

HOUSTON CAMERA CLUB

OUTLINE FOR COMPETITION

Effective October 1, 2016

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OUTLINE FOR COMPETITION

Effective October 1, 2016

I. PURPOSE OF COMPETITION

The purpose of competition within our Club is twofold: first, to encourage members to strive continually for improvement in photography; and, second, to select images to compete with other camera clubs in order to achieve and improve the Club's standing within the regional and national organizations in which the Club is a member – the Gulf States Camera Club Council (GSCCC) and the Photographic Society of America (PSA).

The Club encourages improvement in photography through active participation in the activities of the Club, and expects that its members will participate in the organization and operation of the Club and its programs. Therefore, it is the Club's policy that participation in the Club's photographic competitions will be open only to those members who reasonably participate in the Club's activities and in the organization and operation of the Club and its programs.

II. KINDS OF COMPETITION

A. The following competitions are held monthly on the first Tuesday of each month:

- REGULAR projected digital image competition and REGULAR print competition, each in four image categories.
- ASSIGNMENT projected digital image competition and ASSIGNMENT print competition.
- CREATIVE projected digital image competition and CREATIVE print competition.
- MONOCHROME projected digital image competition and MONOCHROME print competition.
- UNLIMITED PRINT competition.

B. FIELD TRIP projected digital image competition and FIELD TRIP print competition are held quarterly, but only three times each year, on the first Tuesday of January, April, and July.

C. INTERCLUB competitions are held periodically. Images to be entered in INTERCLUB competitions are selected from images entered in Club competitions.

III. RULES AND INFORMATION FOR ALL COMPETITIONS

A. The Club's competition year begins September 1 and ends August 31.

B. Projected digital image competitions and print competitions are separate competitions.

C. All projected digital images and prints must have originated as a photograph – defined as the capture of an image via light sensitivity on photographic film or by digital camera – exposed by the entrant. Copies of printed material are not acceptable.

D. Unless the rules of a specific competition provide otherwise, images may be printed either by the entrant or commercially. Printing by the entrant is encouraged. Images that are commercially printed may not be manipulated in any way by the printer, other than traditional cropping, lightening, and/or darkening.

E. Prints must be sized in compliance with the rules of the competition in which they are to be entered, and must be labeled in compliance with the rules in XII.B. Projected digital images must be sized, named, and saved in compliance with the rules of the competition in which they are to be entered.

F. A judge and his or her family members are eligible to enter images in competition, subject to the special judging rules described in X.E.

G. Prints may not be entered after competition begins, and should be entered before 7:00 p.m. on competition night. Projected digital images must be entered by the deadline established for the competition in which they are to be entered. For REGULAR, ASSIGNMENT, FIELD TRIP, CREATIVE, and MONOCHROME competitions, see XII.A.1.

H. An image may be entered once in each competition for which it qualifies, subject to the following rules. An image may not be reentered in the same competition except as provided in X.D.

1. An image may be entered in both the REGULAR projected digital image competition and the REGULAR print competition, but not in the same competition year. An image may be entered in both the MONOCHROME projected digital image competition and the MONOCHROME print competition, but not in the same competition year. An image may be entered in both the CREATIVE projected digital image competition and the CREATIVE print competition, but not in the same competition year.

2. An image which has been entered in the REGULAR projected digital image competition, the ASSIGNMENT projected digital image competition, the FIELD TRIP projected digital image competition, the CREATIVE projected digital image competition, or the MONOCHROME projected digital image competition in a competition year may not be entered in another of those five kinds of competition in the same competition year. However, the image may be entered in any INTERCLUB competition in the same competition year.

3. An image which has been entered in the REGULAR print competition, the ASSIGNMENT print competition, the FIELD TRIP print competition, the UNLIMITED PRINT competition, the CREATIVE print competition, or the MONOCHROME print competition in a competition year may not be entered in another of those six kinds of competition in the same competition year. However, the image may be entered in any INTERCLUB competition in the same competition year.

I. All images submitted by a member in any competition in excess of an annual or monthly limitation on the maximum number of images that may be entered in that competition are not validly entered and shall be disregarded in the determination of all awards. If more than one image is submitted by a member in a competition when a limit is exceeded, the lowest scoring image shall be included in the competition and the highest scoring image or images shall be deemed to be in excess of the limit. Any image disqualified because it is in excess of a limit may be entered when it does not exceed any applicable limit.

J. In REGULAR, ASSIGNMENT, CREATIVE, MONOCHROME, and FIELD TRIP print competitions, the image size may not exceed 8-1/2 inches by 11 inches, and any mat may not exceed 12 inches by 16 inches.

K. As used in this Outline for Competition, the combining of different exposures of the same image to create an HDR image, and the combining of stacks of the same image using different points of focus to extend the depth of field, are referred to as "HDR techniques".

L. As used in this Outline for Competition, a “panorama image” is a composite of several images taken side by side and/or top to bottom. A panorama image may be composited or “stitched together” to produce a single image either by the camera or through techniques available in post processing.

IV. **REGULAR COMPETITION**

A. General Rules

1. A member may enter a maximum of twenty-four (24) projected digital images, and a maximum of twenty-four (24) prints, in each competition year in REGULAR competition. A member may compete in either or both of the REGULAR competitions. To be eligible for the High Points Award in either REGULAR competition, a member must enter a minimum of eight (8) images in that competition in the competition year.

2. With the exception of the special rule for certain new members in IV.A.3., a member may enter two (2) projected digital images and two (2) prints per month in REGULAR competition; provided, the projected digital images and the prints must be different images. If two (2) images are entered in either competition in any month under this rule, the two (2) images must be in different image categories.

3. A new member joining after November 30 and before March 1, who would like to compete for the High Points Awards for the competition year in which he or she joins, may enter up to three (3) images each month in each REGULAR competition to reach the minimum of eight (8) images for the year. If three (3) images are entered in either competition in any month under this rule, the three (3) images must be in different image categories.

B. Image Categories

The four image categories for REGULAR competition, and their symbols, are –

- Nature “N”
- Travel “T”
- Photojournalism “J”
- Pictorial “P”

C. Category Definitions

● **Nature**

Nature images depict all observations of facts and phenomena from all of the various branches of natural history, including botany, zoology, geology, physics, chemistry, meteorology, paleontology, etc., except anthropology and archaeology, in such a fashion that a well informed person would be able to identify the subject material and to certify to its honest presentation.

Human elements may not be present, except on the rare occasion where those human elements enhance the nature story. The presence of scientific bands, scientific tags, or radio collars on wild animals is acceptable and shall not disqualify, or cause the down-grading of, entries. Landscapes without people and not showing the “hand of Man” may be entered, but are not required to be entered, in the Nature category.

Images of artificially produced hybrid plants or animals, cultivated plants, domestic animals, still-life studies, mounted specimens, museum habitats or groups, derivations, or other obviously set arrangements, do not qualify and may not be submitted in this category. Images of zoo animals and game farm animals that otherwise satisfy criteria for Nature images, and not showing the “hand of Man”, are acceptable; however, such images are not acceptable in PSA competitions for images depicting “wildlife”.

Any form of photographic manipulation that alters the truth of the photographic statement is not permitted. No techniques that add to, relocate, replace, or remove pictorial elements, except by cropping, are permitted. Elimination of dust spots is permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content are permitted. All adjustments must appear natural and realistic. The viewer should not suspect that there has been an adjustment. The removal, or manipulation, of colors contained within the original image to enable the production of monochrome images is permitted.

Cropping and horizontal flipping (equivalent to reversing a slide) are acceptable modifications. Adding elements to images, removing elements from images other than by cropping, combining different elements from separate images, or rearranging elements in an image are not acceptable; except (1) combining different exposures of the same image to create an HDR image, or combining stacks of the same image using different points of focus to extend the depth of field, is allowed, and (2) panorama images are allowed if they satisfy all of the other requirements of the Nature category.

A Nature image is to be evaluated for natural history information, honesty of presentation, and photographic excellence. The story-telling value of the image must be weighed more than its pictorial quality. Descriptive titles are recommended for nature images.

- **Travel**

A Travel image is defined as an image, taken while away from the photographer’s home area, which captures the feeling of a time and place and portray a land, a people, or a culture in its natural state. Closeup pictures of people or objects must include distinguishable environment. Ultra-closeups which lose their identity, model shots, or manipulated images which misrepresent the true situation do not qualify and should not be submitted in this category.

Techniques that add to, relocate, replace, or remove any element of the original image, except by cropping, are not permitted. Elimination of dust spots is permitted. HDR techniques may be used. All image adjustments, including HDR techniques, must appear natural and realistic. The viewer should not suspect that there has been an adjustment. Panorama images are allowed if they satisfy all of the other requirements of the Travel category. Conversion to full monochrome is acceptable. Derivations, including infrared, are not acceptable.

A Travel image is to be evaluated for how well it fulfills the definition of a Travel image, and for its Pictorial qualities and photographic excellence.

- **Photojournalism**

A Photojournalism image captures a moment in time and tells a story. The “moment” may be an instant, an hour, or an unspecified period of time. Even though titled, the individual Photojournalism image is capable of standing alone to tell a story – without a caption and without the support of other images (as in a sequence).

From various PSA sources we have taken the following descriptions:

“Storytelling pictures are a mirror of life itself.”

“The Photo-Journalism picture deals in a factual way with ‘Man and Man’s Environment’ in order to tell a story, as opposed to the Pictorial representation of the world around us.”

“Photojournalism images shall consist of pictures or sequences with informative content and emotional impact, including human interest, documentary and spot news. The journalistic value of the photograph shall be considered over pictorial quality. In the interest of credibility, photographs which misrepresent the truth, such as manipulation to alter the subject matter, or situations which are set up for the purpose of photography, are unacceptable in Photojournalism.”

Photojournalism means primarily delivering a message that is expressed in photographs of an actual event or happening. Many such images are not artistic and their success lies not in their design or composition, but in the clarity and completeness with which they capture the essence of the moment’s action.

There are three types of Photojournalism images:

1. Happenings (like sports events), when action is the important thing;
2. Human interest, where the reason for the picture must be apparent; and
3. Images of Man’s environment.

A “human interest” image is one that depicts a person or persons in an interactive, emotional, or unusual situation, excluding sports action. A “human interest” image must include a person or persons (no implied person). A “human interest” image may involve a sports activity (such as football players carrying an injured teammate off the field), provided that the sports action (the playing of the football game) is not the main subject. A “human interest” image should be judged on its story which depicts or illustrates interaction, or emotion, or an unusual situation involving a person or persons.

Set-up or staged subjects are not permitted. Any form of photographic manipulation that alters the truth of the photographic statement is not permitted. Traditional cropping and elimination of dust spots are permitted. Additions to and deletions from the original image (other than traditional cropping) are not permitted. HDR techniques may be used. All image adjustments, including HDR techniques, must appear natural and realistic. The viewer should not suspect that there has been an adjustment. Panorama images are allowed if they satisfy all of the other requirements of the Photojournalism category.

- **Pictorial**

A Pictorial image presents a pictorial representation of the world around us. The Pictorial category is not all-encompassing. If an image qualifies for a category other than Pictorial, it must be entered in the other category; provided, a landscape image that may be entered (but is not required to be entered) in the Nature category may be entered in the Pictorial category. If an image does not qualify for any other category, it may be entered in the Pictorial category.

Images of contemporary subjects (such as light-grams, derivations, etc.), cultivated flowers or plants, insects on cultivated flowers when the flower is dominant, domestic animals, pets, table-top arrangements, portraits, architecture, etc., should be entered in the Pictorial category.

For the Pictorial category, there are three elements the judges must consider – (1) interest, (2) technique, and (3) composition.

1. Interest: Interest is that quality which captures the attention of the viewer. It may also be described as “impact”. Interest can be appeal, significance, drama, showmanship, or originality, depending on the qualities inherent to the subject or the way it is presented by the photographer.

2. Technique: Technique is concerned with mechanics. It shows whether the photographer knows his tools. A judge might make these observations: Is the image sharp? If it is not sharp, did the photographer know what he was doing to get a special effect with blur or softness? Is the image underexposed or overexposed? If it is either, was it done for a reason? Is the image cropped properly to make a nice presentation? Technique can refer to pure technical perfection in a projected digital image or print or to special effects, such as high contrast, high or low key, masking processes, etc.

3. Composition: Composition is the arrangement of subject matter in an effective or pleasing manner. Good composition literally makes you see what the photographer intends you to see. Factors in good composition include the following:

a. Emphasis: The image should have one principal subject with everything else subordinate to it. You are not limited to one center of interest, only one main theme. The image should have harmony. Simplicity of arrangement is key.

b. Balance: This is a matter of balancing masses or tones from one side of the image to the other. Horizontal lines and lead lines, as well as placement of subject matter, are factors in balance.

c. Unity: The subject must be harmonious to its surroundings. The image should not be separated by strong lines cutting across it from edge to edge. The eye should not have to jump from one subject to another with too much space between; nor should the image be cluttered or scattered.

d. Color: Although it might appear to belong under “Technique”, color is a part of composition. It can be used to convey a mood or impression to strengthen the message or impress the viewer with a particular sensation.

e. Lack of Distractions: The image should be free of distracting backgrounds and mergers. There should be no light corners or edges or light traps (also called “hot spots”) which attract attention. One should not be left with a feeling of incompleteness. No arms or legs should be “cut off” by the edge of the image (except in portraits).

Traditional cropping and elimination of dust spots are permitted. HDR techniques may be used. All image adjustments, including HDR techniques, must appear natural and realistic. The viewer should not suspect that there has been an adjustment. Panorama images are allowed if they satisfy all of the other requirements of the Pictorial category.

V. ASSIGNMENT COMPETITION

A. A member may enter a maximum of twelve (12) projected digital images, and a maximum of twelve (12) prints, in each competition year in ASSIGNMENT competition. A member may compete in either or both of the ASSIGNMENT competitions. To be eligible for the High Points Award in either ASSIGNMENT competition, a member must enter a minimum of eight (8) images in that competition in the competition year.

B. A member may enter one (1) projected digital image and one (1) print per month in ASSIGNMENT competition; provided, the projected digital image and the print must be different

images. Entries must be images that are taken on or after June 1 of the calendar year in which the competition year begins.

C. Traditional cropping and elimination of dust spots are permitted. HDR techniques may be used. All image adjustments, including HDR techniques, must appear natural and realistic. The viewer should not suspect that there has been an adjustment. Panorama images are allowed if they satisfy all of the other requirements of the Assignment competition.

VI. CREATIVE COMPETITION

A. A member may enter a maximum of twelve (12) projected digital images, and a maximum of twelve (12) prints, in each competition year in the CREATIVE competitions. A member may compete in either or both of the CREATIVE competitions. To be eligible for the High Points Award in either CREATIVE competition, a member must enter a minimum of eight (8) images in that competition in the competition year.

B. A member may enter one (1) projected digital image and one (1) print per month in the CREATIVE competitions; provided, the projected digital image and the print must be different images.

C. Images entered in the CREATIVE competitions should reflect the creative use of line, form, and color, expressing the photographer's ideas and/or feelings in a non-traditional style. Nature and reality, or any literal renditions, may be distorted or otherwise modified by the use of non-standard techniques and controls, including HDR techniques. An image does not qualify for the CREATIVE competitions solely because HDR techniques are used, because it is a panorama image, or because it is a MONOCHROME image; something more must have been done to the image to satisfy the definition of a CREATIVE image.

D. Images qualifying for the CREATIVE competitions include work in which normal photographic processes have been exaggerated or manipulated by chemistry, computer, or other means for the purpose of creating special effects that are not achieved in the normal photographic process. Examples include abstracts, impressionism, and symbolism. Techniques may include computer manipulation or other photographic techniques to create an image that is artistic or stimulates the imagination of the viewer to interpret the message conveyed through the creative use of line, form and color. Creative images may be montages, a blending or composite of multiple images, and may be panorama images if they satisfy all of the other requirements of the Creative competition.

E. The original image or images must have been captured by the member on photographic film or by digital camera. Images may not be constructed entirely within a computer. Original images must be altered by the member, and Creative images may not incorporate elements produced by anyone else. Artwork or computer graphics generated by the member may be incorporated, if the original photographic content predominates.

F. There are no limitations to the adjustments, including HDR techniques, which may be made to the original image in the CREATIVE competitions.

VII. MONOCHROME COMPETITION

A. A member may enter a maximum of twelve (12) projected digital images, and a maximum of twelve (12) prints, in each competition year in the MONOCHROME competitions. A member may compete in either or both of the MONOCHROME competitions. To be eligible for the High Points Award in either MONOCHROME competition, a member must enter a minimum of eight (8) images in that competition in the competition year.

B. A member may enter one (1) projected digital image and one (1) print per month in the MONOCHROME competitions; provided, the projected digital image and the print must be different images.

C. MONOCHROME competitions shall be for images that have only a range of shades of gray, from and including white to black. No color is permitted. However, toned images, such as sepia, are permitted where the entire image is toned; partial toning is not permitted. Infrared images are permitted.

D. Entries are not restricted to any image category. Entries shall be judged using the criteria for the Pictorial category of REGULAR competition.

E. Monochrome images are not restricted to the MONOCHROME competitions, but may be entered in any competition and in any image category in which such images satisfy the requirements of those competitions and categories.

F. There are no limitations to the adjustments, including HDR techniques, which may be made to the original image in the MONOCHROME competitions. Panorama images are allowed if they satisfy all of the other requirements of the Monochrome competition.

VIII. UNLIMITED PRINT COMPETITION

A. A member may enter a maximum of twelve (12) prints in each competition year, and a maximum of one (1) print each month, in the UNLIMITED PRINT competition. To be eligible for the High Points Award in the UNLIMITED PRINT competition, a member must enter a minimum of eight (8) images in that competition in the competition year.

B. Entries are not restricted to any image category and are not limited in size of image or size of mat. Entries shall be judged using the criteria for the Pictorial category of REGULAR competition.

C. There are no limitations to the adjustments, including HDR techniques, which may be made to the original image in the UNLIMITED PRINT competition. Panorama images are allowed if they satisfy all of the other requirements of the Unlimited Print competition.

IX. FIELD TRIP COMPETITION

A. Field trips will be held once each month in the months of October through June of each competition year. A member may compete in either or both of the FIELD TRIP competitions.

B. In January, April, and July, a member may enter up to three (3) digital projection images and up to three (3) prints taken at the field trips that have occurred during the preceding three months; provided, (i) no more than one image from each field trip may be entered in each FIELD TRIP competition, and (ii) the projected digital images and the prints must be different images.

C. Traditional cropping and elimination of dust spots are permitted. Additions to and deletions from the original image (other than traditional cropping) are not permitted. HDR techniques may be used. All image adjustments, including HDR techniques, must appear natural and realistic. The viewer should not suspect that there has been an adjustment. Panorama images are allowed if they satisfy all of the other requirements of the Field Trip competition.

X. JUDGING

A. Three judges will judge all competitions held at the competition meetings. For certain special competitions, judges from outside the Club will judge the entries.

B. Each judge may vote from 1 to 9 points (in whole numbers) on each image. Consequently, an average image which satisfies the requirements of the competition in which it is entered, and which is entered in a correct image category (in REGULAR competition), should receive a score of 5 points from each judge.

C. The judges must consider whether an image satisfies the requirements of the competition in which it is entered. An image that does not satisfy the requirements of the competition should not be judged.

D. In REGULAR competitions, the judges must consider whether an image has been entered in a correct image category. If an image appears to have been entered in an incorrect category, the judges should ask the maker to justify the category in which it is entered. If the judges continue to believe that the image is entered in an incorrect category, the maker must withdraw the image and may reenter it in a subsequent REGULAR competition in a correct category.

E. A judge, and his or her family members, may enter images in competitions in the month he or she judges. A substitute judge should be provided, if possible. If a substitute judge is not provided, the judge with entries, or who has family members with entries, will abstain from scoring such entries by registering a "0" on the score box, and the average of the other two judge's scores multiplied by 3 (with the result rounded up, if necessary, to avoid a score with a fraction of a point) will be the score of such entries. For example, if the two judges give scores of 7 points and 8 points, the score would be 23 points ($7.5 \times 3 = 22.5$, rounded up to 23).

XI. AWARDS

A. Monthly Awards

1. In the monthly REGULAR competitions, the highest scoring projected digital images and prints in each image category will be declared the winners. No ties will be broken in the REGULAR competitions.

2. In the monthly CREATIVE, MONOCHROME, and UNLIMITED PRINT competitions, the highest scoring projected digital images and prints will be declared the winners. No ties will be broken in the CREATIVE, MONOCHROME, and UNLIMITED PRINT competitions.

3. First, second, and third places will be awarded in each category of each REGULAR competition and in the CREATIVE, MONOCHROME, and UNLIMITED PRINT competitions, and there may be multiple winners in each place.

4. In the monthly ASSIGNMENT competitions, the highest scoring projected digital image and print will be declared the winner. Only first place will be awarded, and the judges will break any tie to determine a single winner for each competition. A ribbon or certificate will be given to each month's winner of each ASSIGNMENT competition.

B. Quarterly Awards

1. In the quarterly FIELD TRIP competitions, the highest scoring projected digital image and print will be declared the winner. Only first place will be awarded, and the judges will break any tie to determine a single winner for each competition.

2. A ribbon or certificate will be given to the winner of each quarterly FIELD TRIP competition.

C. Year-End Awards

1. Projected-Digital-Images-of-the-Year and Prints-of-the-Year

a. A Projected-Digital-Image-of-the-Year or a Print-of-the-Year will be selected from each of the four image categories in the REGULAR projected digital image competition and the REGULAR print competition, from the CREATIVE projected digital image competition, from the CREATIVE print competition, from the MONOCHROME projected digital image competition, from the MONOCHROME print competition, and from the UNLIMITED PRINT competition. The images will be selected by a judge or judges who are not members of the Club.

b. A member may enter one (1) projected digital image and one (1) print from each of the four image categories of REGULAR competition, one (1) projected digital image and one (1) print from the CREATIVE competitions, one (1) projected digital image and one (1) print from the MONOCHROME competitions, and one (1) print from the UNLIMITED PRINT competition.

c. A projected digital image or print entered in one of those competitions between July 1 of one year and June 30 of the next year is eligible for the award for that competition.

d. The winners will be announced at the annual awards banquet. A certificate will be given for each first place, second place, and third place image in each category in each competition.

2. High Points Awards

a. For High Points Awards, points will accumulate during the competition year, separately, in the REGULAR projected digital image competition, the REGULAR print competition, the ASSIGNMENT projected digital image competition, the ASSIGNMENT print competition, the CREATIVE projected digital image competition, the CREATIVE print competition, the MONOCHROME projected digital image competition, the MONOCHROME print competition, and the UNLIMITED PRINT competition.

b. A member's points in a competition will be the total for his or her eight (8) highest scoring images in that competition, provided that the member has entered at least eight (8) images in that competition.

c. The winners will be announced at the annual awards banquet, and a certificate will be given to each winner.

XII. HOW TO PREPARE PROJECTED DIGITAL IMAGES AND PRINTS FOR COMPETITION

A. Projected Digital Images

1. REGULAR, ASSIGNMENT, FIELD TRIP, CREATIVE, and MONOCHROME Competitions

a. Projected digital images must be submitted to the club member designated to accept them, not later than midnight of the Saturday immediately preceding the competition meeting at which the images will be judged. Such projected digital images must be sized, named, and saved as described below.

b. Projected digital images must be sized so that the horizontal dimension does not exceed 1024 pixels and the vertical dimension does not exceed 768 pixels. Projected digital images must be saved in the “.jpg” format, and may be saved at any “.jpg” quality level.

c. Projected digital images for REGULAR competition must be named with a name that begins with the letter of the image category in which the image is to be entered, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker’s first initial and last name. For example, “N_XXXXX_JSmith.jpg”, “T_XXXXX_JSmith.jpg”, “J_XXXXX_JSmith.jpg”, and “P_XXXXX_JSmith.jpg” would be images to be entered in the Nature, Travel, Photojournalism, and Pictorial categories, respectively, of REGULAR competition by member J. Smith (where “XXXXX” represents the descriptive name of the image).

d. Projected digital images for ASSIGNMENT competition must be named with a name that begins with the letter “A”, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker’s first initial and last name. For example, “A_XXXXX_JSmith.jpg” would be an image to be entered in the ASSIGNMENT competition by member J. Smith (where “XXXXX” represents the descriptive name of the image).

e. Projected digital images for FIELD TRIP competition must be named with a name that begins with the letters “FT”, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker’s first initial and last name. For example, “FT_XXXXX_JSmith.jpg” would be an image to be entered in the FIELD TRIP competition by member J. Smith (where “XXXXX” represents the descriptive name of the image).

f. Projected digital images for CREATIVE competition must be named with a name that begins with the letter “C”, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker’s first initial and last name. For example, “C_XXXXX_JSmith.jpg” would be an image to be entered in the CREATIVE competition by member J. Smith (where “XXXXX” represents the descriptive name of the image).

g. Projected digital images for MONOCHROME competition must be named with a name that begins with the letter “M”, followed by an underscore and the descriptive name of the image, followed by an underscore and the maker’s first initial and last name. For example, “M_XXXXX_JSmith.jpg” would be an image to be entered in the MONOCHROME competition by member J. Smith (where “XXXXX” represents the descriptive name of the image).

h. All projected digital images which are panorama images must include “– PANO” at the end of the descriptive name of the image.

2. INTERCLUB Competitions

Projected digital images selected for INTERCLUB competitions must be sized, named, and saved as required by the rules of the competitions in which they are to be entered. Projected digital images which have been entered in Club competitions and which are selected for INTERCLUB competitions may be resized, renamed, and/or resaved as necessary to comply with the rules of the INTERCLUB competitions.

B. Prints

The following information should be included on the back, and not on the front, of the image:

1. Photographer's name
2. Print title
3. Image category (N, T, J, or P) for prints entered in REGULAR competition
4. Type of competition (REGULAR, ASSIGNMENT, FIELD TRIP, UNLIMITED PRINT, CREATIVE, or MONOCHROME)
5. Image orientation (an arrow showing which edge is the top)
6. All print images which are panorama images must include "– PANO" at the end of the print title of the image.

Prints may be, but are not required to be, mounted or matted. It is strongly recommended that prints be matted. However, judges shall not down-grade prints because they are not mounted or matted. Prints in frames or with glass covers are not allowed in any competition.

XIII. WHAT HAPPENS TO YOUR IMAGES

Prints entered into Club competitions will be judged and returned to the maker the same evening. Prints from Club competitions may be selected to be entered in INTERCLUB competitions as projected digital images, and digital files for such images may be requested. Projected digital images from Club competitions also may be selected for INTERCLUB competitions. The digital files for those images will be retained until the images have been entered in INTERCLUB competitions or until the makers request that the images not be entered. Thereafter, those digital files will be deleted or returned.

XIV. SPECIAL AWARDS HONORING FORMER MEMBERS

A. The George Buffington Service Award

A perpetual trophy representing the George Buffington Service Award is presented annually to the member of the Club who has performed outstanding service to the Club during the year, as determined by a vote of the members of the Club at the annual awards banquet. The perpetual trophy is held by the winner during the following competition year. The perpetual trophy is returned at the end of that year, to be presented to the next recipient, at which time the previous recipient receives a plaque representing the award.

B. The Earl Gilbert Architectural Award

The Earl Gilbert award for architectural photography is presented annually to the winner of a competition of print images of architectural subjects. Earl Gilbert was a long-time member of the Club whose architectural work led him to participate in the design of the San Jacinto monument. Members may enter one print in January. Entries are judged by a person who is not a member of the Club. The winner receives a plaque representing the award.

C. The Matt Daura Landscape Award

The Matt Daura award for landscape photography is presented annually to the winner of a competition of print images of landscape subjects. Matt Daura was instrumental in the success of the Club, serving as its President for six years between 1973 and 1994. Matt also was active on behalf of the Club in the Gulf States Camera Club Council and the Photographic Society of America. Landscape photography was one of Matt's greatest enjoyments, and this award honors Matt and his service to the Club. Members may enter one print of a landscape subject in November, and the award will be presented in December. Entries are judged by a person who is not a member of the Club. The winner's name is added to a perpetual trophy, and certificates are given for the first, second, and third place images.