

Members Annual Exhibition 2017 – Rules

General

1. All images and parts of images must be the original work of the author.
2. Entry into a class indicates acceptance of the SPS rules for that class. Some classes have very specific rules - see below.
3. No work accepted in any previous Annual Exhibition of the Society is eligible.
4. The closing date for entries is Tuesday 14th February 2017. Please return trophies by this closing date, in a CLEANED condition. Completed entry form (printed), a summary form and your fee (if not paid by Bank Transfer) must accompany your prints. Digital files and an online entry form should be sent via email to jsscholey@googlemail.com to arrive by midnight on 14th February. These can also be supplied on a memory stick or CD although email is preferred. If you are not going to be at the club on the 14th February please email in advance and arrange some other means of getting your prints to me.
5. An entry will not be accepted if the member`s subscription is in arrears.
6. Members may enter a maximum of six prints plus one Small Print.
7. Trade processed prints may be entered.
8. The name of the author, title of the print and class entered must appear clearly on the backs of all prints, preferably on one of the Society`s adhesive labels affixed at the upper right on the back of the print/mount.
9. Whilst every care will be taken, the Society cannot be held responsible for the safety of work entered in the exhibition. Glamour and nude prints especially are at risk from vandalism. Also, mounted prints measuring longer than 50cm do not fit into standard print boxes and are more susceptible to damage in transit.
10. Digital images supplied with prints are assumed to be available for selection by the Society for use representing the Society in interclub competitions and events, unless the author indicates to the contrary to the Exhibition Coordinator
11. The Exhibition Coordinator has the right not to accept any print if he considers the subject matter to be inappropriate for display in the exhibition or if the mounting does not meet the Society`s standards.
12. The Exhibition Coordinator will ensure that each entrant has at least one print displayed in the exhibition.

Definition of Monochrome (for Sweetman Monochrome Trophy)

13. A traditional black and white work, or a black and white work toned entirely in a single colour. A black and white work modified by partial toning, or by the addition of one or more colours, is regarded as a colour image.

Print size and mounting

14. Where possible, prints should be mounted on mount card within a “window”. The **maximum mount size** is 50 x 40 cm or equivalent area, but smaller mounts are perfectly acceptable. Mounted panoramas must not exceed 2000 square centimetres mount size. See 'Notes for Guidance'

Rules for individual Classes

15. **Photo Essay.** These should be images on a theme or which tell a story, although judges might give preference to the latter. A photo essay should consist of four or more images, mounted on a single card not exceeding 50 x 40 cm or equivalent area. Members may enter only one photo essay. The photo essay counts as one print within the maximum total of six prints plus one Small Print.
16. **Juniors.** Entrants must be aged under 18 on Collection Day and be the sons or daughters of paid-up members (paid-up on Collection Day). Family membership is not required.
17. **Beginners.** This Class is for members who have not won an award or certificate in any exhibition, or had work accepted in an open exhibition, or have been awarded any recognised photographic distinction. However, it is hoped that members will respect the spirit of this Class in that it is intended for **inexperienced** photographers who are new to club photography. Beginners may enter other classes but may not exceed the exhibition maximum.

18. **Sheffield, its Life and Environs.** Entries must have been taken within the city boundary within the last two years. The location and date of shooting should be included in the title. The image should show an aspect of Sheffield life, or a building or open space, which reflects the current nature of the city. The content should make it suitable for archiving as an historical document.

19. **Small Prints.** Entries must be in A5 size mounts (14.8 x 21cm). The printed area must be contained within a window, the maximum area of the window being 75 sq.cm. (e.g., 7.5cm high x 10cm wide). Please see the Exhibition Coordinator if you cannot produce a window mount.

20. **Record.** Entries should be buildings or other inanimate objects such as vehicles, machinery, statues or other objets d'art. The emphasis is on a *high technical quality image* which makes an *accurate record* of the subject. Artistic interpretation is not acceptable in this class, although direct monochrome conversions are acceptable. Digital manipulation should be limited to cropping, sharpening, contrast, colour corrections and correction of converging verticals. Only minor distractions or blemishes may be removed from the image. *Any adjustments should not alter the main content of the original photograph.* Titles should be factual, simply naming the building, feature or object.

21. **Natural History.** For a two-year trial period, the Society is adopting the definition of Nature Photography as used in PAGB competitions. We will have two sections for entry, Nature and Wildlife, as defined below. The **Nature section** (for prints conforming to **Parts 1 & 2** in the PAGB definition below) and the **Wildlife section** (for prints conforming to **Parts 1 & 3** in the PAGB definition below) will be judged separately. The Wildlife Trophy will be awarded only to a print in the Wildlife Section, but the Natural History Trophy can additionally be awarded to a print from either the Nature or Wildlife Sections.

PAGB Definition Part 1 Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation.

The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves.

Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

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

Images used in Nature Photography competitions may be divided in two sections:-
Nature and Wildlife.

PAGB Definition Part 2 Images entered in Nature sections meeting the Nature Photography definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and enclosures where the subjects are totally dependent on man for food.

PAGB Definition Part 3 Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of Exhibitions