Riverwoods Nature Photographic Society

MEMBERSHIP BOOKLET

Date: September 5, 2011

BACKGROUND

Riverwoods Nature Photographic Society was founded in June 1982 with the purpose of promoting appreciation of the natural world through photography. Club activities include photo competitions, workshops, programs/presentations, outings, exhibits, and social activities. Membership is open to adults of any level of photographic skill who are interested in sharing and pursuing this goal.

Meetings are held at 7:30 P.M. on the first and third Mondays of each month in the Ryerson Woods Welcome Center, 21950 North Riverwoods Road, Riverwoods, Illinois 60015.

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SECTION I: Constitution and by-laws

THE CONSTITUTION AND BY-LAWS
OF
RIVERWOODS NATURE PHOTOGRAPHIC SOCIETY

CONSTITUTION

Article I.
Name and Objective

Section 1. This organization shall be known as the Riverwoods Nature Photographic Society.

Section 2. The objective of the Society shall be to encourage the appreciation of the natural world through photography.

Section 3. This Constitution and its appended By-Laws shall constitute the basic law governing the conduct of the Society, the authority of its officers and directors, and the responsibilities and privileges of its members.

Article II.
Membership Membership is open to any person sharing the interest of the Society.

Article III.
Board of Directors

Section 1. The Board of Directors shall be the governing body of the Society. It shall have complete management and control of Society property, and the sole rights to collect and disburse Society funds. It shall have final control over the personnel and conduct of committees. It shall be responsible for the affairs and conduct of the Society.

Section 2. The Board of Directors shall consist of the Officers, immediate Past President, and Standing Committee Chairpersons elected or appointed in the manner provided by this Constitution and appended By-Laws.

Section 3. The term of office for elected members of the Board of Directors shall be for one fiscal year, or until their successors are elected.

Section 4. Vacancies, due to any cause other than the expiration of a full term, shall be filled by appointment by the Board of Directors. The appointment shall be for the unexpired portion of the vacated term.

Section 5. Any officer or committee chairperson may resign by filing a written notice with the Board of Directors. Such resignation shall not relieve the person from any financial obligations due the Society.

Section 6. Any officer or committee chairperson may be removed from office by a two-thirds majority vote of the members present at any duly constituted meeting.

Article IV.
Officers

Section 1. The Officers shall be: President, First Vice President, Second Vice President, Secretary, and Treasurer, each with the duties and privileges as defined in the appended By-Laws.

Section 2. The Vice Presidents, Secretary, and Treasurer may be elected to succeed themselves in office, but the President may not succeed himself more than once.

Section 3. A vacancy in the office of President, due to any cause other than the expiration of his/her term of office, shall be filled by the First Vice President. Should (s)he be unable to serve, the office shall be filled by the Second Vice President. If there is no incumbent in the office of Vice President to succeed the President, the office of President shall be filled by appointment of the Board of Directors. Vacancies other than in the office of President, due to any cause other than the expiration of the term, shall be filled by appointment of the Board of Directors. Such appointments shall be for the unexpired portion of the term.

Article V.

Elections The election of Officers and Committee Chairpersons shall take place at the regular meeting in June, in accordance with the provisions of Article VI, Section 2, of the appended By-Laws. (Exception: In 1992, the elections took place in August.)

Article VI.
Quorum

Section 1. One-third or more of the members in good standing (as defined in Article I, Section 4, of the By-Laws) shall constitute a quorum for the transaction of business at any meeting of the Society. A simple majority of those present shall rule, except where stated otherwise in these documents.

Section 2. A majority of the Board members shall constitute a quorum. A majority of those present shall rule.

BY-LAWS

Article I.
Membership

Section 1. Membership is attained by enrollment and payment of dues.

Section 2. Each member shall be entitled to all official notices of the Society and such membership discounts as may be made available.

Section 3. Dues for members shall be determined by a majority vote of the members in good standing at the time of the vote.

Section 4. Annual dues shall be paid in the month of September. Any member whose dues are two months in arrears shall be considered delinquent, and may not vote, hold office, or serve on committees. Members three months in arrears shall be dropped from the membership rolls. Dues shall be considered in arrears thirty days after they become due.

Section 5. Membership of an individual may be terminated by a two-thirds vote of the Board of Directors. Activities detrimental to the interests of the Society shall be the reason for expulsion. Any member liable to expulsion shall have the right to appear before the Board of Directors in his/her own defense. No action shall be taken until such member has been notified in writing of this right, and given a reasonable length of time to indicate whether (s)he will exercise it.

Article II.
Officers

Section 1. The President shall preside at meetings of the Society and at meetings of the Board of Directors. (S)he shall have no vote except in case of a tie. (S)he shall, with the approval of the Board of Directors, appoint all committees except those headed by elected Chairpersons, and be ex-officio a member of them. (S)he shall perform such other duties as may be prescribed by the Board of Directors.

Section 2. The First Vice President shall be responsible for arranging the programs of the Society, and in the case of the inability of the President to perform his/her duties, shall assume these duties. (S)he shall perform such other duties as may be prescribed by the Board of Directors.

Section 3. The Second Vice President shall be responsible for arranging competitions and presenting all awards. (S)he shall perform such other duties as may be prescribed by the Board of Directors.

Section 4. The Secretary shall keep minutes of all business meetings and meetings of the Board of Directors, and shall be responsible for all records and correspondence of the Society.

Section 5. The Treasurer shall receive all income and deposit it in the accredited bank. (S)he shall discharge all financial obligations. (S)he shall make regular financial reports to the Board of Directors, and a written Annual Report at the September meeting. The incoming Treasurer, with the aid of the Board of Directors, shall prepare a proposed Budget prior to the September meeting. Upon Board approval, the Budget shall be submitted to the membership for approval at the October meeting.

Article III.
Standing Committee Chairpersons

Section 1. CACCA Delegate shall represent the Society at monthly CACCA Delegates meetings, be responsible for all entries in CACCA-sponsored competitions, and report relevant information at subsequent Club meetings and to the newsletter editor.

Section 2. The Equipment Chairperson shall be responsible for all equipment owned by the Society, and shall ready that equipment for all competitions and other presentations as necessary.

Section 3. The Exhibitions Coordinator shall be responsible for all exhibitions.

Section 4. The Judge Procurer shall be responsible for selection, invitation, introduction and acknowledgment for competition judges.

Section 5. The Membership Chairperson shall keep an accurate list of the members, introduce new and prospective members at meetings and attract new members.

Section 6. The Hospitality Chairperson shall arrange for refreshments at the meetings.

Section 7. The Publications Chairperson shall produce and mail the newsletter and such other bulletins as may be required.

Section 8. The Outings Chairperson shall arrange and coordinate all Society outings.

Section 9. The Workshops Chairperson shall be responsible for arranging at least three workshops per year.

Section 10. The Website Manager shall be responsible for maintaining the official website of the Riverwoods Nature Photographic Society which is ***www.RiverwoodsNaturePhoto.org***.

Article IV.
Meetings

Section 1. Regular meetings shall be held on the third Monday of each month except August and December.

Section 2. Competitions shall be held on the first Monday of October, December, February, April, and June.

Section 3. Special meetings may be called by the President, or by written petition of one-fourth of the members in good standing, for consideration of special items of business, provided written notice shall be sent to all members fifteen days before the date of that meeting.

Section 4. A minimum of three meetings of the Board of Directors shall be held each year, with the first being in early September. Dates for subsequent meetings shall be chosen at each meeting, when possible.

Article V.
Nominations

Section 1. At the first meeting of April, the President shall establish a Nominating Committee consisting of a member appointed by the President, a member nominated from the floor, and a board member chosen by the board who will act as Chairperson.

Section 2. The Committee shall submit one candidate for each position on the Board of Directors at the May meeting. The nominations shall be announced in the official newsletter before the election meeting. Additional nominations may be made from the floor by a member in good standing.

Section 3. Members of the Nominating Committee are eligible for nomination as Officers or Directors.

Article VI.
Elections

Section 1. Election of officers and Chairpersons shall take place at the regular meeting in June, with the newly elected Board assuming duties in September to allow for a smooth transition of responsibilities.

Section 2. A simple majority of voting members, a quorum being present, shall serve to elect.

Article VII.
Vacant Positions

Section 1. If, after all reasonable attempts have been made, a vacancy on the Board cannot be filled, the duties of that unfilled position may be assigned by the Board to the remaining Board members. Despite such added responsibilities, no individual Board member is entitled to more than one vote.

Article VIII.

Fiscal Year The fiscal year shall be September 1 through August 31.

Article IX.
Amendments Any proposed amendment to the Constitution and/or By-Laws shall be submitted in writing to the President. It shall be considered and acted upon by the Board of Directors at a meeting not more than sixty days after its receipt by the President. Upon endorsement by a majority of members present at such meeting of the Board of Directors, the proposed amendment shall be submitted to the members in good standing at a regular or competition meeting not less than fifteen days nor more than thirty days thereafter. If a majority of the Board of Directors fails to endorse the proposed amendment, it shall, nevertheless, upon receipt by the President of a petition signed by not less than 25% of the members in good standing, be submitted for a vote at a regular or competition meeting to be held not less than fifteen days nor more than sixty days after receipt of such petition by the President.

A copy of the proposed amendment shall be mailed to each member not less than fifteen days prior to the meeting at which it is to be considered. An affirmative vote of two-thirds of the ballots cast at the meeting is required for adoption of the amendment.

Article X.
Ryerson Conservation Area Representative
A Conservation Area Representative, appointed annually, shall serve as liaison between the Forest Preserve Administration and the Society. Membership in the Society is on a non-paying basis for this position. Action of the Society affecting its relationship to the Forest Preserve must be approved by this representative.

Article XI.

Procedure Any Procedure not covered by this document shall be in accordance with Demeter's Manual of Parliamentary Law and Procedure.

Revised November 2003

SECTION II: Competition

COMPETITION RULES
FOR
RIVERWOODS NATURE PHOTOGRAPHIC SOCIETY

(RNPS Rules V11.3 dated March 7, 2011; effective October, 2011)

1. CLUB AFFILIATION

   The Riverwoods Nature Photographic Society shall be a member of the Chicago Area Camera Clubs Association (CACCA), and may compete as a club.

2. GENERAL INFORMATION REGARDING CLUB DIVISIONS

   A. Divisions

      1) Large Prints: Any size color or monochrome print mounted on a 16 x 20″ board. The mounting board may be of any color, though black generally works best and is recommended. Several images may be placed on one board to create a story.

      2) Small Prints: Any size color or monochrome print mounted on an 11 x 14″ board. The mounting board may be of any color, though black generally works best and is recommended. Several images may be placed on one board to create a story.

      3) For both large and small prints, the image must be attached to the appropriate size mounting board without a spacer. An overmat in any color is allowed.

      4) Pictorial Slides: 35 mm or smaller slides in 2 x 2″ mounts.

      5) Digital Projected Images:

         a) Maximum resolution is 1024 (horizontal) x 768 (vertical)

         b) sRGB color space is recommended.

         c) JPG format.

         d) No maximum file size.

      6) The four divisions are divided into two categories: Prints and Projected Images.

   B. Class Assignments

      1) There are three levels or designations of photographers: Class B, Class A and Master.

      2) Class A will have the stronger photographers (higher average score), while Class B will have photographers with a lower average score. The goal of splitting the division into two classes is

to identify classes of approximately equal size and to maintain a viable competition in both Class A and Class B.

3) Transfers between classes are not allowed during the competition year.

4) Any club member who has not previously participated in competition may elect to compete in either class. Members of the club who are new to competition are encouraged to enter Class B, if available.

5) Master Photographer Designation. Any member whose photographic images consistently surpass those of the other members may elect to join this class. The Master Class is established to allow less skilled photographers to compete and earn honors. A Master Photographer may compete in any division (highest class) and earn points. The Master Photographer's images will not earn club honors, but those images will be eligible for selection for CACCA competition. If there are a sufficient number of club members electing to join the Master class, then honors will be established. Images in a Master class may only compete for End of Year honors against images from others in the Master class.

6) Prior to the start of each competition year, the Vice-Chairman for Competitions, in consultation with the board, if possible, shall determine which divisions will be held as one class and which divisions will be held in two classes, based upon the anticipated number of members who enter the competition.

7) To establish classes the average score from the preceding year will be used.

C. Frequency of Competitions

1) The club shall conduct five competitions each year, generally in October, December, February, April and May. Subsequent to the last competition, a special competition will be scheduled in June to determine the Best of the Year and Members' Choice awards.

D. Judging

1) Three judges shall be present at each competition.

2) Whenever possible, two outside judges and one in-club judge shall preside at the first four regular club competitions.

3) Whenever possible, three outside judges shall be present at the last regular club competition and the End of Year competition.

4) Each judge will evaluate entries on the basis of composition, technique and impact, using the standard CACCA scoring system.

E. Honors

1) At least ten percent of all entries in each division will receive awards and at least twenty percent of all entries in each division will receive honorable mentions.

2) Honors will be given provided there are at least three members and seven images competing. In the event there are not enough images, or too few members competing, images will be scored but honors will not be assigned.

3) For the purpose of running the competition smoothly, the Vice-Chairman for Competitions (or a substitute) may make minor adjustments to the number of honors.

4) All entries winning an award will be eligible for Print, Slide or DPI of the Month honors in the following categories. Divisions which are run in two classes will have separate Print, Slide or DPI of the Month.

   a) Large Print
   b) Small Print
   c) Slide
   d) DPI

3. RULES GOVERNING ENTRIES FOR IN-CLUB COMPETITIONS

A. All entries and entry forms must be submitted no later than 7:15 PM on the night of competition. All DPI entries must be emailed to the Vice-Chairman for Competitions by the Saturday prior to the competition.

B. Competitions are open only to members who have paid their dues.

C. Members may submit up to three entries in each division, **for a maximum of 15 entries in each division per year (including make-ups)**.

D. All images must be eligible to be submitted to CACCA. The sole exception to this rule is when the club asks a member for an image to be submitted to CACCA to fill out our total number of entries prior to the next club competition. This image may then be submitted in intra-club competition at the next competition.

E. Same/similar prints, DPI or slides previously entered in CACCA inter-club competition on behalf of ANY other affiliated club are ineligible for competition at Riverwoods in that division.

F. Computer software such as Photoshop, Photoshop Elements, Lightroom or other photo editing programs or plug-ins (including HDR) may be used to prepare the image for competition. The final edited image must appear as a reasonable representation of the scene the photographer saw. Any form of photographic manipulation that creates a false or misleading impression of the natural history subject is not allowed.

1) Images may be combined to increase the dynamic range (HDR), to increase size of the image (panorama) or to increase the depth of field. In each case the final image must look natural and the images that are combined must have been taken in the same series with the intent to combine.

2) Only minor cleanup (spot removal) or gardening is allowed, either in the field or after image capture. Small elements of the image may be removed in the computer to mimic gardening in the field, but no new elements may be introduced.

3) An image may be "enhanced" to improve its artistic appeal. For example, this includes rotation, flipping, cropping, dodging and burning, color and saturation adjustments and improvement in the image sharpness.

G. The works of man (i.e., roads, structures, cultivated fields, or domestic animals or plants) shall not be evident in the print or projected image except (1) when animals naturally inhabit man-made structures or environments, or (2) when this rule is waived. In the latter case, the waiver will be announced in advance of the competition. Even in those instances where animals inhabit man-made structures, the man-made elements should be unobtrusive and only ancillary to the image. Images violating this rule will be disqualified. Another image can be entered in the next competition as a make-up. Any member may point out evidence of the works of man during the competition, but only after the image has been scored by the judges. The decision to disqualify an image will reside with the Vice-Chairman for Competitions (or a substitute.)

1) A member may say why (s)he believes a challenged image should be allowed either during the competition or afterwards.

2) In the case when an image is challenged and then, subsequent to the meeting allowed, the member may either accept the score and honors if warranted by the score (competition chair and club president decide), or resubmit the image. In the case of the last competition of the year, since the image cannot be resubmitted for that competition year, the score will be accepted.

H. An entry, or one similar to it, which has previously won an award or honorable mention shall not be submitted by the maker again in the same division. Any entry is considered similar if it is almost identical in subject matter, composition, lighting, and technique. All entries must be the work of the individual submitting them. The Vice-Chairman for Competitions shall resolve any questions concerning similarity and originality.

I. An entry receiving an award or honorable mention in a print division cannot be entered in a different print division, but may be entered in a projected division (e.g. slide or DPI.) Similarly, an entry receiving an award or honorable mention in a projected division cannot be entered in a different projected division, but may be entered in a print division, either large or small prints. Once an image has won honors in both a print and projected division, it must be retired from competition.

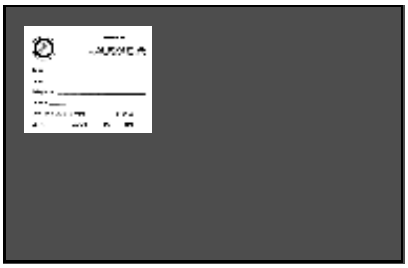
J. Make-ups are entries submitted by a member for competitions in which they have not been or will not be able to participate. A maximum of three make-ups in each division may be submitted by an individual for a competition. Entries intended as make-ups must be so designated and will be eligible for point scores only. Make-up images may be submitted either prior to or after the missed

competition. The Vice-Chairman for Competitions has the right to grant relief from this rule to any member.

K. A member must compete in a minimum of four out of five competitions to be eligible for year-end awards.

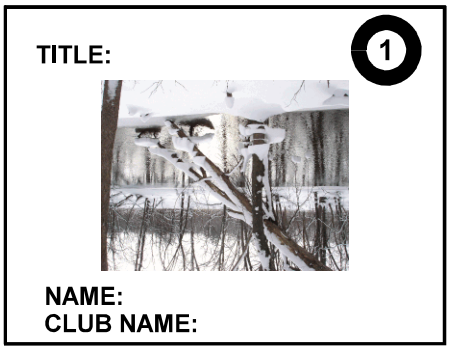
L. Members acting as in-club judges may not submit entries for the competition that they are judging. They may submit up to three extra entries ("judge's make-ups") in each division in another competition that year. These entries are not considered make-ups, are eligible for honors, and may be counted toward satisfying the requirement to participate in four out of five competitions to be eligible for year-end awards. They may not be entered in addition to make-ups.

M. All prints submitted for competition must have the official club label filled out and placed in the upper left hand corner on the back of the mounting board, as shown in the illustration below. (A sheet of labels is provided following this section. These may be printed on Avery label sheets — #5164 for laser printers or #8254 for inkjets — with each sheet containing six labels, sized 3⅓″ × 4″.). It is recommended that prints be placed on black mounting boards and contain a white border/tape edging of no more than 1/8 inch in width.



← Mounting board is positioned so that the print is facing away from you, right side up.

N. All slides submitted must be spotted and numbered in the upper right-hand corner as seen when the slide is held with the image upside down and with the emulsion side facing away from you, as shown in the illustration below. The maker's name, the title, and the club name must be legibly printed on the slide mount, as shown. Slides must be mounted in 2 x 2″ mounts, but may be cropped to any size. Mounts which cause jamming of the projector because of warping or thickness may be ruled ineligible.



← Slide image is upside down. Emulsion side of slide is away from you; glossy side is toward you. The numbered spot is as it will be seen when the slide is in the projector. Spots should be large enough to be seen easily.

4. SPECIAL AWARDS

A. Certificates shall be awarded annually for Large Print of the Year, Small Print of the Year, Digital Projected Image of the Year and Slide of the Year in each class.

B. To be eligible for print, DPI or slide of the year, an entry must have received either an award or honorable mention or 23 points or greater in a regular competition of that year.

C. A minimum of three members must submit entries in order for there to be an annual award in any division.

D. Two Honorable Mentions will be awarded in each division.

E. Members' Choice Awards, to be voted on by the membership, will be awarded annually in Large Print, Small Print, Digital Projected Image and Slide for each class.

F. A Certificate shall be awarded annually for the Exhibitor of the Year in each division in which the minimum number of prescribed entries is satisfied.

G. Exhibitor of the Year in any division will be the member with the highest total point score for any twelve images entered in competition in that division during the year, regardless of the total number of images entered. In the case of a tie, duplicate awards will be issued and this will not impact lower placed awards (e.g. if eight members complete a competition and two tie for first place, both will win first place awards and there will be a second place award.)

H. The number of Exhibitor of the Year Awards given will be determined on the basis of the following criteria:

1) One to four qualifiers – First Place only.

2) Five to nine qualifiers – First and Second Place.

3) Ten or more qualifiers – First, Second and Third Place.

5. GRACE DEWOLF AWARD

A. The Grace DeWolf Most Improved Award will be granted to the photographer who has improved the most during the past year based on competitions. A committee will be formed made up of the Vice-Chairman for Competitions and the two most recent winners of the award.

ENTRY NO.: _____

RIVERWOODS NATURE PHOTOGRAPHIC SOCIETY

..tle: _____

Name: _____

Telephone: _____

CLASS: _____

CONTEST DATE: Month: _____ Year: 20_____

Score: _____ Award: ____ HM: ____ POM: ____

ENTRY NO.: _____

RIVERWOODS NATURE PHOTOGRAPHIC SOCIETY

..tle: _____

Name: _____

Telephone: _____

CLASS: _____

CONTEST DATE: Month: _____ Year: 20_____

Score: _____ Award: ____ HM: ____ POM: ____

ENTRY NO.: _____

RIVERWOODS NATURE PHOTOGRAPHIC SOCIETY

..tle: _____

Name: _____

Telephone: _____

CLASS: _____

CONTEST DATE: Month: _____ Year: 20_____

Score: _____ Award: ____ HM: ____ POM: ____

ENTRY NO.: _____

RIVERWOODS NATURE PHOTOGRAPHIC SOCIETY

..tle: _____

Name: _____

Telephone: _____

CLASS: _____

CONTEST DATE: Month: _____ Year: 20_____

Score: _____ Award: ____ HM: ____ POM: ____

ENTRY NO.: _____

RIVERWOODS NATURE PHOTOGRAPHIC SOCIETY

..tle: _____

Name: _____

Telephone: _____

CLASS: _____

CONTEST DATE: Month: _____ Year: 20_____

Score: _____ Award: ____ HM: ____ POM: ____

ENTRY NO.: _____

RIVERWOODS NATURE PHOTOGRAPHIC SOCIETY

..tle: _____

Name: _____

Telephone: _____

CLASS: _____

CONTEST DATE: Month: _____ Year: 20_____

Score: _____ Award: ____ HM: ____ POM: ____

PREPARATION OF DPI ENTRIES

The following instructions will help you prepare image files for RNPS's digital projected competitions. They will assure that the files will display properly and not be disqualified.

Entries are due on the Friday at 6:00 p.m. before the competition. Entries will be accepted after that time, but only until the images are assembled for the competition.

WHAT IS REQUIRED

- All images must be no larger than 1,024 pixels horizontal by 768 pixels vertical.
- All images must be submitted in JPEG (.jpg) format in sRGB color space.
- All image files must conform to a specific naming convention.

HOW TO PREPARE AN IMAGE

1. Once you have completed editing your image, open it with your image editing software. First, however, save the image using a new file name so you don't inadvertently overwrite your master file.
2. If the image consists of multiple layers, flatten the image so it has only a single layer.
3. Resize the image to fit within the 1024 pixels wide by 768 pixels high maximum dimensions. Note: if you plan on adding a border to the outside of the image, the maximum size will need to be slightly less than 1024 by 768. If, on the other hand, you plan to add a border to the inside of the image, the maximum size should conform to the 1024 x 768 dimensions described above.
4. The image should be CONVERTED to the sRGB color space. This is not required to enter, only to get the correct colors. Do not ASSIGN the profile, as this will cause a color shift.
5. The image must be 8 bit so it can be saved as a JPEG file.
6. After you resize an image it typically will require some sharpening.
7. Since the projected background is black, you may want to add a narrow border of two black and six white pixels, with the white outside of the black. White often works best, but any color is acceptable. There are two methods that work well — either expand the canvas size or stroke the image.
8. The final step is to save the image in the JPG format.
9. Use the command "File: Save As" to open the Save As dialog: Click on the "Format" drop down box, select "JPEG (*.JPG, *.JPEG, *.JPE)." If you have the option to include the ICC profile, do so. Start using JPEG compression level 10. This is a good compromise between size and ultimate image quality. If you think that the image quality is eroded, increase the quality setting to 11 or 12.
10. Email the image files as attachments to *RichFisher@ameritech.net*. Include a list of all titles in the body of the email.

NAMING THE IMAGE

Due to the software used to run the competition, a specific naming convention is required. The file should be named as "RNP-IDcode-A*n*-Image title.jpg" (without the quotation marks.)

- RNP is the club code.
- IDcode is your identity code:

  First four letters of your last name followed by the first letter of your first name and the last four digits of your phone number. For example: SmitJ1234 for John Smith, whose phone number is (999) 999-1234.
- A indicates general category (there is currently only one category.)
- *n* is the image sequence number (1 through 3.)
- Image title (spaces are allowed) cannot exceed 36 characters including spaces. Note: <u>the dashes are required.</u>

For example, if John Smith's first image was named "Barred Owl," the filename would be:

RNP-SmitJ1234-A1-Barred Owl.jpg

The image filenames must conform to the above convention to be compatible with the software used to run the competition. Images selected for CACCA will be renamed so they meet the unique requirements for CACCA competitions.

SECTION III: Judging

JUDGING AND SCORING A COMPETITION IMAGE

Riverwoods Nature Photographic Society, as a member of the Chicago Area Camera Clubs Association, asks judges to follow the guidelines established by that organization. Here are some excerpts from the CACCA Judging Handbook. The complete handbook is available as a PDF file at ***www.caccaweb.com***.

SCORES: In order to help promote consistency, CACCA believes that the following guidelines about applying specific numerical scores will be helpful to all members, and especially to less experienced judges as they seek a foundation for developing their art of judging.

Even though CACCA makes the scores of 3 through 9 available to judges, it is hoped that all CACCA photographers would be astute enough in their own editing prior to submission into competitions to avoid scores less than 6. The scores of 4 and 3 do exist and may need to be used in only rare cases when warranted. They are made available primarily for club level competitions and should generally not be useful at the CACCA interclub level. For example, some clubs hold special competitions where the makers do not have an opportunity to edit their work before it is judged (e.g. scavenger hunts), and such low scores may become necessary there.

SIX is often considered a "baseline" score, the one that separates the acceptable from the unacceptable. So it will begin this discussion.

SCORE OF SIX:

A 6 would be awarded to an image that has no significant technical flaws, but which likewise has no significant strengths. Such an image is sometimes referred to as a record shot. It is **acceptable**, but does not generate any special interest or stir emotions. It is the quality of image that we would expect that most hobbyists should be able to take as a minimum standard. It has the technical proficiency that modern auto-exposure, auto-focus cameras allow. The maker has made a correct exposure in a non-difficult lighting situation and the subject of the image is sharp. However it lacks those elements towards which image-makers who are working at polishing their craft should be striving. For example: achieving technical excellence, showing a knowledge of the importance of choice of subject, of good lighting, of dramatic composition, of handling depth of field effectively, of eliciting emotional impact, or of exhibiting freshness and creativity.

A 6 also would be awarded to an image that did have one of the strengths just mentioned (which might have earned it a 7) but that strength has been neutralized by a flaw.

SCORE OF FIVE:

This is an image that would have been a 6 if it were not for a significant flaw. The flaw might be, for example, over or under exposure by one half to one stop, a subject that might be out

of focus when it needed to be in focus, an unintentionally blurred image because of subject or camera movement, a composition that is cluttered to the point of distraction, or distracting elements which are overwhelming. Additionally a dirty slide or spotty print should be considered to be a flaw if it appears that the maker was at fault. However, a judge should not penalize a maker for a presentation flaw which appears to be a result of mishandling while the image was not under the maker's control.

SCORE OF FOUR:

This image may have several significant flaws, any one of which might be responsible for a score of 5. On the other hand, it may have one flaw, but it is an extremely serious one, as, for example, the exposure is very bad — over or under exposed by more than one stop, or perhaps the whole image is not sharp — not only is the subject of the image not in focus, but nothing is quite in focus, or perhaps the subject is not recognizable due to motion.

SCORE OF THREE:

This is an obvious non-image, as, for example, when a flash does not go off, or the shutter was released by mistake and only a blurry shot, without any real subject, results.

SCORE OF SEVEN:

This is a **good solid image**, an image towards which every CACCA member should be striving as a minimum. Such an image is technically correct and more. It exhibits **at least one** element towards which photographers who are working at polishing their craft should be striving — for example, showing a knowledge of the importance of choice of subject, of good lighting, of dramatic composition, of handling depth of field effectively, of eliciting emotional impact, or of exhibiting freshness and creativity. The elements of the image work together. If there are flaws, they are minor and compensated for by other elements in the image. For the most part, images that score a 7 do not break the "rules." If a rule is broken, it is broken with intention and works to enhance the image. A score of 7 is the first step above a technically correct, but otherwise uninspiring image that would warrant a 6. It is a start on the path towards the high impact image.

SCORE OF EIGHT:

An image that scores an 8 is a very strong image. Such an image is technically correct and much more. The elements of the image must work together. If there are flaws, they are minor and hard to find. Obvious flaws must be compensated by other elements in the image. Images that score an 8 may break the "rules." When the rules are broken, they are broken for impact. Technical excellence is expected to a high degree in an image scoring 8. Difficult exposures, effective use of selective focusing and depth of field, as well as other advanced photographic techniques are commonly found in such an image. The image exhibits **several** elements towards which those who are working at polishing their craft should be striving (see "7"

above.) The difference between an image that scores an 8 versus one that scores an 7 is how strong the image is.

SCORE OF NINE:

An image that scores a 9 is **an exceptionally strong image**; i.e. true photographic excellence. It need not be a perfect image, just a very, very strong image. Such an image is technically correct and much, much more. The elements of the image must work together to form a whole that is far greater than the sum of the parts. There should not be any obvious flaws. Images that score a 9 may break the "rules." When the rules are broken, they are broken for impact. Technical excellence is expected in an image scoring 9. Difficult exposures, effective use of selective focusing and depth of field, as well as other advanced photographic techniques are very common in such an image. The image exhibits **many** elements towards which those who are working at polishing their craft should be striving (see "7" above).

While the score of a 9 should not be given out without very good reason since it implies true photographic excellence, if judges feel that an image knocked them out of their chairs and/or that they were awestruck and immediately fell in love with it, they should give it a 9 with no apologies to anyone. Makers should not be made to feel that a 9 is impossible to achieve.

CACCA HOPES THAT JUDGES WILL:

- strive to remove personal bias and not unduly favor or penalize images based upon their subject matter, the specific technique used, the difficulty of the shot, or a knowledge of the maker or the club from which the image comes;
- apply scores consistently so that all images given a certain score can be expected to be of comparable quality, no matter in which class they are or what technique was used to produce the image;
- use the entire scoring scale effectively to differentiate images;
- base the score on the merit of that particular image rather than those that surround it, those you have taken, or those you have seen before; and
- be willing to reward both freshness and creativity along with technical excellence.

Despite the above guidelines, scoring is a personal assessment by individuals who can be impacted differently by a given image. Club members might consider entering their best images not only at club but in various CACCA competitions, especially Individual Nature Slides and Prints and the Annual Spring Salon. It is only when an image is put before a variety of judges that the maker will get accurate feedback as to how strong the image might be.

GUIDELINES FOR JUDGES IN RNPS COMPETITIONS

The range of scores available for judging will be the same as those to which you are accustomed. The only difference in the procedure will be that you are required to break down the scoring into three categories: impact, technique and composition. Each category will have a range of three points. If the image is poor in a category, you should score it a one for that category. If it is average, you should score it a two, and if it is strong or very strong, you should score it a three. The total of the three categories will be your score for the image. It is evident that an image that is average in all three categories will receive a composite score of six. It should also be apparent that images which are excellent or poor in one or two categories and average in the other(s), will score higher or lower than six respectively.

For a more complete description of judging scores, see "**JUDGING AND SCORING A COMPETITION IMAGE**" above.

In order for the judging to be uniform, the following factors should be considered for each of the categories:

IMPACT	Initial and lasting response, rarity of the subject matter, exceptional creativity.		
	POOR (1 point)	AVERAGE (2 points)	EXCELLENT (3 points)
TECHNIQUE	Slides: sharpness of focus, exposure, mounting, cleanliness. Prints: sharpness of focus, exposure and color balance.		
	POOR (1 point)	AVERAGE (2 points)	EXCELLENT (3 points)
COMPOSITION	Unity, coherence, emphasis.		
	POOR (1 point)	AVERAGE (2 points)	EXCELLENT (3 points)

With the above explanation, each judge has the possibility of judging a photographic image with a total of 3 to 9 points. If you multiply that times 3 judges, your score can be from 9 to 27 points.

As a nature club, we do not allow the hand-of-man to appear in any slide or print. The hand-of-man includes any evidence of man's activities, such as roads, buildings, human beings, domestic animals or cultivated plants. Zoo animals are allowed if man-made backgrounds are unobtrusive and insignificant in the image. Man-made objects are permitted if these objects are the natural habitat of the photographed subject. Black backgrounds are also allowed, although a more natural background is preferred, except for night creatures such as owls.

SECTION IV: Tips, Guides & Suggestions

TIPS FOR SCORING WELL IN COMPETITIONS (GENERAL)

- Detail can be seen in both highlight and shadow areas.
- A phony appearance is not present.
- Photo can be easily understood.
- Complicated situations and unnecessary elements are eliminated.
- Subject and/or impact appeals to viewer.
- Subject should not be crowded, awkward or unbelievable.
- Impact should draw viewer into work.
- Creativity should stir viewer's imagination.
- Style is what sets this image apart from the others.
- Composition exhibits good placement of primary and secondary subjects.
- Print presentation should enhance photo.
- Good balance and good color selection.
- Center of interest should lead viewer through photo and hold eye without distraction.
- Image's subject matter should give outstanding interpretation of subject.
- Technique is the foundation of photography, but application of artistic principles is necessary; design brings abstract ideas into concrete form.
- Statement should present a complete story.
- Portraits should contain very photogenic subjects or be interesting and show character; if of craftsmen or workers, they should be working, not posing.
- Outdoor photos usually score better with smaller subject focus; don't crowd subjects; move them away from dead center.
- Do not over-fill flash photos; retain natural lighting look.
- Keep horizon line parallel to bottom of photo.
- To test for one center of interest, turn print upside down. Eye should still go to subject first.

Prints don't score well when there is:

- poor choice of subject matter;
- too close cropping;

- subject out of key with background;
- distracting background;
- poorly posed hands;
- poor choice of clothing;
- title does not explain photo.

TIPS FOR SCORING WELL IN NATURE COMPETITIONS

by Mary A. Root

Winning images start with an interesting nature story and are presented with a combination of strong impact combined with faultless technique.

Consequently, the photographer should:

1. Select strong subject material.
2. Decide which elements of the subject are to be emphasized.
3. Determine the best use of light for the purpose:
    a. Cross-light for texture
    b. Diffused light for shadow control
    c. Fill-flash for backlit subjects
    d. Back-light
4. Select appropriate background.
5. Choose shutter speed and f-stop appropriate to the subject as it is to be presented.
6. Consider the compositional elements:
    a. Placement of center of interest
    b. Elimination of distracting elements, such as “hot spots,” unattractive amputations or competitive secondary subject
    c. Horizon lines level and placed above or below center
    d. Use of leading lines and repetition of like forms
7. Avoid the temptation to over enhance or change color hues, tones and values. Nature has made those decisions.

TWENTY POINTS OF CLASSICAL COMPOSITION

These principles are for guidance to help you to make better, more pleasing pictures. When working with them, **BE THEIR MASTER, NOT THEIR SLAVE!** Good pictures are never made on principles alone.

1. **Move in Close** – Have main subject fill the frame unless surrounding is part of the story. Move in or use a telephoto lens. Don't include anything having nothing to do with the subject.
2. **Use the thirds method** – Avoid cutting scene in half with strong lines. If sky isn't beautiful, leave it out as much as possible. Mountains look higher if you can cut them off at the skyline.
3. **Placement of the center of interest** – Never in the middle! However, not all pictures have a center of interest or should have one.
4. **Choice of vertical or horizontal** – If scene has mostly horizontal format lines, use horizontal format. If vertical lines, vertical will be more pleasing. Horizontal expresses peace and tranquility; vertical is strong and bold.
5. **Avoid a group monotony** – Don't line up in a row; have them do something.
6. **Balance your picture** – Dark objects are "heavier" visually. If all dark is on top or one side of picture, it is unbalanced and makes us uncomfortable. Avoid imbalance with larger and smaller objects.
7. **Include foreground objects** – Very important in scenic photography. Balance distant scene with something or someone in foreground. For critical depth of field it is important to use a tripod. Foreground can include framing.
8. **Use of framing** – Simplest trick in good photography. Use it to cover empty sky or uninteresting foreground. When using tree branches try to include some trunk. Framing must be sharp as well as rest of picture. Note: it is possible to use foreground very out of focus for framing; e.g. colored leaves. This is not easy to do, but is very effective when handled properly. Must be done with telephoto lens; shallow depth of field.
9. **Leading lines** – People enjoy a picture more when lines lead into picture the way we read. Opposite way is not wrong and can be pleasing, but usually it's best left to right. Never begin a line in a corner — go either above or below the corner with a leading line.
10. **Use a stopper** – A line leading in can also lead the eye out of the picture. Something is needed to stop the eye and keep it on the picture e.g., a tree or open gate.
11. **Avoid mergers** – Check and double check for merger of lines or subject with background. Easy to overlook. Mergers distract depth and perspective, merging subject and background in one plane. Use care that background makes subject stand out.
12. **Placement of a moving subject** – Subject in motion should be coming into picture — not leaving. Best left to right, but opposite is not wrong. Exception could be if you are trying to express something by other placement.
13. **Face toward the center** – Same principle as #12. Subject should not be looking out of picture. Have more space in direction person is looking. This applies to flowers as well as living creatures.

14. **Eliminate distractions** – Pick it up and move it. Hide it behind a tree or fence. If neither works use a longer lens to focus only on subject and throw distractions out of focus. Check for bits of rubbish which can ruin a good picture.

15. **Placement of a person in scenery** – For vacation photography, if person occupies more than 1/4 of the frame it is no longer a scenic picture. Have person look into scene, not at camera.

16. **Simplicity and unity** – Don't make picture too busy. Avoid too many objects or subjects. In general, simple pictures are best.

17. **Consistency**. To show height have subject in upper part of picture. To show depth have subject in lower part of picture.

18. **Trick of imagination** – To show something not in the picture, e.g. people walking out of church — only five were there, showing five in scene with one walking out of picture gives impression many people were there. Leave something to imagine.

19. **Odd and even numbers** – Odd numbers are generally more appealing than even numbers. If you can't avoid even numbers, don't line them up in a row, or space them evenly.

20. **Check color proportion** – Try not to have two predominant colors 50/50 in the picture. 20/80 proportion would be better.

In General: When you show your pictures, you are saying: "Look at this" or "Listen to me." Perhaps the above principles would not fit with what you are trying to say. Do your own thing. <u>Express</u> yourself.

This collection of composition ideas was organized by the late John Kohout.

BASICS OF CLOSE-UP PHOTOGRAPHY WORKSHOP

by Don Bolak

Equipment

- Tripod – no center post preferred, ability to get camera/lens within 12” of ground & camera at eye level (without center post extended)
- Equipment bag – sized for ability to carry and hold amount of equipment required
- Camera – must be able to mount on tripod, SLR with interchangeable lenses, off camera shutter release, flash bracket, depth of field preview, mirror lockup (optional)
- Tripod head – rated for weight of largest lens with camera, must hold camera still, 360? ball head
- Flash/strobe – fill flash & full flash, off camera capability (expandable power cord)
- Filters – close-up (diopters), polarizer (circular), warming (81A, B or C)
- Lenses – macro/close focusing capability, 180 or 200 mm macro, 200mm+ (fixed or zoom) with close up filter
- Gadgets – Plamp, diffuser/reflector (Photoflex 3 in 1), cable release, extension tubes, plexiglass wind screen
- Books – John Shaw’s *The Nature Photographer’s Complete Guide to Professional Field Techniques*, Larry West’s *How to Photograph Insects & Spiders*, Allen Rokach *Field Guide to Photographing Flowers*

Basic principles

- Close focusing – function of distance of lens element from film plane (longer the distance, greater the magnification) & distance of lens from subject (closer to subject, increase size in frame)
- Angle of view – as distance between subject and lens decreases, angle of view (amount of area included in image) narrows, important for backgrounds & isolating subject
- Life size – film size equal to actual size of subject (1:1 ratio)
- Working distance from subject – how close do you want to get to your subject and how close will your subject allow you to get (ex. insects & spiders)
- Depth of field – controlled by f stop (lens aperture size), macro frequently requires f22+ to get sufficient amount of subject, available depth of field decreases as magnification increases
- Shutter speed – at f22+, low level of light allowed through lens, requires longer shutter speeds (1/2 second or longer is common)

- Subject angle versus film plane – subject that parallels film plane will maximize available depth of field
- Stabilize camera body – tripod, ball head, remote shutter release; at long shutter speeds – must minimize anything that will cause camera & lens to vibrate (wind, body movement, shutter slap)
- Stabilize subject – at long shutter speeds, subject cannot move during exposure; need minimal wind and/or way to hold subject still (Plamp, wind screen)
- Control light – diffusers (filter sun), reflectors & flash (add light)
- Background – eliminate distractions (hot spots, objects entering edge of frame), increase distance of subject from any background objects
- Composition – rule of thirds, direction, flow, number of subjects, selective depth of field

Other important considerations

- Location (make it easy to go shooting)
- Timing (need to shoot when conditions are right)
- Time of year (angle of sunlight, weather)
- Wind (the close-up photographer's enemy)
- Type of light (direct vs. filtered)
- Angle of light on subject (back, side, or front lighting)

Close-up and Personal:
The Joys of Macro Nature Photography

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NOTES

Each time I make a photograph I celebrate the life I love and the beauty I know and the happiness I have experienced. All my photographs are made like that... — Ruth Bernhard

What is Macro's derivation?

- from the Greek, *Makros* (Macro): very large in scale; long. It does make sense…macro images are large and typically shot at longer exposures.

What is Macro vs. Close-up Photography?

- *Macro* is normally defined as image magnification that is life size or greater on the sensor or film plane or 1:1, 2:1, etc.
- *Close-up* photography involves close focusing and less than life size images.

For our purposes...to be more inclusive combining both into one "big" MACRO category...

- combining Macro & Close-up Photography is the trend in the market place, and as far as I'm concerned, it really does not make a difference whether they're separated.
- "macro" settings on some zoom lenses and P&S cameras are not necessarily 1:1 or greater. They just focus closer and magnify the subject.
- the joy comes when you begin to see that there's a whole other world inside ordinary subjects

Equipment & Materials (cameras, lenses and supporting cast)

- to be most successful composing your images, know your equipment first
- very difficult to feel your way into composition when you're thinking about buttons and settings on the camera
- first we'll see how to create images, then talk equipment that helps us make those images

Tips and Tricks for Macro Photography

Letting go of self is an essential precondition to real seeing. — Freeman Patterson

Four Tips (of my *Ten Tips for Improving Your Photography*) to Use with Every Shot (BELS)

- **B**ackgrounds(3)
- **E**dges(4)
- **L**ight(2)
- **S**ubject(1)

(1) The <u>Subject</u>

- *what is your subject and where do you place it in the picture space?* try off center; moving into the frame; give breathing room; and avoid crowding near edges
- squinting helps feel for proper subject placement

(2) Working the <u>Light</u>

- *what will enhance your subject the best?*
- one of the "Joys" is the ability to control light, e.g., exposure compensation (EV)
  - white balance - may set cloudy for more warmth; can make post-processing adjustments with raw converter, if not satisfied
  - diffused and reflected light

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--diffused light (cloudy days, through a diffuser, indirect, large source with small subject): is a softer light, colors tend to be more saturated, less apparent texture, and minimal to no shading
--reflected light: illuminates subject, as seen; consider feathering (peripheral light)

- artificial, e.g., flashlight, flash, studio lights
  - flashlights illuminate shaded areas
  - flash, covers universally, not selectively, so only use as fill, flash compensation at -1 to -1 $^{2}/_{3}$
    --use two lights, one for subject & other for background
    --can bounce light off reflector
- direction
  - direct light often harsh and flattens
  - side light shows more texture
  - rear light outlines subject and may shine through subject

(3) Check Your <u>Backgrounds</u>

- *does the background add to or take away from the image?*
- avoid clutter and backgrounds that compete with subject
- select simple ones

(4) Run the <u>Edges</u>

- *anything too close to the edge or cutoff?*
- check the edges

Determining Focus and Controlling Depth of Field

- use manual focus and turn off VR/IS when on tripod (ck camera manual)
- depth of field preview button
  - viewfinder - aperture is wide open when composing
  - DoF button stops down when pressed
  - poor (wo)man's DoF preview button: looking through the viewfinder, start to remove lens by turning a $\frac{1}{4}$ turn, lens stops down
- what's in focus (depth of field - DoF) -- normal vs. macro
  - normal: 1/3 in front of subject and 2/3 behind
  - macro: 1/2 in front and 1/2 behind]
- run the focus from near to far to see what's there
- consider selective focus
- BEWARE of your background's impact

Macro Effects

- focusing through for ethereal effects
- larger than life size images - use extension tubes and close-up diopter on macro lens
- abstracts (identity is not evident) and patterns (repeating elements)
- bringing the outdoors inside, create a mini-studio
  - setup at kitchen table or island, in family/living room, etc.
  - use a backdrop to remove kitchen distractions, e.g., a black or white cloth
- creative ideas for special effects, e.g., glass; Lensbaby, selective focus

Creative Macro Concepts

It is not because things are difficult that we do not dare;
it is because we do not dare that things are difficult. — Seneca

- line
- simplicity
- fill the frame

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- placement
- pictures within pictures
- directionality

(not necessarily independent concepts)

Equipment & Materials (cameras, lenses and supporting cast)

- as I mentioned, to be most successful composing your images, know your equipment first
- very difficult to feel your way into composition when you're thinking about buttons and settings on the camera
- let's talk equipment that helps us make those wonderful macro images

What's he carrying?

- sun hat, vest, camera & tripod, and knee "savers"

Camera, lenses and their accessories

- film or DSLR with a macro and/or close-up lens
- typical macro lenses: 50, 60, 85, 100, 105, 180 or 200mm; also a 70-180mm macro zoom
- the longer the lens, the greater the working or focusing distance
- when buying lenses check reviews, e.g., check on sharpness, etc.

Extension tubes

- poor (wo)man's macro lens - using extension tubes with a telephoto lens (Kenko extension tubes work fine)
  - place between the camera body and lens to gain closer focus and apparent magnification;
  - hollow tubes with no glass
  - range of sizes: 12, 20, 25, and 36mm
  - used separately or stacked
  - may use with macro lens, too!

Tripod

- critical for quality macro shooting
- some basic considerations for a tripod:
  - independent legs, not attached to center column!!
  - strongly recommend no center post or minimal post, need to get very low for macro shooting. (Center column makes a mono pod with 3 legs.)
  - maximum height without the center post within 5-6" of your eye level.
  - sturdy enough to hold the weight of your equipment now and in the future, say holding up to 15- 20 or 20-25 lbs; Remember you will be growing into this and be prepared as the wish list gets bigger!!
  - recommend a ballhead to attach camera to tripod; easier and more stable than pistol grip (PG's begin to slip over time) or pan handles; able to handle more than your gear's weight is important.
- if happen to have bought one that needs replacement, can serve other purposes: hold off-camera flash, clamps for glass, boom for reflector or diffuser, plamp, umbrella, etc.

What's in the vest? . . . to avoid my 20 yard rule!

- extension tubes, flashcards, loupe (Hoodman) to see LCD, remote, blower & cloth
- remote and mirror lockup
  - avoid camera shake caused by pressing shutter
  - remember to cover viewfinder; if not covered may affect exposure in automatic or semi-automatic modes (Auto, A (Av), S (Tv), P)
  - get simple remote for $20 and under (additional functions on more expensive models)
  - mirror lockup or self-timer help avoid camera shake
- right angle viewfinder and LCD loupe

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- right angle viewfinder (Hoodman): useful when camera too low to comfortably see through its viewfinder (saves the back)
- LCD Loupe (Hoodman): glare-free LCD screen viewing

- Canon 500D vs. other close-up lenses
  - may be called: close-up filters, lenses or diopters (diopter from measurement for optical power, e.g., +1, +2, etc.)
  - magnification with no light loss; renders about 1/3 life size; same working distance regardless of focal length of lens, about 7"
  - like adding reading glasses for far-sighted person, it magnifies
  - mount on a lens' filter threads, may use step ring for smaller lenses
  - single element vs. Double element
    --single element, inexpensive and typically show chromatic aberrations
    --double element, may not be completely free of aberrations, but the two elements can be made to cancel each other
  - single element, e.g., Tiffen +1, +2, +4 (may be stacked); Nikon #3, #4 & #5; or Hoya +10
  - double element, Canon 500D Close-up Filter (52, 58, 72, & 77mm - use Step rings) used with any telephoto or macro lenses (e.g., 70 - 300mm)
- filter wallet, extra lens cap
- polarizing filter
  - removing unwanted reflections on leaves, water, metal, etc.
- flowerpod (see Resources)
  - holds plant material steady or out of the way
  - holds flashlights
- plamp, McClamp (see Resources) and clothes pins
  - Wimberley plamp holds objects, one end clamps to tripod and the other to the object to be held, e.g., reflector, sunshield, remote, plant material (stabilizes or moves out of the way)
  - McClamp - similar to plamp
  - clothes pins hold materials together or out of the way.
- poison ivy relief, insect repellent, sunscreen, AfterBite®, hand sanitizer
- digital P&S
  - macro setting (tulip icon)
  - allows close focusing
  - may document shoot location

What's in the bags?

- windscreen
  - helps protect against wind disturbing macro subjects
  - made from acrylic (Plexiglas®) and packing tape
- diffusion discs, reflectors & LiteDisc® Holder (see Resources)
  - reflectors: advantage, may add light in darkened areas of image as you are looking at the subject - Gold, soft gold, silver
  - diffusion disk: advantage, creates diffused light in harsh light conditions
  - LiteDisc® holder: adds an extra hand to hold reflector or diffusion disk without assistant
- glass with clamps (see Resources)
  - colorless art glass held by clip and studio/super clamps attached to tripod
- flashlights (not pictured here), (see Resources - Les Saucier's article)
  - illuminate subject to enhance images
  - hit shadow areas, use side & rear lighting
  - may warm the light with filter gels
- spray bottle (not pictured)
  - artificial "spritzer"

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RESOURCES

BOOKS and ARTICLE

- *Understanding Close-up Photography: Creative Close Encounters with or without a Macro Lens* by Bryan Peterson
- *How to Photograph Close-ups in Nature* by Nancy Rotenberg & Michael Lustbader
- *Photography and The Creative Life* by Nancy Rotenberg
- *Photography and the Art of Seeing* by Freeman Patterson
- *Making the Light Sing and Dance! Using High Tech Flashlights in Macro Photography* by Les Saucier
  http://appalachianjourney.com/page13/assets/Making-the-Light-Sing-and-Dance.pdf

TRIPODS

- *Serious Support* by Thom Hogan [http://www.bythom.com/support.htm]
  He's written some excellent books on Nikon cameras, but also has general info that is quite helpful for all shooters. He's a Nikon shooter, so if you're a Canon shooter, the Nikon cameras and lenses should be translated into Canon and/or your specific manufacturer. He has some very useful info here!
- *Selecting a Tripod* by Jim Altengarten
  http://www.apogeephoto.com/april2006/jaltengarten42006.shtml
- *Tripod 101* - Really Right Stuff
  http://reallyrightstuff.com/tripods/index.html

CLAMPS (for glass, boom and umbrella)

- Calumet Studio Clamp: http://www.calumetphoto.com/item/MF6820/
- Calumet Clip Clamp: http://www.calumetphoto.com/item/MF6822/
- Avenger D260 Add-a-Head Clamp for Umbrella (use with Calumet Studio Clamp):
  http://www.bhphotovideo.com/c/product/153404-REG/Avenger_D260_Add_A_.html

RIGHT ANGLE VIEWFINDER and LOUPE: Hoodman manufactures both accessories - http://hoodmanusa.com/
Purchase through Gary Farber at Hunts Photo, Melrose, MA 800-924-8682, x2332

REFLECTORS, DIFFUSION DISKS AND HOLDER

- 5-in-1 Reflector: http://www.promaster.com/products/products.asp?product=5257
- Diffusion Disk: Photoflex LiteDisc 42" Translucent
  http://www.photoflex.com/Photoflex_Products/LiteDisc_42-inch_Translucent/index.html
- LiteDisc® Holder: http://www.photoflex.com/Photoflex_Products/LiteDisc__Holder__compact/index.html

FLOWERPOD, PLAMP and McCLAMP

- Les Saucier sells them -- http://appalachianjourney.com/flowerpod/flowerpod.html
- Wimberley Plamp -- http://www.tripodhead.com/products/plamp-main.cfm
- FM-Photography-McClamp -- http://www.amazon.com/

WARMING FLASHLIGHT BEAM

- Roscolux Swatchbook of filter gels [http://www.rosco.com/sbreqs/index.cfm];
- for example, use the Roscolux #17 gel as a warming filter on LED flashlights [in Les' article, see NOTE #3 of Comparison Chart RE: attaching gel to Fenix LED flashlight]

LENSBABY

- For information and ordering: http://www.lensbaby.com/ (10% discount - use code: Wnettelhorst)

INFORMATION…about Lou Nettelhorst's classes, outings, workshops &/or private instruction, see Events Calendar at www.LouNettelhorst.com or send an email to Lou@LouNettelhorst.com requesting addition to Lou's distribution list.

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SECTION V: Meeting schedule

RIVERWOODS NATURE PHOTOGRAPHIC SOCIETY

Programs, Workshops and Competitions – FY 2011/2012

September 12, 2011	Review and discussion of new competition rules which will be effective this year.
September 19, 2011	Workshop — 1st critique, DPI entries, featuring one print and one judge with parameters.
September 26, 2011	Board meeting.
October 3, 2011	1st competition.
October 17, 2011	Program – Nancy Strahinic - [ACE] LR3 basic and advanced tips.
November 7, 2011	Program — Will Clay - Creative use of light, concentrating on light qualities and how to use them.
November 14, 2011	Board meeting.
November 20, 2011	CAPS (Chicago Area Photographic School at Elgin Community College.)
November 21, 2011	Workshop — Printer program: profiles, setup, offsite print facilities, etc. (Bodkins/Fisher?)
December 5, 2011	2nd competition.
December 19, 2011	Holiday party with members' short programs on various subjects.
January 9, 2012	Program – to be announced.
January 16, 2012	Workshop — three stations: long lens, fill flash and focusing/metering.
February 6, 2012	3rd competition.
February 20, 2012	Program – 2nd critique, featuring one print and one judge with parameters.
March 5, 2012	Special competition (B & W nature - unrestricted.)
March 12, 2012	Board meeting.
March 19, 2012	Program – Nighttime photography - night scene, moon, star trails.
April 2, 2012	4th competition.
April 16, 2012	Program – Fred Drury - Underwater Photography - Nudibranchs.
May 7, 2012	5th competition.
May 21, 2012	Program – Architecture in nature?
June 4, 2012	Program — Travelog - Bill Bishoff - Antarctica.
June 18, 2012	End of the year competition.
June 25, 2012	Board meeting.
July 16, 2012	Program – Members' short programs: What have you been shooting in the first six months of the year?
August 19 or 26, 2012	Members' annual club picnic (date and location to be announced.)

For more information about Riverwoods Nature Photographic Society and its programs, contact us at info@riverwoodsnaturephoto.org or visit our web site at: http://www.riverwoodsnaturephoto.org

SECTION VI: Internet related items

INTERNET RELATED ITEMS

RNPS WEB SITE

The Riverwoods Nature Photographic Society's web site is:

http://www.riverwoodsnaturephoto.org

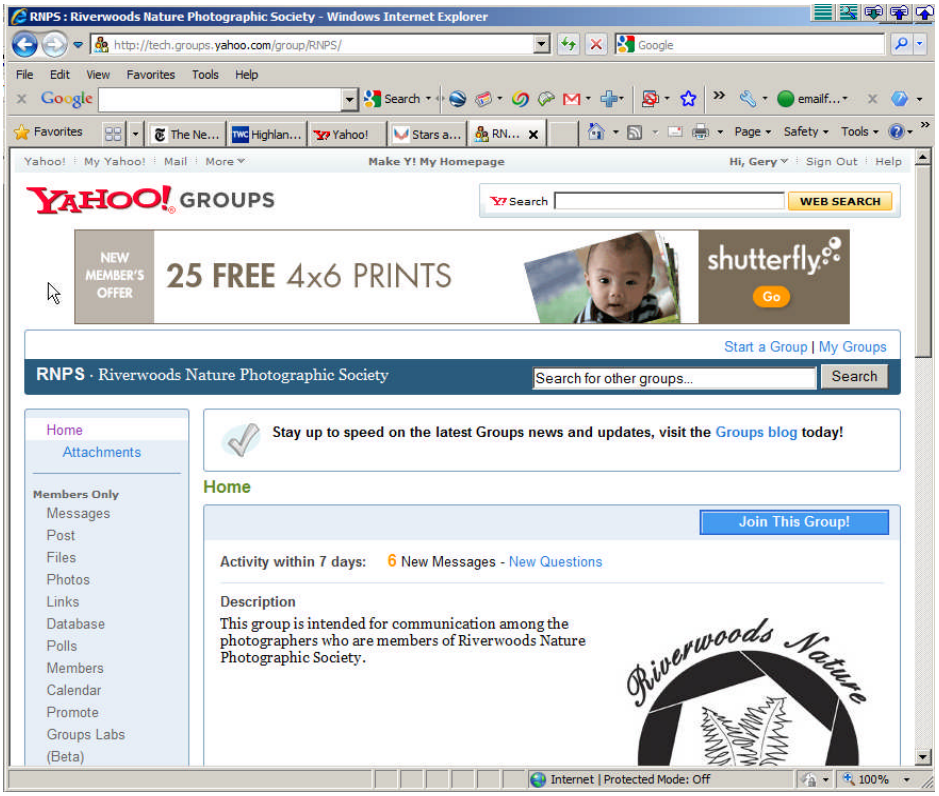
RNPS YAHOO! GROUP

You must become a member of the RNPS Yahoo! Group in order to get the RNPS emails announcing all the club activities, meetings, notices, newsletters and other communications. (There is no cost to do so.)

Follow these instructions to join and use the Yahoo! RNPS group.

1. To join any Yahoo! group you need a valid Yahoo! ID, which is your Yahoo! email address. If you do not have a Yahoo! ID, you need to create one by going to www.mail.yahoo.com and following the directions on that web site.

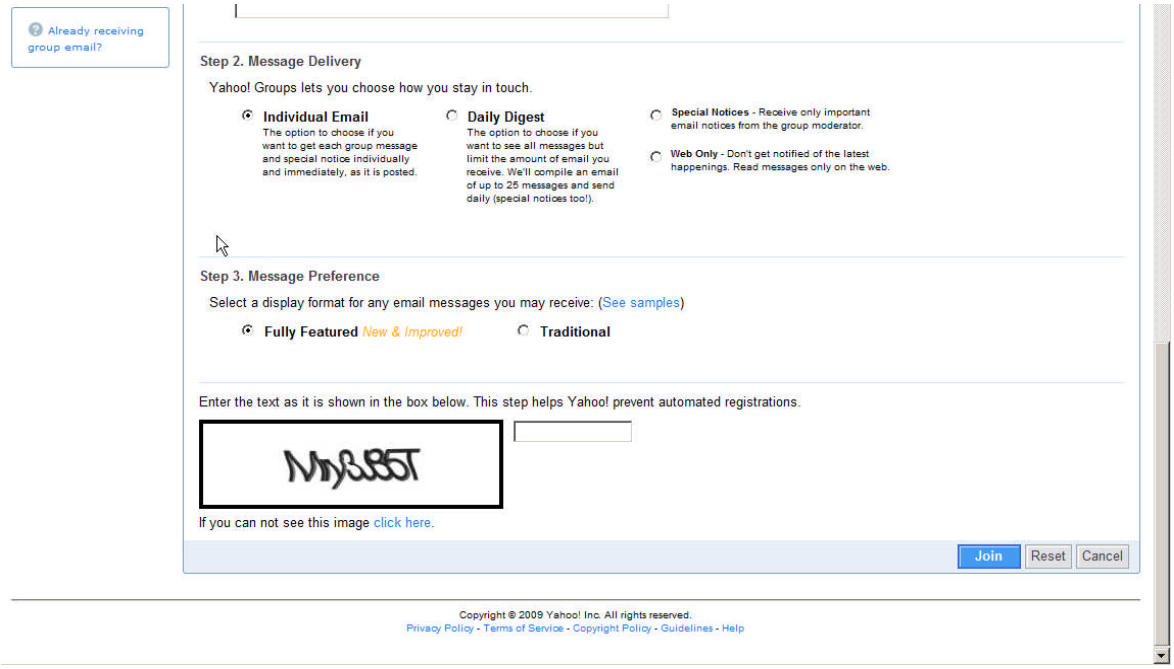
2. Once you have a Yahoo! ID, go to http://tech.groups.yahoo.com/group/RNPS/ where you will see the following screen.



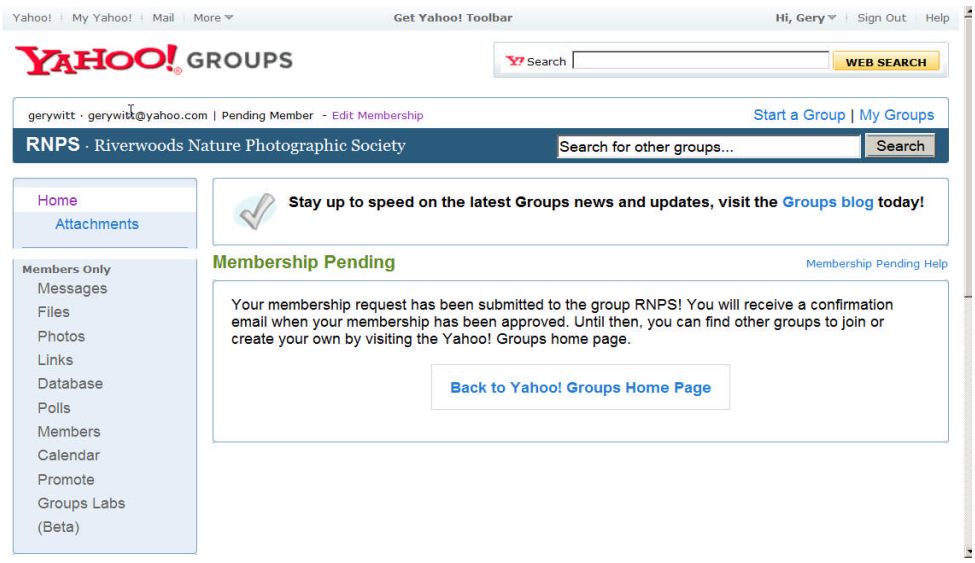
3. Click on the “Join This Group!” button.

4. Enter your Yahoo! ID and password and you will be taken to the “Join This Group!” screen. Complete steps 1, 2 and 3. You can use the default selections if you like, but you must fill in the “Comment to Owner” box.

5. After step 3 you will need to enter the “squiggly” appearing text which appears at the bottom of the screen, as shown below, in the designated box. (Note that this text will be different on your screen.)



6. Then click on the “Join” button, which will take you to the following screen.

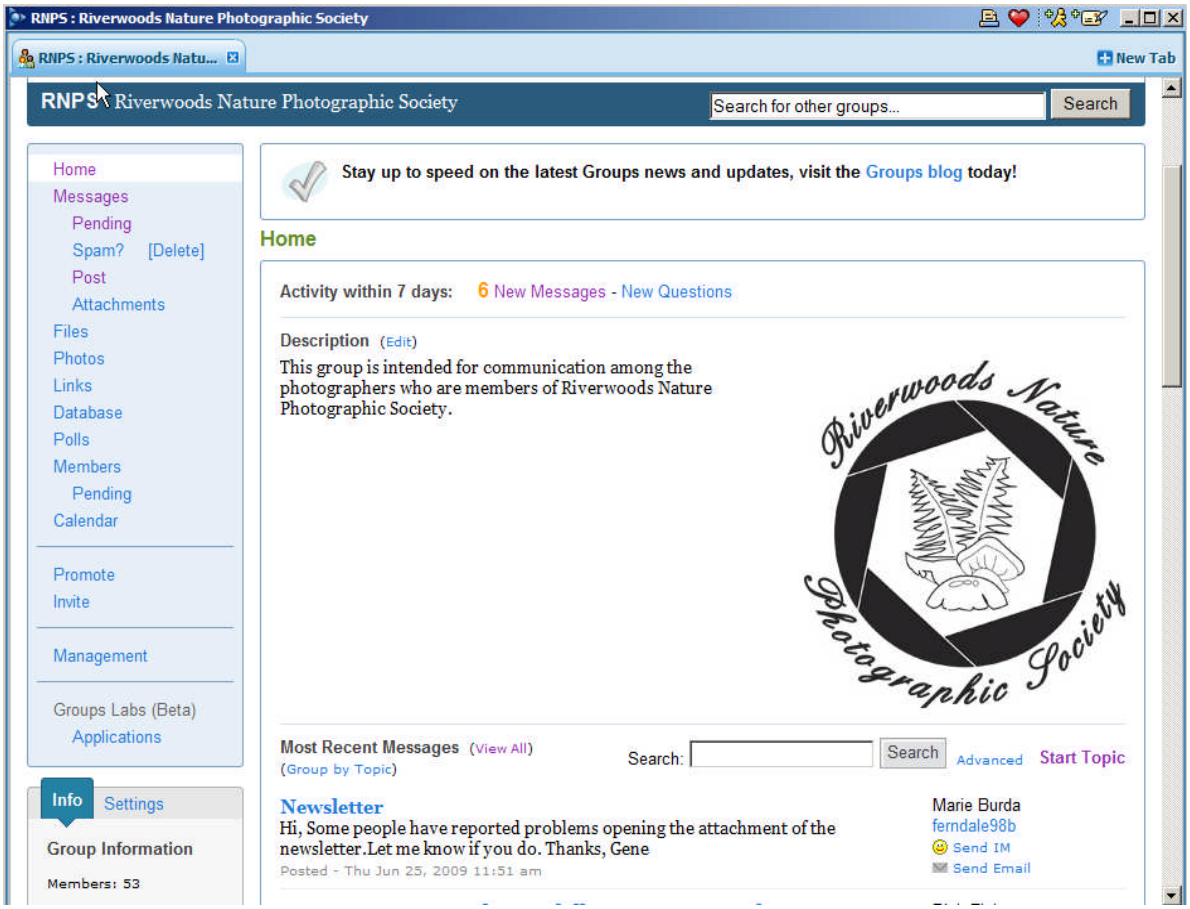


7. Your request to join the group

will be submitted to the group's moderator for approval. **At this time, be sure to send an email to the moderator — currently Frank Witt (emailforwitt@aol.com). In the email state that you desire to join and provide your full name and Yahoo! ID so the moderator will know who is applying for membership.**

8. Once the moderator approves your request you will receive an email evidencing that approval.

9. After receiving your approval email, go to http://tech.groups.yahoo.com/group/RNPS/ and sign in (at the top right hand portion of the page) to Riverwoods Yahoo! Group by entering your Yahoo! ID and password. Once signed in, you will see a screen like the one below. From this screen, by clicking on various words on the left-hand side, you can "Post" messages to ask questions or send information to the entire membership, look at recently posted messages from club members, or view old messages.



10. Once you have been approved as a member, you can send emails to all RNPS members from your own email client. You do not have to sign in to the group's web site and "post" questions or messages as described above. All you need to do is send an email to RNPS@yahoogroups.com.

11. If, at some time after you have joined the group, you wish to change your email address for all group emails sent to you, follow these steps:

    a. Go to: http://groups.yahoo.com/mygroups

       Note: You will be prompted to login if you aren't already logged into your account.

    b. Click on the “Edit My Groups” link.

    c. Use the pull-down menu to select the email address you wish to use for each group.

    d. Click on the “Save Changes” button when you are done.

    If you do not see the desired email address listed in the pull-down menu, use the membership wizard to add it to your account:

    http://edit.yahoo.com/commchannel/manage

    The wizard will walk you through all necessary steps to complete this process. Once you complete these steps you will want to go back and complete the steps outlined above to select the new email address for the Yahoo! group in question.

12. *NOTE: Depending upon the email client (also known as an email reader or a mail user agent) used by the club member, certain attachments to emails may not be able to be opened or downloaded simply by clicking on the attachment’s file name within the email. (A “PDF” file attached to an email, such as the club’s newsletter, sent to members using AOL as their email client is an example of this situation.)*

    In order to circumvent this problem, just go to Yahoo.com, sign in with your Yahoo! ID and password, and then click on “Groups” in the left-hand column. This will take you to the RNPS group, from which you should click on the RNPS logo. On the next screen, in the left-hand column, you can click on “attachments,” which will take you to a screen from which you can view and/or download any or all attachments that have been sent out with current and past emails.

SECTION VII: CACCA

CACCA

(Chicago Area Camera Club Association)

CACCA is an association open to all camera clubs located in the Chicago Area, including Wisconsin and Indiana, that wish to participate in CACCA activities. It is an organization comprised of about 40 clubs and more than 1,000 people who are actively engaged in every phase of photography. Its objective is to develop fellowship among the clubs and to promote the photographic interests and accomplishments of the individual club members.

A camera club may become a member of CACCA by application to the membership chairman and acceptance by the Board of Directors. A delegate represents each club at monthly meetings that are held at the Christian Church of Arlington Heights, 333 West Thomas Street, Arlington Heights, Illinois 60005, on the second Saturday of the month, October through May.

Each month CACCA clubs and their members compete in print, slide and digital image judging. Interclub competitions are scheduled in pictorial slides, large and small monochrome and color prints, and pictorial digital projected images. Individuals can compete in nature prints and slides, photojournalism prints and slides, alteration of reality digital projected images, and portrait prints and slides in a series of three monthly contests. (Riverwoods Nature Photographic Society is a member of CACCA and club members submit entries in various categories for the monthly competitions.)

The Spring Salon, sponsored in March, is an annual individual competition in which all submitted entries are judged and scored, with awards being given. Club members and the general public may enter their prints, slides and digital projected images in various divisions. At the end of the year a judging is conducted to select the best prints, slides and digital images for the year. In June a banquet is held where all Best of Year, Salon and Special Awards are presented.

CACCA is a member of the Photographic Society of America.

Details about member clubs, competitions, judging, programs and much more can be seen at the CACCA website: www.caccaweb.com. A listing of the member clubs is included on the following pages.

CHICAGO AREA CAMERA CLUBS ASSOCIATION
COMPETITION RULES

(Effective 2010)

CACCA is organized to promote photographic activities in the Chicago area and part of these activities is to conduct competitions for both Clubs and Individuals. Rules are required for the orderly handling of these competitions so that all that enter will have the same opportunity to have their work fairly judged by impartial judges. Because of the very nature and magnitude of entries to these competitions, it is very difficult for those in charge to determine if every entry conforms to every rule. Each entrant should understand the rules so that they do not inadvertently violate them. The CACCA Board believes that the basic fairness of CACCA members will guide them in the submission of their entries so they will not deliberately fall outside the rules.

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IV Chairperson's Procedures

I. CACCA COMPETITIONS

This section identifies the various Categories, Divisions and Classes of competition currently being offered by the CACCA organization.

A. CATEGORIES

The CACCA organization currently offers three categories of competition: Interclub, Individual and Special.

Interclub competitions shall be held monthly beginning in October and ending in May for a total of eight competitions. Divisions include Pictorial Slides, Digital Projected Images, Large Color Prints, Small Color Print, Small Monochrome Prints, Large Monochrome Prints.

CACCA shall also conduct various competitions for individual photographers, focusing on special subjects or photographic techniques. Individual competitions shall be held throughout the competition year beginning in October and concluding in March in accordance with the published annual competition schedule. In any season, CACCA may add or drop competitions from this group.

Except for the Annual Spring Salon, only photographers belonging to CACCA member clubs are eligible to enter, and they and their friends are welcome to attend the competitions. Entrants must live in the CACCA area.

All competitions shall be held immediately following the monthly delegate's meetings.

B. CLASSES

Competition divisions may consist of a single class or may be divided into multiple classes of competition. In a division, no Club or Individual participant may enter more than one class. At the beginning of each competition season, Clubs and Individuals entering a division for the first time will generally enter the lowest Class. Other Clubs and Individuals will be placed using the most recent one-year average of submitted images for Interclub Divisions and a two-year average, when available, for Individual Divisions. An individual must have submitted a minimum of 4 entries in a season in order for an average to be established in an individual division.

At the end of each competition season, when averages are available, the Records Chair shall propose to the CACCA Board, for its consideration and approval, recommended dividing points for all classes in that division. An attempt shall be made to keep classes roughly equal in size.

Members of any Class shall not move out of that Class simply because they withdrew from participation for one or more years or because they did not submit a full compliment of entries for the current competition year.

An individual or club may elect to compete in a class that is one higher than the class into which they have been placed. Participants in Individual divisions may request this move upwards simply by so indicating on their entry form. Board approval is required if a club requests such a move. Individuals or clubs who are new to a division will normally be placed in class B unless a request for a higher class has been made to the Chairman. Participants who have not entered at least four images during their prior participation in a division will be treated as a new participant.

Unless the Board decides otherwise, all new divisions will have only one Class the first year. Based upon number of participants and the scores in the first competition year, the Board may choose to divide the division into multiple classes for following years. The Board may also at a later date reorganize a division back into fewer classes.

II. GENERAL RULES

This set of general rules, unless overridden in Section III, applies to all divisions of competition except as noted.

A. ENTRIES

SUBMISSIONS

Except for the Annual Salon, all entries must be submitted to the division chairperson no later than one-half hour before the start of the delegates' meetings. Each CACCA Member Club may submit four entries each month in each Interclub division from regular members of the club. An entrant holding current membership in more than one CACCA club may enter his/her work from each club.

From each club in any monthly Interclub competition, only one entry per maker is permitted in each division.

MAKE-UPS

For divisions that allow make-up entries, if, as a result of a legitimate cause, a club or individual is not able to deliver their regular entries in time for a competition, make-up entries (hereafter referred to as regular make-up entries) may be submitted for judging and scoring in any of the remaining competitions. A maximum of four regular make-up entries is allowed per month. In Interclub Divisions, make-up entries are considered part of the original month's competition entries and not part of the month during which the make-up is submitted. Regular make-up entries ARE NOT eligible for honors.

Judge's make-up entries are entries that could not be submitted during the month when the photographer acted as a judge in a particular competition. If the competition that was judged was an Interclub Competition, the judge's make up must be entered in the next competition in which that judge's club participates. If the competition is an Individual Competition, judge's make-ups can be entered into the competitions prior to and/or after the judging event. Judge's make-ups may be split between Individual Competitions. Judge's make-ups **are** eligible for honors.

Separate entry forms shall be submitted for make-ups with "**Regular Make-up**" or **"Judge's Make-up"** and the **month** being "Made-up" clearly marked on the entry form. In Interclub Divisions, care must be taken to not submit a make-up from a maker who has already competed in the month marked. It is the delegate's responsibility to monitor compliance to such rules. Non-compliance will result in loss of points with no make-ups allowed.

ELIGIBILITY

With regard to all entries, the entrant must have exposed the original image. In order to produce slides, negatives or computer-readable files others may do the processing. Only the entrant may have done any modifications to the original images content. Others may do mounting, in all divisions. Copies of paintings, drawings or of another photographer's work by themselves are ineligible. However, they may be included as a ***minor*** part of a composition of the entrant's creation.

Same or similar photographs previously submitted by the entrant and judged in the same division are ineligible. Similar is defined as almost identical in subject, composition, props, lighting or technique so that a reasonable person viewing the entries together would decide that the entrant is attempting to duplicate the previous entry except for minor changes. The intent of the rule is to encourage submission of new photographs.

Computer imaging techniques may be used in all print and slide divisions. See specific rules for Nature and Photojournalism entries for restrictions on the amount of enhancement and/or alteration permitted. All entries must begin as a photographic image exposed by the entrant. The maker must do all computer manipulation, but output of the final slide or print may be done commercially.

II. GENERAL RULES (cont.)

Any element that was not generated by the maker, such as clip art, cannot be used in the image. For our purposes all items obtained from commercially available image libraries shall be categorized as Clip Art. This includes line drawings, photographs, etc.

PHYSICAL REQUIREMENTS

Slides: Any size slide that fits a 2" x 2" mount (paper, plastic or glass) may be entered. Glass bound over ready mounts as well as other type mounts, which jam the projector, may be ruled ineligible by the Chairperson. Each slide mount must be clearly spotted in the lower left hand corner when held in viewing position and must include the title, maker's name and club affiliation.

Digital Projected Images: Images must be no larger than 1024 pixels wide, nor more than 768 pixels wide. Computer file type is jpeg only. File names must follow requirements set forth in each competition year, which are usually limited by Club Viewer Software. Image titles can be no longer than 35 characters, including spaces, and the file naming structure is as follows:

Club #~CPI~ image #~maker name~image title.jpeg (where ~ is the separator)
example: 15~CPI~1~John Doe~This Is the Title.jpeg
Further information can be found at the DPI section of the CACCA web site.

Prints: Prints must be mounted. The title, maker's name and club affiliation must appear legibly on the back of the mount in the upper left-hand corner. Mounts with a black or dark back should have this information on a white or light colored label attached to the back.

"Small Print" areas shall not exceed 11 by 14 inches. All "Small Prints" are to be mounted on an 11 by 14 inch mount board.
"Large Print" area shall not exceed 16 by 20 inches. All "Large Prints" are to be mounted on a 16 by 20 inch mount board.

Toned prints are eligible in the "Monochrome Print" division.

Monochrome Prints hand colored by the maker are eligible only in the "Color Print" divisions.

RETURN

Except for the Annual Salon, Entry of the Month in each division, and Best of Year, all entries will be available for pick-up immediately after the completion of the competition. The Entry of the Month / Best of Year is held to copy for CACCA records and will be returned later. The Annual Salon entries are returned at the April CACCA meeting. Care will be exercised with all entries but the division Chairpersons or CACCA can assume no responsibility for loss or damage during transit, judging or exhibition.

Club delegates and entrants are requested to refrain from picking up or asking for their entries from monthly competitions until the Chairperson has had an opportunity to sort all entries and prepare them for safe return. Persons unable to wait for this to occur may pick up their entries at the next CACCA meeting.

CHALLENGES

The following challenge procedures have been adopted to help assure fair competition and to inform people who inadvertently submit ineligible entries:

The Chairperson, a judge or any attending member of a CACCA Club may make challenges to any entry at any time during a competition. All such challenges must be made to the Chairperson, who will try to resolve the eligibility issue during that competition if possible. If, during the competition the Chairperson concludes that an entry is ineligible for any reason other than violations of the same/similar rule (see "Eligibility"), that

entry will be pulled and returned to the maker with an explanation of the reason. In all cases, images should be scored on the merit of the image first before disqualification, and judges should be reminded to judge accordingly. The maker may submit a make-up entry at the next competition, but the make-up will not be eligible for honors. The entrant whose entry is ruled ineligible also may file an appeal in writing to the Chairperson not later than 60 days from the date of the challenge.

If the Chairperson is not able to resolve an eligibility challenge at the competition where the challenge was made, scoring and judging will be allowed to continue. The Chairperson will then later refer the matter to the CACCA Board for resolution. When the Chairperson is prepared to present a challenge, he or she shall notify the president in advance of the next CACCA Board meeting that a ruling on a challenge or appeal will be requested. The Board may decide to revoke any honors given an ineligible entry. The Board also may decide on remedies appropriate to the circumstances for entries removed from a competition and subsequently found on appeal to be eligible. At the last competition of the season, a special committee consisting of the Coordinator of Competitions, the President, and one other director, if available, as appointed by the President, shall be empowered to immediately resolve any challenge for that day.

If the challenge is made under the "same or similar" rule (see “Eligibility”), the maker will be requested to promptly furnish to the Chairperson the previous entries challenged as “same or similar”. Failure by the maker to furnish the previous entries will cause the club/entrant to forfeit the points given the challenged entry with no make-ups allowed. An entry that is found, after presentation before the Board, to have violated the “same/similar” rule, will cause the club/entrant to automatically have the challenged score reduced to 18 (or remain at the original score, whichever is the lowest). A subsequent proven violation by the same club/entrant will cause forfeiture of points with no make-up allowed in the same competition season.

B. JUDGING

Room lights will be off during the judging of all competitions. The judges shall not preview entries.

Prints shall be displayed individually for scoring in a print box conforming to PSA standards. Judges shall view prints at a distance of approximately 5 feet. For digital projected images, the viewing distance will be 2- 2.5 times the width of the projected image. If possible, all judges used for CACCA competitions shall be selected from within CACCA membership.

Chairpersons shall arrange for three qualified judges for each competition and will make an energetic effort to prevent using judges from the same club more than once during the current competition year. At any competition, no two judges may be from the same club and, for these purposes, any judge who is a regular member of more than one club will be considered as a member of each club.

No judge may have their work in the competition they are judging. If a judge’s interclub entry has been removed from competition resulting in a less than full compliment of entries, that entry must be entered in the subsequent competition and shall be eligible for honors. (See General Rules: Make-ups.)

C. SCORING

Entries are first scored on a point basis of from 4 to 9 by each judge, giving a maximum score of 27 for any entry. The scores earned by a club or individual for a competition are added to obtain the total score for the competition. The monthly scores are totaled for the year to obtain the final standings in each division.

D. HONORS

At each monthly competition, in each class of each division, a minimum of 20% of the images, except regular make-ups, will be selected for honors, and approximately half will be awards, and the remaining will be honorable mentions. (See “Chairperson’s Procedures” for more details in the procedures for determining honors). Suitably inscribed ribbons will be presented to the recipients of these honors.

Also at each of these monthly competitions, in each division, an Entry of the Month (Slide and/or Print) will be chosen from the awards in Classes AA, A and B, judged together.
Judging for all honors will be by the Standard “IN” and “OUT” voting method. This vote will yield 4 categories ranging from "three IN" to "zero IN." The required number of winners will be chosen from these categories starting with the highest category and going down to include as many categories as are needed. If the lowest of these needed categories must be split, only that category will be rejudged.

A certificate and a medal will be presented to the maker of the Entry of the Month.

Immediately after the last monthly competition, each division Chairperson shall arrange a special judging to select the Best of the Year entry. All awards for the year are eligible and shall be judged together. All regular entries receiving **24** or more points and not receiving an Award are also eligible for Best of the Year honors. This judging will be by “in” and “out” voting, the same as the entry of the month. It is the makers' responsibility to submit eligible entries to the division Chairpersons.
The final cumulative scores for all clubs and individuals at the end of the competition year will determine the trophy/plaque/certificate winners. First, second and third place shall be awarded to the clubs with the highest scores in each class in each division. For Individual competitions, the number of trophies/plaques/certificates awarded is based on the number of completions in a category. If 6 or more complete in a category, 3 honors will be given. If 4 or 5 complete, 2 honors will be given, and if less than 4 complete, only 1 honor will be given. Clubs or individuals failing to submit the total required number of entries for the year shall not receive a trophy/plaque/certificate. In case of ties, duplicate trophies/plaques/certificates will be presented.

III. SUPPLEMENTAL RULES FOR SPECIFIC DIVISIONS

In addition to the general rules found in II, the following contains supplemental rules that are in effect for the identified divisions.

A. INTERCLUB COMPETITIONS

Eight competitions shall be held each competition year on a monthly basis beginning in October and ending in May. Each club may submit up to four (4) entries from (4) different makers per competition. A full complement of entries for the year is thirty-two (32). The Interclub divisions are:

- **Pictorial Slides**
- **Small Monochrome Prints**
- **Small Color Prints**
- **Large Monochrome Prints**.
- **Large Color Prints**
- **Digital Projected Images**

B. INDIVIDUAL ALTERATION OF REALITY

CACCA will conduct three Individual Alteration of Reality competitions during the year as digitally projected images. Entries in the Alteration of Reality Divisions must exhibit a departure from realism by creativity of subject matter and/or photographic manipulation. Entries that are "straight" photographs with no evidence of creativity or departure from realistic presentation are ineligible. Any and all techniques used to alter the image, such as derivations, sandwiches, montages, multiple images; diffusion, solarization, etc. are eligible. The best combination of imagination and execution is the intent of the Alteration of Reality Divisions.

Completely computer generated images are not permitted. The use of clip art and other "stock" computer shapes, forms, etc. is prohibited. If the maker did not photograph it or make it on the computer, it cannot be included in their final image.

C. INDIVIDUAL NATURE

CACCA will conduct three Individual Nature competitions during the year in two divisions, slides and small prints.

Photographs entered into Nature Divisions may depict observations from any branch of natural history, and must do so in a fashion that a well-informed person will be able to identify the subject matter and to certify to its honest presentation. Any view may be used, including micro and macro photographs.

The story-telling value of the photograph should be considered along with its pictorial quality. Obviously recognizable man-made elements shall not be present except for scientific wildlife banding and in the rare instances where man-made elements enhance the story (e.g., where wildlife adopts a man-made location). Even in those instances, the man-made elements should be unobtrusive.

Also ineligible are photographs of artificially produced hybrid plants (e.g. garden flowers) or domesticated animals, mounted specimens, obviously set arrangements, derivations or any form of photographic manipulation that creates a false or misleading impression of the natural history subject.

Print Division:

A maximum of four small prints may be entered in each competition. Monochrome or color prints or a combination of both are allowed. Sequences of more than one print on a mount will be considered as one entry.

Slide Division:
Four slides exposed by the entrant may be entered in each slide competition.

D. INDIVIDUAL PHOTOJOURNALISM

CACCA shall conduct three Individual Photojournalism competitions during the year in two divisions, slides and small prints. .

Entries in the Photojournalism Divisions must depict man and his environment. These will generally consist of story-telling pictures or sequences as seen in news media and periodicals, including human interest, spot news, documentary, and humor. Contrived situations or photographic manipulations that alter the truth are not allowed. The journalistic value of the photograph shall be weighed along with the pictorial quality.

Print Division:
A maximum of four small prints may be entered in each competition.

Slide Division:
Four slides exposed by the entrant may be entered in each slide competition

E. INDIVIDUAL PORTRAIT

CACCA will conduct three Individual Portrait competitions during the year in each of two divisions, slides and small prints.

Photographs entered into Portrait Divisions may be either living Humans or Animals. The Human(s) or Animal(s) shall be the main subject and shall dominate the picture.

The chairperson has the right to disqualify any entry that does not meet this requirement. Ineligible entries include, but are not limited to, plants, glassware and other inanimate objects.

Print Division:
A maximum of four small prints may be entered in each competition.

Slide Division:
Four slides exposed by the entrant may be entered in each slide competition.

F. INDIVIDUAL SPECIAL CATEGORY

CACCA shall conduct seven Individual Special Category slide competitions during the year as a single Class of competition. Subject matter of entries in each monthly competition is restricted to the pre-announced category for that competition.

Images entered into this division may not have been entered in any previous CACCA competition including Interclub, Individual and CACCA Salons.

Each entrant may submit up to four slides into each competition.

The Special Category shall be the main subject of the entry and shall dominate the picture. The Chairperson has the right to disqualify any entry that does not meet this requirement.

No honors received in this division shall count toward any cumulative awards or End of Year awards.

Categories for the next competition year shall be posted on the web or in a newsletter.

H. ANNUAL SPRING SALON

In the spring of each year, CACCA conducts a salon for members and non-members of CACCA clubs. The Salon General Chairperson will announce the date and location of the judging and subsequent projection of accepted slides and exhibition of accepted prints well in advance of the salon date.

The Salon includes the following divisions:

DIVISION

Pictorial Slides
Small Monochrome Prints
Small Color Prints
Large Monochrome Prints
Large Color Prints
Alteration of Reality (Projected Image)
Nature Slides
Nature Small Prints (Monochrome or Color)
Photojournalism Slides
Photojournalism Small Prints (Monochrome or Color)
Portrait Slides
Portrait Prints (Monochrome or Color)
Digital Projected Images (DPI)

A maximum of four (4) images may be submitted in any division. A separate entry fee is charged for each division.

Where Individual Divisions do not exist, entrants having ten or more acceptances in a division in previous CACCA salons and/or any international salons must enter Class A in those Salon divisions. Other entrants may elect to enter Class A.

Where Individual Divisions exist, a Salon entrant shall enter at the same level, or a higher level, than they are participating in during the current competition year. If they are not participating during the current year, they shall enter at the same level they would have been assigned for the current year, or at a higher level. Others may elect to enter a class they feel is appropriate for their skill level.

No entrant may enter more than one Class in any division.

Although the salon is for individuals, all entries should be forwarded through the club delegates for delivery to the division Chairpersons no later than the March delegate's meeting. Specific arrangements for later submission may be made with the Chairpersons at their discretion. Entries will be available for return at the April delegate's meeting. Reasonable care will be exercised with all entries, but the division Chairpersons or CACCA can assume no responsibility for loss or damage during transit, judging or exhibition.

Entries that have been previously accepted in the same CACCA salon divisions are ineligible. The subject and physical requirements of entries are the same as stated in the applicable interclub and individual competition rules. The same or similar image (see Eligibility) may be entered only in one division each year.

Requirements for judges, judging and challenges will be the same as procedures in the applicable interclub and individual competition rules with the following exceptions:

During the scoring phase, all entries shall be separated into groups by the score they receive. All entries shall remain separated by scoring group during the selection of acceptances and the selection of entries for Award and Honorable Mention honors.

After scoring is completed, a minimum of 1/3 of the total entries shall be retained as acceptances. Beginning with the highest scoring group and moving down, the lowest scoring group required to produce the number of acceptances needed shall be determined. All remaining entries in lower scoring groups shall be set-aside at this point. If required, from that lowest score group, entries in excess of the needed number shall be dropped using the standard “IN” and “OUT” voting method.

Judges shall not review entries in the next lower scoring group for the purpose of choosing acceptances. For a scoring group split between acceptances and non-acceptances, a "+" will be added to the scores of the accepted entries on the report cards (and backs of prints) and the same designation will be shown as the "score required for acceptance".

Awards and honorable mentions will be selected from top scoring entries. A minimum of 20% of the total number of **acceptances** is eligible to receive Honors. After determining that number, beginning with the highest scoring group and moving down, the lowest scoring group required to produce the number of entries needed shall be determined. If required, from that lowest score group only, entries in excess of the needed number shall be dropped using the standard “IN” and “OUT” voting method. Once the correct number of entries has been selected, the remaining group of entries shall be split approximately in half between Honorable Mentions and Awards using the standard “IN” and “OUT” voting method.

Best-of-Show entries for each division will be selected in the same manner as the Slide/Print of the Month in the applicable interclub and individual divisions. At the completion of the judging of a division, the Honorable Mention, Award and Best-of-Show entries shall be announced to the audience.

Accepted entries shall receive acceptance ribbons, Honorable Mentions shall receive medals, and Awards shall receive suitably engraved plaques. The Best-of-Show in each division will receive an engraved trophy/plaque. No entry in any division will receive more than one honor. All trophies, plaques, medals and acceptance ribbons will be distributed at the annual banquet.

IV. CHAIRPERSON'S PROCEDURES

Chairpersons have the primary responsibility for the conduct of their competitions except for the actual judging of the entries. Their competitions shall be conducted in accordance with the current CACCA Competition Rules as they apply to their competition division. It shall be the responsibility of each chairperson to understand the CACCA Competition Rules as they apply to their specific division.

Each chairperson shall assemble a committee and make all arrangements for the location and equipment necessary for the competition. **Room lights shall be off during the competition**.

Chairpersons shall arrange to have three qualified judges for each competition and shall make an energetic effort to prevent having judges from the same camera club more than once during the year. If possible, all judges used for CACCA competitions shall be selected from within CACCA membership.

At any competition, no two judges may be from the same camera club and for this purpose, any judge who is a regular member of more than one club will be considered as a member of each club.

No judge may enter the competition he is judging. Judges' make-ups submitted at a subsequent competition shall be eligible for honors. For each competition, the judges shall be informed that their work cannot be entered.

At the start of each competition, the chairperson shall introduce the judges to the audience and give their club affiliation and any background information pertinent to the competition. The chairperson shall review the rules of the division and announce the number of entries, excluding make-ups, other than judges', in each category or class. The chairperson shall announce the number of awards and any other honors to be chosen. The chairperson shall not announce or in any way indicate which entries are make-ups. The judges shall not preview the entries. The audience will be requested to refrain from any comments or creation of any

disturbance while the judging is in progress.

Each club and entrant is responsible for the eligibility of their entries in each competition in accordance with the current CACCA Competition Rules.

The competition chairperson may make challenges to any entry at any time during a competition. Judges and any attending member of a CACCA club may also challenge an entry. The chairperson may request the assistance of the Coordinator of Competitions to determine the validity of the challenge. If, during the competition, the Chairperson concludes that an entry is ineligible for any reason other than violations of the same/similar rule (see "Eligibility"), that entry will be pulled and returned to the maker with an explanation of the reason. In all cases, images should be scored on the merit of the image first before disqualification. The maker may submit a make-up entry at the next competition, but the make-up will not be eligible for honors. The entrant whose entry is ruled ineligible also may file an appeal in writing to the Chairperson not later than 60 days from the date of the challenge.

If the Chairperson is not able to resolve an eligibility challenge at the competition where the challenge was made, scoring and judging will be allowed to continue. The Chairperson will then later refer the matter to the CACCA Board for resolution. When the Chairperson is prepared to present a challenge, he or she shall notify the president in advance of the next CACCA Board meeting that a ruling on a challenge or appeal will be requested.

Entries shall first be voted on the basis of points, 4 to 9, by each judge, and shall be grouped by total score.

After all the entries have been voted upon and the scores recorded, those with the highest scores shall be considered for honors. To determine which entries are to be considered for honors, the chairperson shall add the number of entries in each score group, from the highest downward, until at least the number needed or more is obtained at some score level. The entries from the higher score groups shall be set aside and the remaining needed entries shall be selected from the lowest score group.

All judging for honors shall be by "In" and "Out" vote. The "two In" and "three In" group shall be reduced by vote until the required number is reached. Judges shall continue voting until the chairperson finds the judges unable to arrive at a final decision. The chairperson will then request that the judges discuss the remaining entries among themselves until a final decision is reached.

Once the required number of entries has been selected, all entries shall be combined for the awarding of honors. Approximately one-half of the entries shall receive Awards and the remaining entries shall receive Honorable Mentions.

After the Award and Honorable Mention entries have been chosen, an Image of the Month shall be chosen from all Awards in all classes judged together. The chairperson shall show and announce the title, maker's name and club affiliation for the Honorable Mention entries prior to the judging of the entry of the month. After that entry is chosen, the chairperson shall show and announce the same information for the Awards and the Entry of the Month.

Immediately after the last monthly competition, each division Chairperson shall arrange a special judging to select the Best of the Year entry. A new panel of judges shall be used for this competition. All awards for the year, including the current competition, are eligible and shall be judged together. All regular entries receiving 24 or more points and not receiving an Award are also eligible for Best of the Year honors. This judging will be by "In" and "Out" voting, the same as the entry of the month. It is the makers' responsibility to submit previous eligible entries to the division Chairpersons.

Award and honorable mention prints shall have the appropriate stickers affixed to the backs of the prints prior to their return. Slide award and honorable mention ribbons shall be included in the Club's packet at the next CACCA delegate's meeting.

At the next delegates' meeting, chairpersons for each division shall present certificates with medals to image-

of-the-month winners.

All regular competition entries, except for the Image of the month/year, will be available for pick-up after the competition. Salon entries shall be returned at the April delegate's meeting.

The chairperson shall request that club delegates and entrants refrain from picking up or asking for their entries until the chairperson has had an opportunity to sort all entries and prepare them for safe return. Persons unable to wait for this to occur may pick up their entries at the next CACCA delegate's meeting.

The Image of the month/year shall be furnished to the record keeper and the Salon catalog for their use and shall be returned later.

The chairperson shall present certificates of appreciation to the judges as an expression of thanks from CACCA.

The chairperson shall tabulate all scores for the competition and year to date by Club/Individual. Monthly results shall be sent to the person responsible for reporting the results to the web page. These results shall include a listing of the Judges and all entries (by class where applicable) receiving honors. A current Club/Individual standing list (by class where applicable) shall also be furnished.

Year-end standings shall be furnished to the editor of the Salon catalog.

CHICAGO AREA CAMERA CLUB ASSOCIATION (CACCA) CLUBS

Club name, meeting address & web site	Meeting dates & times	President	Delegate
3-H Camera Club Salvation Army Hall 8225 Columbia Avenue Munster, IN 46321 www.3hcameraclub.org 66 members. PSA? YES	1st & 3rd Mondays 7:00 P.M.	Aaron Saldana (219) 746-3617	Ruby Riota (708) 339-0582 (708) 209-0582
Arlington Camera Club Christian Church of Arlington Heights 333 W. Thomas Arlington Heights, IL 60005 www.arlingtoncameraclub.org 100 members. PSA? YES	1st & 3rd Wednesdays, (September – May) 7:30 P.M.	Bill Kruser (847) 404-9434 Cindy Kuffel (847) 533-8682	Donna Thomas (847) 991-7764
Blue Island Camera Club Salem Lutheran Church School 12951 S. Maple Ave. Blue Island, IL 60406 12 members. PSA? NO	1st Mondays 7:30 P.M.	Ron Kurowski (708) 532-4791	Robert Schmaedeke (708) 385-1427
Calumet Region Photo Club Munster Social Center 8751 Lions Club Drive Munster, IN 46321 www.calregionphoto.org 106 members. PSA? NO	2nd Tuesdays 7:00 – 9:00 P.M.	Michael Kobe (219) 924-7890	Anita Hocker (708) 439-0411
Central Dupage Camera Club Wheaton Park District Community Center 1777 S. Blanchard Wheaton, IL 60187 www.cdccinfo.google.pages.com 24 members. PSA? YES	2nd & 4th Mondays 7:30 P.M.	John Emmel (630) 665-0694	Bob Cowsert (630) 665-0191
Creative Digital Imagers Church of Christ 75th Street & Ranchview Drive Naperville, IL 60540 11 members. PSA? NO	2nd & 4th Tuesdays 9:30 AM	Barbara Kudrnovsky (630) 495-2116	Joey Falout (630) 964-0368
Crystal Lake Camera Club 611 S. Main St. Home State Bank Building Crystal Lake, IL 60014 www.crystallakecameraclub.org 35 members. PSA? NO	1st Tuesdays 7:00 P.M.	Lyle Anderson (815) 459-1711	Lyle Anderson (815) 459-1711

CHICAGO AREA CAMERA CLUB ASSOCIATION (CACCA) CLUBS

Club name, meeting address & web site	Meeting dates & times	President	Delegate
Des Plaines Camera Club Arndt Park Fieldhouse 1990 White Street Des Plaines, IL 60018 www.DesPlainesCameraClub.com 70 members. PSA? YES	2nd & 4th Mondays, (September – May) 7:00 P.M.	Jerry Hug (847) 299-9099 (847) 636-7453	Jerry Hug (847) 299-9099 (847) 636-7453
Digital Darkroom Varies 9 members. PSA? NO	3rd Thursdays 9:30 AM	Betty Nehls (708) 534-1912	Ginger Pender (708) 424-0094
Downers Grove Camera Club Oak Trace – Great Hall 200 Village Drive Downers Grove, IL 60516 www.dgcameraclub.com 43 members. PSA? NO	1st & 3rd Tuesdays 7:30 P.M.	Dave Ducommun (630) 969-1930	Earl Kubis (630) 969-1509
Elgin Area Camera Club Hawthorne Hill Nature Center 28 Brookside Drive Elgin, IL 60123 www.elginareacameraclub.com 40 members. PSA? YES	2nd & 4th Tuesdays 7:30 P.M.	Jim Slater (847) 741-7053	John Schlomann (847) 214-9960 (847) 456-2411
Foresters Camera Club Palos United Methodist Church 12101 S. Harlem Palos Heights, IL 60463 www.foresterscameraclub.org 25 members. PSA? YES	1st & 3rd Tuesdays 7:00 P.M.	Phyllis Brauer (773) 779-2105 (773) 848-2298	Brian Chwierut (708) 491-8612
Fort Dearborn – Chicago Photo Forum Room M7 47 W. Polk St. Chicago, IL 60605 www.chicagophotoforum.org 30 members. PSA? YES	Fridays 7:30 P.M.	Ted Donahue (847) 823-3845 (312) 658-0700	Edward Donahue (847) 823-3845 (312) 506-4839
Fox River Camera Club Pottawatomie Community Center 8 North Avenue St. Charles, IL 60174 www.st-charlesparks.org 45 members. PSA?	1st Wednesdays 7:00 – 9:00 P.M.	Jeff Greenwald (630) 513-6200	

CHICAGO AREA CAMERA CLUB ASSOCIATION (CACCA) CLUBS

Club name, meeting address & web site	Meeting dates & times	President	Delegate
F-Stop Camera Club Oakbrook Family Recreation Center 1450 Forest Gate Road Oak Brook, IL 50523 15 members. PSA? NO	1st & 3rd Mondays 7:00 P.M.	Ron Capek (630) 833-8396	Ron Capek (630) 833-8396
Garden Photographic Society Chicago Botanic Garden 1000 Lake Cook Road Glencoe, IL 60022 54 members. PSA? NO	1st Thursdays 7:15 P.M.	Rich Fisher (847) 256-5261 (847) 646-7378	Betty Wong (847) 498-1637
Green Briar Camera Club Green Briar Park District (Field House) 2650 W. Peterson Ave. Chicago, IL 60645 10 members. PSA? YES	1st & 3rd Wednesdays (October – May) 7:30 P.M.	Howard Sheffield, APSA (773) 539-7080	John Peterson (847) 967-9449 (847) 436-0436
Kankakee Camera Club Bradley – Bourbonnais Community High School North St. & Cleveland Ave. Bradley, IL 60915 http://www.kankakeecameraclub.com 25 members. PSA? YES	2nd & 4th Wednesdays (September – May) 7:30 P.M.	Rex Termain (815) 458-2402	Janet Schleeter (815) 467-5022
Lake County Camera Club Community Protestant Church 418 N. Prairie Ave. Mundelein, IL 60060 www.lakecountycameraclub.org 138 members. PSA? YES	1st Thursdays 7:00 P.M.	Ron Meyers (224) 643-7900 (847) 323-5801	Jim Ross (847) 336-6715 (847) 293-0833
Lombard Camera Club Timothy Lutheran Church 547 N. Main Lombard, IL 60148 www.lombardcameraclub.com 16 members. PSA? NO	2nd & 4th Mondays (September – May) 7:30 P.M.	Guy Lawyer (630) 317-7554 (708) 496-0380	Harry & Marge Gnadt (630) 620-7086
Mayslake Nature Study and Photography Club Mayslake Peabody Estate 1717 W. 31st Street Oak Brook, IL 60523 www.naturecameraclub.com 106 members. PSA? YES	1st & 3rd Mondays 7:00 P.M.	Susan Gajda (708) 987-6687	Louis Petkus (630) 879-6350 (630) 750-7291
Nature Camera Club of Chicago Field Museum of Natural History (West door) McFetridge Drive Chicago, IL 60605 15 members. PSA? YES	2nd Mondays (September – June) 7:30 P.M.	Nancy Brown (773) 281-3403	Artie Harris (773) 779-7888

CHICAGO AREA CAMERA CLUB ASSOCIATION (CACCA) CLUBS

Club name, meeting address & web site	Meeting dates & times	President	Delegate
North Shore Camera Club Lake Forest Place Vail Room 1100 Pembridge Dr. Lake Forest, IL 60045 www.northshorecameraclub.com 38 members. PSA? YES	1st & 3rd Tuesdays 7:30 P.M.	Allen Davies (847) 234-9039	Bailey Donnally (847) 234-6537
Oak Lawn Camera Club Oakview Community Center 4625 W. 110th St. (at Knox) Oak Lawn, IL 60453 25 members. PSA? NO	1st & 2nd Fridays 7:30 P.M.	Betty Nehls (708) 534-1912	Carolyn Sparling (708) 424-1536
Pfun Pfoto Group Kubis Studios 6108 Janes Ave. Downers Grove, IL 60516 6 members. PSA? NO	Two Fridays before CACCA 7:30 P.M.	Earl Kubis (630) 969-1509	Earl Kubis (630) 969-1509
Photogenesis Camera Club Riverwalk Community Center 305 S. Jackson Ave. (at Eagle) Naperville, IL 60540 www.galifree.com 10 members. PSA? NO	2nd & 4th Wednesdays 7:30 P.M.	Jerry Negele (630) 416-1185	Don Plocher (630) 897-2894
Pixel Image Camera Club St. Peter Lutheran Church/School 208 E. Schaumburg Rd. Schaumburg, IL 60194 www.pixelimagecameraclub.com 17 members. PSA? YES	3rd Tuesdays (September – May) 7:00 P.M.	Nancy Jacobek (773) 267-8977 (815) 502-2981	Dennis Arendt (847) 985-5920
Riverwoods Nature Photographic Society Ryerson Conservation Area 21950 N. Riverwoods Rd. Riverwoods, IL 60015 www.riverwoodsnaturephoto.org 68 members. PSA? NO	1st & 3rd Mondays 7:30 P.M.	Jim Sayre (847) 362-1876	Sheri Sparks (847) 872-3447
Salt Creek Camera Club Plymouth Place Senior Living 315 N. LaGrange Rd. LaGrange Park, IL 60526 www.saltcreekcameraclub.com 28 members. PSA? NO	1st & 3rd Wednesdays 7:30 P.M.	Ron Remley (708) 562-1164	Jane Jacobsen (708) 354-2713

CHICAGO AREA CAMERA CLUB ASSOCIATION (CACCA) CLUBS

Club name, meeting address & web site	Meeting dates & times	President	Delegate
Sandwich Photographic Society Valley West Community Hospital Lower level conference room 11 E. Pleasant Ave. Sandwich, IL 60548 www.sandwichphotographicsociety.com 30 members. PSA? NO	2nd & 4th Thursdays 7:00 P.M.	Jennifer Cox (815) 229-5477 (815) 739-5248	Curtis Larsen (815) 496-3074
Schaurmburg Area Photographic Society Community Recreation Center 505 N. Springinsguth Rd. Schaumburg, IL 60194 www.sites.google.com/site/schaumburgareaphotosociety 30 members. PSA? YES	2nd & 4th Mondays 7:30 P.M.	Ed Luebbers (847) 891-4833	Carl Peterson (630) 295-8240
Shutter Bugs of Volo Bog Volo Bog State Nature Area 28478 W. Brandenburg Rd. Ingleside, IL 60041 18 members. PSA? NO	3rd Wednesdays 7:00 P.M.	Conrad Gutraj (847) 223-1514	Conrad Gutraj (847) 223-1514
St. Marks Camera Club St. Mark UM Church 8441 S. St. Lawrence Ave. Chicago, IL 60619 www.stmarkumcchicago.org 16 members. PSA? YES	Mondays 1:00 P.M.	Charlotte Newsome (773) 445-2490	Emma Grant (773) 651-8226
Washington Park Camera Club Washington Park Field House (basement) 5531 South M. L. King, Jr. Drive Chicago, IL 60637 www.washingtonparkcameraclub.org 25 members. PSA? YES	Tuesdays 7:00 P.M.	Kathleen Sims (630) 699-3780	Artie Harris (773) 779-7888
Wright Camera Club Grace EV Free Church 3105 N. Oak Park Ave. Chicago, IL 60634 www.wrightcameraclub.com 20 members. PSA? YES	1st Mondays 7:00 P.M.	France Kruger-Jackson (773) 784-8766	John Hewitt (708) 387-7297 (708) 732-4947