DCC COMPETITIONS RULES AND PROCEDURES:

RULES

1. Competitions are open to DCC members in good standing. All images must meet the selected subject requirements as determined by the chairperson of the competition or as stated in these written rules.

2. Photos entered into the DCC Fall Salon, DCC Winter Salon, and DCC Spring Salon competitions may not be older than 3 years from the date of the respective salon.

3. Image age limitations for any Special and Fun Competition will be established by the Competition Chairperson/Committee. This may vary depending on the subject or theme of each competition.

4. An image, digital or print, previously entered in a DCC competition may be re-entered into any club competition provided it has not earned "Honors" in a prior DCC club competition. This rule includes taking the same or very similar image and either cropping it differently or converting it to grayscale for monochrome competition, or vice versa. If you are concerned that your entry might be mistaken for an image that previously earned Honors, then it is best to enter an alternate image.

5. In each competition there shall be a print category and a digital category.

6. There shall be three (3) qualified judges at each competition. A judge may be a club non-member or a club member who preferably has not entered an image into the competition being judged. If it is necessary that a club member who has entered the competition act as a judge, that member shall not score images in any category in which he has entered an image and a replacement judge shall be used for that category.

7. Each judge assigns a point-score in the range from 4 to 9.

8. Using the 9- point judging system: The points and characteristics that are associated with each rating are as follows:
   a. (4) points - Glaring technical faults:
      i. Does not meet the requirements of the category
      ii. Poor taste
      iii. Very over- or under-exposed
      iv. Very poor focus or depth of field.
      v. Color is not correct
   b. (5) points - Some technical flaws:
      i. Over- or under-exposed.
      ii. Out of focus in part of the image
      iii. Unintentionally shallow depth of field
      iv. Too much in the image
   c. (6) points - Technically correct but an average photo:
      i. Correct exposure
      ii. Sharp focus.

d. (7) points:
   i. Technically correct image
   ii. Effective and pleasing lighting
   iii. Good composition
   iv. Good color saturation
e. (8) points - all the aspects for a "6" and "7":
   i. Very good composition
   ii. Very good color composition
   iii. Very good lighting
   iv. Visual impact
f. (9) points - the "TOP" Score:
   i. Doesn't have to be a "perfect" photo
   ii. Excellent composition
   iii. Excellent color saturation
   iv. Excellent lighting
   v. Visual impact

9. When judging the Altered Reality photos, many of the above criteria may not apply. The picture may not be in focus and/or it may not have normal colors, but good composition is still important.

10. If a judge feels that an image does not follow the rules of the competition or the criteria for the category in which it is entered, it shall receive a score of 4 points from that judge.

11. On each competition night, there shall be Honors and Accepted images. The highest scoring one-third (1/3) of all entries are Accepted and the highest scoring one-third (1/3) of the Accepted are Honors. In the case of ties, all tied entries will be awarded the Honors or Accepted place.

12. Best of Show judging – all images earning Honors in each category (Prints, Nature, Pictorial, Photo Realistic and Altered Reality) are re-judged as a group. The highest score wins the Best of Show.

13. Judging Etiquette
   a. A judge may revise his or her original score for a photograph at any time during the presentation of that photograph.
   b. At no time during the competition will any member of audience make comments to the judge(s). Any questions by the audience will be answered by the Competition Chairman or other Competition Committee member.

   c. During the competition, comments by members of the audience to each other must be kept to an absolute minimum. In a quiet room voices carry and may be heard by others, including judges.

   d. Courtesy must be shown to the judge(s) and members shall avoid influencing them in any way.

   e. The judges shall be provided with all instructions and fully informed of the time allotment prior to the competition.

f. A member may challenge any entry if he or she believes the competition rules have not been followed. The challenge must be made in private directly to the Competition Chairperson following the competition. Final decision will rest with the Chairperson or the President or Vice President if the Chairperson is absent.

PRESENTATION OF PRINTS:

Prints represent a single category.

Prior to the competition's entry deadline, Prints should be submitted to the person designated to collect them.

1. **Print size**:
   Small prints may be any size up to 8 x 12 inches and must be mounted on an 11 x 14 board or mat (single mat only).

2. **Large prints** are prints with any dimension larger than 8 x 12 but not larger than 16 x 20 and must be mounted on a 16 x 20 board or mat (single mat only).

   The mount or mat may be any color in workmanlike fashion.

   No frames or glass are allowed as they won't fit into the judging display box and the glass could break.

3. The back of each mounting board must have a contest label provided at the contest showing the Title and Member's name placed in upper right hand corner.

4. The original image must be made by the entrant on photographic emulsion or digital print medium. All images must be original and may not incorporate elements produced by someone else.

5. Pictures may not have added text (e.g. title, maker's name, or other descriptions or comments on the photograph or on the front mat.

6. If the presentation does not meet specifications, the print will be disqualified and returned to photographer.

PRESENTATION OF DIGITAL IMAGES:

Prior to the competition's entry deadline, digital images should be submitted to the person designated to collect them via e-mail attachments or on storage media. The body of the e-mail must include the image maker's name, the image title and category that the member wants to enter each picture into. If no category is selected they will be entered into the Pictorial Category.

Special Notes:
- Black and white images may be entered in any of the above categories, provided that the image meets all other requirements of the category.

- Infrared images may be entered only in the Altered Reality category.
- Images with borders may be entered only in the Altered Reality category.

Most Digital competitions will have (4) categories:
A-Nature, B-Pictorial, C-Photo Realistic and D-Altered Reality as described below.

A. NATURE
   The field of nature photography embraces the entire physical and natural world. It is a field that extends, for example, from a single drop of water to entire landscape and from sea to sky. Nature photographs are restricted to nature in all its forms, including the many facets of botany, geology and zoology as explained below:
   - Botany – all forms of plant life such as wild flowers, trees, and other forms of vegetation in water and on land
   - Geology – which subject matter as related to the various substances of earth, such as minerals, rocks, soil and other materials
   - Zoology – includes as subject matter animals, insects, and birds of the natural world.
   - General –includes natural phenomena, such as eclipses, floods, ice gorges, effects of wind in the sky or on the ground.

In the nature category, there should be no evidence of the influence of man, with the following exceptions: *when nature in the form of animal or plant life invades the realm of man and this relationship of co-existence, is shown, the photograph then becomes an example of nature photography*.

Photographs depicting cultivated plants, domestic animals, mounted specimens, museum specimens, and manipulation that alter the truth of the photographic statement are not eligible and should not be submitted in the Nature category.
Global editing is allowed as described in Exhibit A.

Exception: *detailed macro and microphotographs and scientific banding visible on wild animals will not be considered a disqualification.*

B. PICTORIAL
This subject matter is wide open and all-encompassing. It may include, but is not limited to scenic views, landscapes, waterscapes, still life, informal or formal portraiture, people, photojournalism, nature, photo-travel, pictorial, and macro or micro photography.

This may also include images that may not be acceptable in other competition categories such as hybrid or artificially produced plants or animals, nature and "hand of man" depiction.
Global Editing is allowed as described in Exhibit A.

C. PHOTO-REALISTIC
The emphasis for this category is on aesthetics and creating a fine image with great impact while maintaining a realistic quality. The subject matter of this category is unrestricted.

A "photo-realistic image" is as an image that appears to have been captured by a single exposure from a camera without any "special effect" filters. The use of infrared filters is not allowed, but the use of neutral density, graduated neutral density or polarizing filters are permitted.

Multiple images may be used and blended into a single image, including but not limited to High Dynamic Range ("HDR") and extended depth of field/focus images. The source image or images must, however, have been captured with a film or digital camera by the image maker.
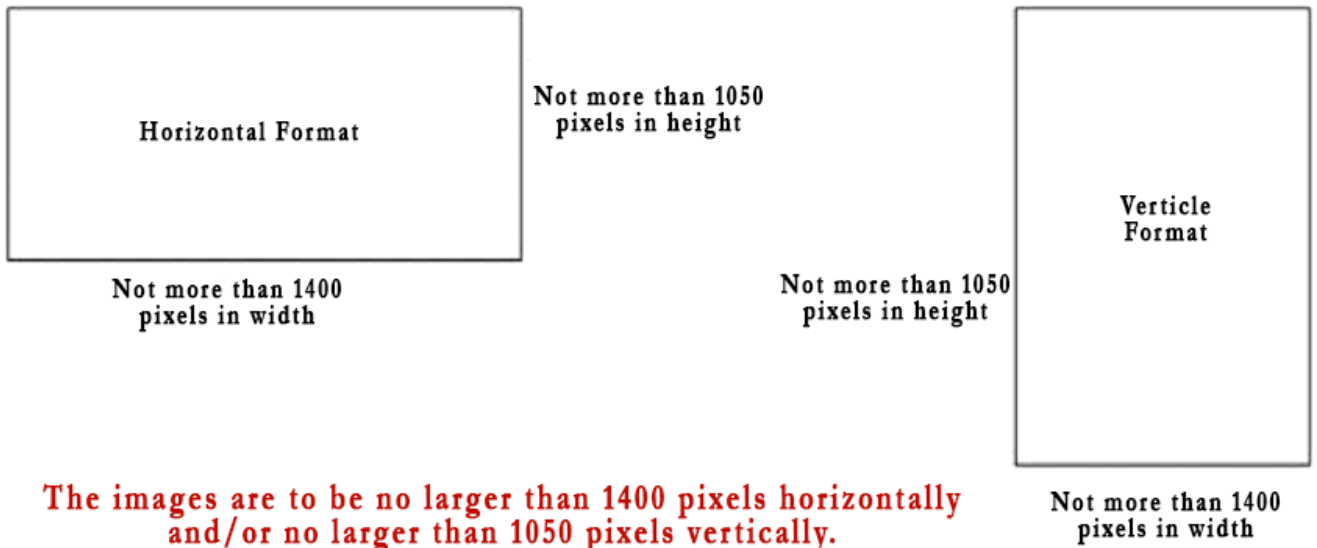
D. ALTERED REALITY

The emphasis for this category is on creativity and creating a fine image without the restriction that the image appears to be "photo realistic". Therefore, in addition to the image editing techniques permitted in all of the other categories, techniques to create painterly, surreal or other special effects are permitted.

This category is not restricted to strictly highly-manipulated images. Any creative image may be entered.

Finally, non-photographic elements may be added to images in this category provided they were created by the image maker.

GUIDELINES FOR DIGITAL FORMAT, SIZES & MANIPULATION

1. Digital format:
   a. For digital images, the format in which each image is prepared must be jpeg.
   b. Color space should be sRGB for digital images.

2. Image dimensions:
   a. Digital images must be resized to be no more than 1400 pixels wide and no more than 1050 pixels high.
   b. At least one of the above maximum dimensions shall be met.

3. File Size:
   a. There is no limit on file size.

Horizontal Format

Not more than 1050 pixels in height

Not more than 1400 pixels in width

Verticle Format

Not more than 1050 pixels in height

Not more than 1400 pixels in width

The images are to be no larger than 1400 pixels horizontally and/or no larger than 1050 pixels vertically.

SPECIAL AND FUN COMPETITIONS:

Examples of such competitions may include a Macro Competition, a Special Theme such as a "Summer Time" Competition, "Old Architecture" or "Snow or Ice".

COMPETITION COMMITTEE:
<u>Competition Committee Chairperson</u>: TBD

<u>Committee members</u>: Virginia Kickle, Jerry Sievers, and Jim Spaniol, Curt Knapp, Terry Stoa, Don Chamberlain and Bill Hoffman

The committee's decision will be final in all matters relating to the interpretation of these rules and any disputes arising there from.

Amendments or additions to these rules shall only be made by decision of the Competition Committee and the Club President.

The Competition Committee and Club Officers will take reasonable precautions to care for the images and/or images entrusted to them for any competition or any other club purpose, but neither they nor the Club accept any responsibility for damage or loss, which might occur to such images or prints. Submission of an image for competition or other purpose shall signify acceptance of this rule.

Exhibit A: Global Editing Guidelines

Global edits are those that are applied to an <u>entire</u> image, as opposed to one or more selected portions of an image. Any global edit is permissible including, *but not limited to*, the following examples:

1. Exposure adjustment

2. Levels, including Recovery, fill light, blacks

3. Curves (highlights, lights, darks, shadows)

4. Brightness and Contrast

5. Clarity, Vibrance, and Saturation

6. White balance (temperature and tint)

7. Noise reduction

8. Sharpening (any form of sharpening, including sharpening via high-pass filters)

9. The use of Layers in editing an image is permissible provided that adjustments on the layer(s) are applied to the entire image.

10. Eliminating spots on an image due to dust on the sensor is strictly allowed, even though it is not truly a global edit.

11. Cropping an image

For the purposes of clarity, the following editing techniques are examples of those <u>not</u> deemed to be "Global Edits":

1. Selective exposure adjustment such as dodging and burning or by using a correction brush.

2. High Dynamic Range ("HDR") techniques, because such techniques adjust different areas of the image differently.

3. Blending of one or more images into a single image.

4. Hue, Saturation, and Luminance sliders that are applied to a single group of colors.
   Example: increasing the saturation solely for the red colors in an image.

5. Split toning

6. Removal of spots caused by dirt on your lens or by shooting through a window.

7. Transformations to correct for lens characteristics.
   Example: widening a picture at the top to adjust for non-parallel lines when shooting up at a building or for the fish-eye effect of a wide angle lens

8. Adding or correcting vignetting (a reduction of an image's brightness or saturation at the periphery compared to the image center)

9. Adding special effects such as posterizing, adding textures, and watercolor effects.

10. Retouching of portraits to affect backgrounds, clothing, or props.
    Example: removing a loose thread from a shirt

11. The use of layer masks, because such masks limit adjustment to a select part of the image without affecting the non-masked portions of that image.

12. The use of image editing tools that are designed to work only on a portion of the image.
    Examples: brushes, healing, cloning or stamping, eraser, gradient, blurring, sharpening, smudging, dodging or burning, pens, pencils or other drawing tools, text tools.

13. The use of any tool or technique in which only a portion of the image is selected with one or more selection tools.