



## 2018 PHOTOGRAPHIC IMAGE COMPETITION RULES

Enforcement of the rules, as set forth below, will be carried out by the **PHOTOGRAPHIC IMAGE COMPETITION COMMITTEE** (herein after referred to as the PICC). Current Professional Photographers of America - Photographic Image Competition Rules and lighting standards will apply. The PICC Chair has the authority to decide any questions not specifically covered in these rules.

### WHO MAY ENTER:

ACTIVE VOTING MEMBERS (AVM), ASSOCIATES (Assoc), ASPIRING (Asp) and SUSTAINING FIRM (SF) members may enter prints or albums. **Non-members may enter but are not eligible for any awards.**

#### Note:

ASSOCIATES (Assoc), ASPIRING (Asp) and SUSTAINING FIRM (SF) members will be governed by the following restrictions:

1. Associates and Sustaining Firm members will receive a score and the appropriate award ribbon for that score.
2. Aspiring will receive a **SCORE ONLY** and is not eligible for ribbons.
3. Associates, Aspiring and Sustaining Firm members are **NOT** eligible to receive **PRESIDENTS' AWARDS** regardless of the score, BEST of SHOW awards or Best of Category awards.

### CATEGORIES

Entries submitted for competition may be entered in any of six categories as listed below. Entries must be submitted as digital files at any competition, unless otherwise specified by the Print Chair.

Digital files are referred to here as Prints.

- **PORTRAIT** - Photographs of brides or weddings may not be entered in this category (see WEDDING).
- **WEDDING** - All photographs pertaining to brides, weddings or social events must be entered in this category.
- **COMMERCIAL** - Commercial and Industrial; Product; Architectural; Aerial; Fashion; etc.
- **ILLUSTRATIVE** - Pictorials must be entered in this category.
- **ALBUMS** - Any subject
- **ARTIST** - Any subject

### NUMBER OF COMPETITIONS

Three (3) competitions will be held each calendar year, tentatively scheduled for February, May and October. Competitions may occasionally be rescheduled to adjacent months to accommodate speaker schedules. Specific competition dates will be published in the *Northern Hi-Lites* or on the PPANI website. Eight entries are permitted in each competition.

The same image may be entered more than once if the presentation is different., (e.g. Color and B & W; or Portrait and Artist)

## **PHOTOGRAPHIC IMAGE COMPETITION ENTRY FEE**

The entry fee for competitions is the monthly meeting fee. If a member wishes to submit entries in any given competition and does not attend that meeting, they must pay for the meeting on the Northern website and register their prints on the [printcompetition.com](http://printcompetition.com) website.

## **ELIGIBILITY**

No entry will be accepted for competition which was made under the supervision of an instructor or as a class assignment. The original exposure may have been made at any time during the maker's career; however, the maker must currently be an active working professional. The entry may not have been entered in any previous PPANI competition unless the image has been **Reworked**.

## **ENTRIES FOR SCORE ONLY**

A current member of PPANI **may** and non-members **must** submit images for SCORE ONLY. The image will **NOT** be awarded ribbons, **NOR** will the score be applied to the *End-of-Year Awards* total. The maker must notify the Print Chairman of this option when entering the scheduled competition.

## **PRINTS**

Prints are to be judged for composition, print quality, lighting, emotional appeal and presentation.

(See *12 elements of a Merit Image* below or on the PPA website, [ppa.com](http://ppa.com))

## **ALBUMS**

Entries are digital style albums in event and non-event categories. Albums will be judged for impact, creativity, style, print quality, story content, expressions of subjects, lighting, presentation and salability of the work.

**EVENTS:** Use this category for time-sensitive social events such as weddings, bar mitzvahs, etc. **NON-EVENTS:** Use this category for portrait and storytelling albums. **Note:** Multi-maker and single-maker albums will be judged as one category.

**Albums shall be entered under the following rules:**

1. Albums must be entered in the **ALBUMS** category.
2. All photographs in Event Albums must be from the same wedding or social event.
3. *Identifying marks or imprinting on the front of the album must be covered.*
4. No Multiple volume albums are allowed.
7. Any studio identification or entrant's name in the album must be covered.

## **Digital File (and Album) Entry**

See **TUTORIAL** at [ppa.com/competitions](http://ppa.com/competitions)

1. All files must be sized so the longest dimension is 4000 pixels. Each file must contain an embedded color profile of either sRGB or Adobe RGB1998 and be saved at a JPEG quality setting of 10. Total files size should not exceed 3.5 MB but may in some cases may).
2. Album entries may contain up to 36 "Canvases/files". Identify Canvas/files in the order to be viewed using two digits i.e. 01 jpg, 02 jpg, 03 jpg, etc.) Each canvas/file may be a single album side or a spread with as many images as you desire. All Canvas/files for one entry Must be in one folder named with your Entry #, and Title of Entry in that order. i.e. 1-49881 Endless Love.

3. Digital (non-album) file names shall be the entry title, with spaces replaced with underscores.  
Example: See\_Spot\_Run.jpg.

Studio identification or entrant's name cannot appear on any file within the album entry. All photographs in Event Albums must be from the same wedding or social event.

**NOTE:** In the case of any Multi-Maker album entries: 1. Each entrant must pay the appropriate entry fee. 2. Each album or CD jewel case must have the official entry label with the names and PPA #s for each entrant. 3. Images in the album must be the work of the entrants, with a minimum of 20 images per entrant. 4. Multi-maker albums will be judged as one entry.

## ***ARTIST CATEGORY***

The Artist competition is judged using different criteria than the Photographic Open (PO). In PO, just the final image result is considered when applying a score. With Artist, the final result is a factor, but the execution of technique and degree of difficulty are also considered. Guide images are required to help the judges understand the process used and techniques involved in creating the final image. Techniques may be electronic or traditional (actual paint for example) or a combination thereof.

An image that may be worthy of Merit in PO, may not be so in Artist if the final image did not require significant artistic expertise to accomplish the result. Use of technique plays a major factor in the awarding of Merits in this category.

## ***TITLES***

All prints must be titled. Entries marked "untitled" or "no title" will be disqualified.

## ***JUDGING***

Judging will be by capable members of PPANI chosen each month by the PCC Chair. At least one Master of Photography will serve on the jury of three judges and one alternate juror. Scoring will be on a 100-point perfect basis. Standard PPA judging procedures will be followed.

## ***SPECIAL NOTE***

Judges selected for the February All-Day Photographic Image Competition will usually not be members of PPANI. The panel of judges will all be Masters of Photography. The Jury Foreman may be a member of Northern at the discretion of the PICC Chair.

## ***Maker's Challenge***

Any maker may "challenge" one entry to hear the judges' reasons for the score received; however, only a judge's or Jury Foreman's challenge can and must be re-scored.

**Note:** Maker's Challenges are not permitted during the February Competition.

## ***PHOTOGRAPHIC COMPETITION AWARDS***

Five (5) ribbon awards are presented at each competition. These ribbon awards are given at the time of judging.

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75 - 79 - "*Honorable Mention*" (RED/WHITE RIBBON) 80 - 84 - "*PRESIDENT'S AWARD*" (PURPLE/GOLD RIBBON) 85 - 89 - "*Award of EXCELLENCE in Photography*" (BLUE/SILVER RIBBON) 90 - 94 - "*Award for SUPERIOR Quality*" (BLUE/GOLD RIBBON)

95 - 100 - "*Award for EXCEPTIONAL Quality*" (GOLD/PURPLE RIBBON)

**PRESIDENTS' AWARD:** (PURPLE/GOLD RIBBON) is given to any entry receiving a score of 80 or higher.

### **FEBRUARY ALL-DAY COMPETITION:**

In addition to the five ribbon awards shown above special trophies will be awarded for the following:

- *Best Portrait* • *Best Illustrative* • *Best Black & White* • *Best Album*
- *Best Wedding* • *Best Commercial* • *Best Artist* • *Best of Show*

### **MAY and OCTOBER COMPETITIONS - ONLY**

Rosettes will be awarded for the following:

- *Best Portrait* • *Best Illustrative* • *Best Black & White*
- *Best Wedding* • *Best Commercial* • *Best Artist* • *Best of Show*

The three (3) highest scoring entries of each category shall be reviewed at the end of the competition for a "thumbs-up / thumbs-down" vote for the *Best of Category* and *Best of Show* rosette ribbons. Judges may vote for as many entries as they wish.

**All "Best of" entries in any competition must have scored at least "80".**

### **Black and White Entries**

**The Black and White category includes toned prints.** Monochrome would be a better description, but we still refer to this with the classic designation of Black and White. *To be considered for the "Best of" awards, the registration must have the check boxes marked correctly.* e.g. A Black and White Portrait with only the Portrait box marked will be considered for *Best Portrait* but not *Best Black and White*.

### **YEAR-END AWARDS**

The following awards are presented each year at the End of Year Awards Presentation in December.

#### **ELIGIBILITY**

Any member wishing to be eligible for the following awards must have entered a minimum of two (2) competitions during the calendar year. Members entering less than two (2) competitions are not eligible, regardless of the scores their entries received. *No exceptions.*

#### **HIGHEST SCORING PRINT**

Awarded to the member with the highest scoring print of the year. Plaques are awarded to the 2nd and 3rd place winners.

## ***PRESIDENT'S AWARD***

Awarded to the member who receives the most President's Awards during the calendar year. President's Awards are awarded to all entries receiving a score of 80 or higher. Plaques are awarded to the 2nd and 3rd place winners. In case of a tie, the winner will be the member with the highest average score on all applicable entries.

## ***ORLIN KOHLI MEMORIAL AWARD***

A plaque and a traveling trophy given for the highest cumulative score for all entries (prints, transparencies, folios or albums) by a member during the calendar year. Plaques are awarded to the 2nd and 3rd place winners. Award will be presented by the previous year recipient.

## ***ROOKIE OF THE YEAR AWARD***

Eligibility: a member who, in the current calendar year, entered his or her first photographic image competition at Northern. Awarded to the eligible member whose total score, amongst his or her four (4) highest scoring prints, is the greatest. First tie-breaker: highest scoring single print. Second tie-breaker: most entries. Third tie-breaker: highest score amongst lowest scoring of the four prints.

# ***NORTHERN ACHIEVEMENT AWARD FOR PHOTOGRAPHIC EXCELLENCE***

This is the highest annual honor PPANI awards to one of its members for print competition. This special plaque is awarded to the member who demonstrates the highest and most consistent quality in his or her photographic images. There is **NO** second or third place.

## ***ELIGIBILITY***

Any AVM member wishing to be eligible for this award must:

1. Enter a minimum of two (2) competitions during the calendar year.
2. Enter a minimum of 50% of the total allowable entries(12) for the calendar year.
3. Combined score must equal 95.00 or greater. (see CRITERIA below)

## ***CRITERIA***

The winner of this award is determined by the following formula: Average Score + % of Presidents Awards

<b>Example:</b>	Average score for the year	76.24
	% of Presidents Awards for the year	29.41%
	<b>N.A.A.P.E. Points</b>	<b>105.65</b>

## ***Elements of a Merit Image***

by Bob Hawkins, M. Photog, MEI, Cr., CPP

One hundred and fifty years ago, the science of photography was only available to those folks hearty enough to

pursue the craft in horse-drawn darkrooms. The film of the era was emulsion slathered on glass plates, and the cameras weighed as much as many of the photographers. At that moment in history, esthetics was probably not uppermost in the minds of the practitioners.

By studying the works of early photographers, it becomes obvious just how rapidly that changed. Those photographers weren't content just recording a scene from eye level or letting the background be whatever was there. The men and women practicing photography in those early days showed an interest in arranging the elements of their photographs; showing ingenuity and creativity improved the impact of those images. Proper composition and print presentation evoked a style recognizable in many of the earliest photographers' work. The choice of subjects, use of lighting, a defined center

of interest, plane of focus and the balance of physical elements and tones in the scene often made the viewer see exactly what the photographer wanted to be noticed first – telling a story without a sound uttered or a word written. Since every photograph of this time was made by hand, photographers of the era had to be craftsmen. They were concerned with the final quality and technical excellence of their photographs, not to mention finding new ways to produce good work in varying situations.

Today those large film cameras have been replaced by much smaller digital cameras that can be carried everywhere photographers go. Horse-drawn darkrooms exist only in museums, and except for those purists who love the process and qualities of film, the days of making each photograph by hand are gone forever. The modern darkroom lives in the virtual realm inside a computer the size of a small suitcase. Visual artists produce their images with high-end inkjet printers or send their digital files over the Internet to a retail processor for finishing. However, the earlier photographer's desire to improve the photographs they made by attending to the details of their work still lives on in the modern image makers of today.

Twelve elements have been defined as necessary for the success of an art piece or image. Any image, art piece or photograph will reveal some measure of all twelve elements, while a visually superior example will reveal obvious consideration of each one. They are:

- **Impact** is the sense one gets upon viewing an image for the first time. Compelling images evoke laughter, sadness, anger, pride, wonder or another intense emotion. There can be impact in any of these twelve elements.
- **Creativity** is the original, fresh, and external expression of the imagination of the maker by using the medium to convey an idea, message or thought.
- **Technical** excellence is the print quality of the image itself as it is presented for viewing. Retouching, manipulation, sharpness, exposure, printing, mounting, and correct color are some items that speak to the qualities of the physical print.
- **Composition** is important to the design of an image, bringing all of the visual elements together in concert to express the purpose of the image. Proper composition holds the viewer in the image and prompts the viewer to look where the creator intends. Effective composition can be pleasing or disturbing, depending on the intent of the image maker.
- **Lighting**—the use and control of light—refers to how dimension, shape and roundness are defined in an image. Whether the light applied to an image is manmade or natural, proper use of it should enhance an image.
- **Style** is defined in a number of ways as it applies to a creative image. It might be defined by a specific genre or simply be recognizable as the characteristics of how a specific artist applies light to a subject. It can impact an image in a positive manner when the subject matter and the style are appropriate for each other, or it can have a negative effect when they are at odds.
- **Print Presentation** affects an image by giving it a finished look. The mats and borders used should support and enhance the image, not distract from it.
- **Center of Interest** is the point or points on the image where the maker wants the viewer to stop as they view the image. There can be primary and secondary centers of interest. Occasionally there will be no specific center of interest, when the entire scene collectively serves as the center of interest.

- **Subject Matter** should always be appropriate to the story being told in an image.
- **Color Balance** supplies harmony to an image. An image in which the tones work together, effectively supporting the image, can enhance its emotional appeal. Color balance is not always harmonious and can be used to evoke diverse feelings for effect.
- **Technique** is the approach used to create the image. Printing, lighting, posing, capture, presentation media, and more are part of the technique applied to an image.
- **Story Telling** refers to the image's ability to evoke imagination. One beautiful thing about art is that each viewer might collect his own message or read her own story in an image.

The Photographic Exhibitions Committee (PEC) of PPA uses the 12 elements above as the "gold standard" to define a merit image. PEC trains judges to be mindful of these elements when judging images to the PPA merit level and to be placed in the International Print Exhibit at the annual convention. The use of these 12 elements connects the modern practice of photography and its photographers to the historical practice of photography begun nearly two centuries ago.

## ***Tips To "Hang" Prints***

**Watch for these trouble spots when producing the image:**

- Poor subject matter
- Subject and background don't match
- Poorly posed hands, especially in Portrait and Wedding category images
- Unprofessional artwork visible
- Photo cropped too closely, or not cropped enough to eliminate distracting elements
- Poor clothing selections
- Distracting backgrounds
- Title doesn't explain photograph
- **Lack of impact**
- Color casts
- Lack of detail in the shadows or the highlights ("blocked up" shadows or blown highlights)

Some photographers follow all the elements and check the trouble spots, but their prints still may not score high enough.

**Don't give up! The following tips may help this time:**

- Portraits designed to convey beauty usually contain photogenic subjects. Subjects can also be interesting and contain character. If subjects are craftspeople or workers, they can be working.
- Pictorial with a point of interest (i.e. humans, animals, a man-made subject) score higher.
- The picture should tell the viewer a story, which may also be explained by the title.
- The designs in abstract photos should be strong, with dynamic lines, interesting textures and good color.
- The photo should be simple and understandable, with no phony areas, and the subject should appeal to the viewer.
- Prints score lower if corrective work is noticeable. Visible "clone tracks" are a sure way to fall out of the merit category. Photographers should avoid surface textures or sprays that ruin brilliance. Print tone shouldn't be too light or dark, and the subjects shouldn't look crowded, awkward or unbelievable.

## ***Competition Print Viewing Lighting Specifications***

It will be very helpful in your quest for merit prints to view them as the judges do. By using the following information, you will be able to see your prints under the same lighting conditions used in judging at the national, state and regional levels.

Lighting source is two mini spots (Photogenic) with 150-watt bulbs. The lights must be set to the following specification:

- Distance from floor to the center of the displayed photograph must be 49 inches.
- Distance from the floor to the center of the spotlight lens must be 83 inches.
- Distance from the center of the lens to the center of the photograph must be 65 inches and the lights should be placed at a 45-degree angles from the perpendicular to the photograph.
- The mini spots should have barndoors, to prevent light getting into the viewers eyes. The light should not be filtered nor should colored bulbs be used. Color temperature of the bulbs should be 3200 Kelvin.
- Use a incident light meter set at ISO 100. At the center of the lighted viewing area lighting should read one second at f-16. This same reading should be maintained over entire print viewing area.

## **OTHER HELPFUL HINTS**

Following are some suggestions that may also help in the preparation of your competition prints.

- Select either mount board, GatorFoam or Sintra for mounting your prints. **DO NOT** use FoamCore. It is too soft, it dents, does warp and crushes easily. GatorFoam and Sintra are the most stable mounts.
- Mount board, GatorFoam and Sintra are all available with black cores. This is preferred when you are mounting low key images.
- Ask your lab about the above mounting materials.
- Finish - high gloss spray or gloss laminate. (Smooth finish will not damage other prints.) Lacquer drying time - minimum 48 hours after application.
- Matting can be added to the front or back of an entry as long as it would not damage another entry and does not surpass the thickness limitations.
- Do not enter prints that are to be delivered to a customer the next day.
- To save on printing costs, rather than custom prints, when possible use auto machine prints printed to competition density.

## **Entering Competition**

1. Register at [printcompetition.com](http://printcompetition.com) using email address and password. Includes first time access fee.
2. Choose organization, i.e. PPANI
3. Begin entering and uploading the images (up to eight). Be careful that the largest dimension is 4000 pixels (the ppi does not matter)
4. Check appropriate *CATEGORY* for the image to be judged.
5. If the entry is to be judged for Best Black & White(Monochrome), the checkbox for **Local Award** must be checked.
6. Makers name **MAY NOT APPEAR** on face of images or on any location in or on albums.

Read *NORTHERN PHOTOGRAPHIC IMAGE COMPETITION RULES Booklet*.