the ecology of the area

- use appropriate lenses and techniques that minimize stress
- should be a naturalist as well as a nature photographer
- should be especially careful and respectful when photographing '*species-at-risk*' and threatened species
- consider avoiding the photography of '*species-at-risk*'

The Canadian federal [Species At Risk Act – Schedule 1](#) provides a listing of '*species-at-risk*.' The Act also outlines that it an offence to kill, harm or harass a '*species-at-risk*.' A good reference webpage is the [Audubon's Guide To Ethical Bird Photography](#).

SPECIAL AWARD: A separate **CAPA Botany Certificate** will be awarded to the single botany image which receives the highest combined scores from the three judges. Botany includes images that portray uncultivated plant life such as trees, flowering and non-flowering plants, ferns, algae, fungi, etc... in their natural habitat. Images of domestic plants, artificially produced hybrid plants, flowers arrangements, etc... are ineligible.

Editing Criteria

Restricted – No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the image 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.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

The story telling value of an image must be weighed more than the pictorial quality while maintaining high technical quality.

4.8. PEOPLE & PETS PHOTOGRAPHY

The 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.

As well, after analysis of images submitted in the Open last year, this theme has been further expanded to include the photography of pets (or domesticated/captive animal). As such, this would include images of domesticated or captive animals where the animal or group of animals is the predominant subject, and the image captures expressions, gestures, emotions, actions, and so forth of the animal or animals.

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 role-play) 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.

4.9. STILL LIFE PHOTOGRAPHY

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.

4.10. OPEN

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.

SPECIAL NOTE REGARDING THE CAPA OPEN PHOTOGRAPHY COMPETITION

CAPA holds an annual Open Competition, usually in the spring of the year. By definition of "Open", virtually any photograph that has been evaluated during the year up to the entry deadline (March 31, 2018) can be considered for entry into this competition.

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Open Photography, which is included, in its entirety, below: (any spelling or grammatical errors are CAPA's)

Scope of Competition

Open Theme – can include: abstract, landscape, low light, macro, nature, portrait, still-life, wildlife etc...

Editing Criteria

Open Editing – All different in-camera, on-camera and post-processing techniques can be used. This includes combining multiple images and elements in a final image. However, all competition of the final images must have been taken by the Entrant.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

Judges will award their scoring based on key elements such as: composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and ‘wow’ factor.

4.11. OTHER CAPA COMPETITIONS NOT COVERED ABOVE

SPECIAL NOTE REGARDING CAPA PRINT COMPETITIONS

COPS does not define a specific Theme or Category for prints – prints that are submitted must conform to the definition of the theme under which it is submitted.

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Black and White Photography, which is included, in its entirety, below: (any spelling or grammatical errors are CAPA's)

Scope of Competition

Open Theme – can include: abstract, landscape, low light, macro, nature, portrait, still-life, street, wildlife, etc...

Editing Criteria

Open Editing – All in-camera, on-camera and post-processing techniques are permitted. This includes combining multiple images and elements in a final image. However, all components of the final image must have been taken by the Entrant.

Image can be monochrome or colour or a combination thereof.

Judging Criteria

Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and '*wow*' factor.

SPECIAL NOTE REGARDING CAPA BLACK AND WHITE COMPETITIONS

We will not be defining a specific "theme" called "Black & White" at this time, but we should at least provide the CAPA definition for your consideration when submitting a Black & white image.

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Black and White Photography, which is included, in its entirety, below: (any spelling or grammatical errors are CAPA's)

Scope of Competition

Black and White photography is where the image produced has a single hue rather than recording the colours. This includes all forms of black and white photography which contains tones of grey ranging from pure black to pure white.

For this competition, there will be no tinting or toning of the image.

Open Theme – image can be: abstract, landscape, low light, macro, nature, portrait, still-life, street, wildlife, etc...

Editing Criteria

Open Editing – All in-camera, on-camera and post-processing techniques are permitted. However, all components of the images must have been created or captured by the entrant.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Judging Criteria

Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and ‘**wow**’ factor.

SPECIAL NOTE REGARDING CAPA CLOSE-UP AND MACRO PHOTOGRAPHY COMPETITIONS

We will not be defining a specific “theme” called “Macro” at this time, but we should at least provide the CAPA definition for your consideration when submitting a Macro or Close-up image.

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA’s definition of Close-up and Macro Photography, which is included, in its entirety, below: (any grammatical or spelling errors are CAPA’s)

Scope

... the focus is on the principle of extreme magnification in capturing items or elements not normally viewed.

Open Theme – image can be fish, insect, mammal, reptile, plant, vegetable, fruit, flowers, water drops, spider webs, money, object, etc...

Both detailed and accurate representation of a subject and creative interpretation and impression through selective focus, etc... are acceptable.

The terms ‘*close-up*’ and ‘*macro*’ are often used to describe the same type of magnification of an image. However technically speaking, a ‘*close-up*’ is an image with a reproduction ratio ranging from 1:10 to just below life size. Whereas ‘*macro*’ is life size (1:1) to 10:1 life size.

Close-up photography covers a broader range of lens options and techniques to achieve maximum magnification. The key emphasis of this competition is to “*filling the frame is paramount*” without the requirement of cropping the image in post processing. Therefore, appropriate composition is required at the time of image capture.

For this competition, you can use a dedicated macro prime lens, zoom lens, or a regular lens using a diopter, extension tubes, bellows, close up filters, lens extender or reverse lens. A combination of these devices are also permitted.

Editing Criteria

Restricted Editing – Images cannot be cropped in post processing to simulate a macro image. Therefore, the appropriate composition must be taken at time of image capture.

Editing may include basic clean up, white balance adjustment, tone adjustments colour correction, clarity, vibrance, saturation, sharpening and dodging/burning – as well as focus stacking, multiple exposure.

IMPORTANT NOTE – For this competition, the Entrant must preserve the original JPG or RAW formatted files containing the metadata details.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and ‘*wow*’ factor.

SPECIAL NOTE – *Prior to approving the competition results, the Director of Competitions will commence a process to verify the quality and authenticity of the submitted image. This process will include having all potential winners with the highest scores to forward their original files (RAW or JPG) within a set period of time. For this process, various techniques will be used to ensure the competition editing criteria is being adhered to.*

Images will be “*deemed unsuitable*” and will not be included in the final competition results report – if:

- i) no original image is received by the Director of Competitions within a set period of time; and
- ii) the image does not meet the conditions for either the scope of the competition or editing criteria for this competition.

COPS NOTE: While COPS will not require an examination of the original untouched image for regular club evaluations, as outlined in the CAPA definition. The original untouched image will be required by COPS prior to submitting an image to CAPA for the Close-up or Macro competition, if we decide to enter.

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
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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 awards and certificates for this year-end competition will be presented at the Annual Awards Night.

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

Architecture	Projected	TBD
	Printed	TBD
Creative	Projected	Creative Trophy Award
	Printed	The Barry Jeffries Award
Documentary	Projected	TBD
	Printed	TBD
Fine Art	Projected	TBD
	Printed	TBD
Landscape	Projected	TBD
	Printed	TBD
Nature	Projected	Pat Reiter Award
	Printed	Kelowna Flightcraft Award
People & Pets	Projected	The Sails Award
	Printed	The Conquest Award
Still Life	Projected	TBD
	Printed	TBD
Monthly Challenge (includes "Open")	Projected	The Kelowna Trophy
	Printed	The Gordon Hartley Trophy
Photo of the Year	Projected or Printed	Sponsored by London Drugs: Prize includes a commemorative plaque and a large print created by the sponsor.

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, either growing or freshly cut. 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:
 - A commemorative plaque featuring a print of the winning image.
 - A cash award of \$25.00 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

Theme:

- The subject is Living Flowers, in whole or in part, either wild or cultivated, either growing or freshly cut, presented digitally only.
- At this time there is only one category in this competition although others may be added in the future.
- A handout is available to interested members, providing guidelines for shooting flowers and plants indoors and out, specifically for this competition. It can be found in the Files section of the Members-Only Facebook Page.

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, or obscures the species of the flower.
- The focus of the image must be the flower, and not the technique or manipulation used, or the props used (vases, supports, etc.) for the photograph.
- 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

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, or any props (vases, supports, etc.) used in the photograph.
- **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 lower scores.
 - 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. Lower scores may be awarded 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 lower scores.
- **Containers (if in the image)**
 - Lower scores will be awarded if the container, if any, 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