

Greenock Camera Club

Information & Rules for Club & External Competitions

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Introduction to Greenock Camera Club Competitions

Why Competitions are Important

Each year Greenock Camera Club (GCC) holds a number of photography competitions for members to compete in. While entering these competitions is entirely voluntary, members are encouraged to enter as it is a great way to quickly improve your photography skills and knowledge.

Entering competitions is the quickest and best way to get peer reviews of your images (either from other club members or competition judges from other camera clubs). These peer reviews will help you understand what is good about your images, and more importantly, how your images can be improved. It is by understanding what needs to be improved that will force you to learn how to make these improvements – whether it be improved composition, better use of camera settings and photography technique or better post processing of the final images – these are all areas that have to be mastered in order to progress from taking snapshots to taking great pictures.

Internal Competitions

Each year Greenock Camera Club holds the following internal competitions:

- Three bi-monthly league competitions, ideally held mid-month during November, January and March.
- One 'Second Chance' competition – ideally held during March
- One 'Annual Digital' competition – Ideally held in the 1st / 2nd week of April
- One 'Annual Print' Competition – Ideally held in the 3rd / 4th week of April

NOTE: The above dates are subject to change in order to accommodate the availability of judges.

Maximum Number of Club Images per Internal Competition (Rule-of-Thumb: 90 Images)

The club regards the competitive element of the club competitions and the quality of feedback with equal importance. To achieve an acceptable balance, and to ensure the volume of entries put forward for judging is at a level that can be realistically reviewed, the club applies a rule-of-thumb of a maximum of 90 images per club competition – split between approximately 60 digital images and 30 prints. If less than 30 prints are submitted, the number of digital images allowed will be increased accordingly to maintain the 90 (approximate) image total.

Members must number their images (on the back of the print or in the file name of the digital image) in their preferred order (per section) starting with a '1' for their post preferred image and increasing to their least preferred image. This is to ensure that if any given competition is 'over-subscribed' the Competition Secretary can use this ranking to select the preferred images in order to reach the 90-image target.

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If a competition is oversubscribed, all members will be treated with parity. Starting with the group of members with the highest number of images in a given section, then their least preferred images will not be submitted for judging.

In cases where a member does not follow this numbering guideline, then the Competition Secretary will apply appropriate discretion to ensure parity for all the membership.

Club Competition Trophies

The following trophies are put forward for winning each year:

Trophies for the Annual Competitions

1. Best Overall Print – Centenary Trophy (Presented by JG Clark)
2. Best Portrait Print – Portraiture Trophy
3. Best Colour Print – JD Wink Trophy
4. Best Monochrome Print – J Williamson Trophy
5. Best Landscape Print – George Hutcheson Memorial Trophy
6. Best Beginners Print – Beginners Annual Print Trophy

7. Best Open Projected Digital Image – Robert Love & Son Trophy
8. Best Digital Projected Digital image of a recognizable Inverclyde scene – ??? Trophy
9. Best Beginners Projected Digital Image – ER Auld Trophy

Trophies for the Monthly League Competitions

10. Advanced Projected Digital Image league winner – Colour Trophy
11. Open Colour Print league winner – Stuart Trophy
12. Open Monochrome Print league winner – ER Auld Trophy
13. Beginners Print league winner – ER Auld Beginners Trophy

Trophies not Currently Used

14. Alexander Stuart Trophy (previously used for the 'Trade processed monthly print competition').
15. DG Mitchell Trophy (previously used for the Annual Slide Competition and then the Audio-Visual competitions).
16. Tait Plaque (previously used for best overall print winner but has now been superseded by the Centenary Trophy. The plaque is currently located in the Museum)

Competition Rules

General Club Competition Rules

1. Members will be considered a 'Beginner' or an 'Advanced' photographer based on a

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subjective analysis of some of their sample images by a member of the council (before the first completion is held).

2. An image can only be entered into one section in any bi-monthly league competition.
3. An image that is entered into any section in any of the bi-monthly league competitions, cannot be entered into another section in another bi-monthly competition in that year.
4. An image that is entered into any of the bi-monthly league competitions can also be entered into ONE section in any of the annual competitions.
5. Any image that achieves a 1st, 2nd 3rd or a 'Highly Commended' placing in any competition cannot be submitted in any competition in the following year.
6. Any image that does not achieve a 1st, 2nd 3rd or a 'Highly Commended' placing in any competition can only be submitted in a DIFFERENT SECTION in any competition the following year.
7. A competitor may not enter more than one photograph depicting substantially the same subject in the same competitions, nor can two such pictures be entered in the Print and Projected Image sections of the competition
8. Images entered must be entirely the work of the photographer. Composite Images are permitted provided all component images meet this requirement. For the avoidance of doubt, use of images from any source including, but not limited to, royalty free image banks, textures and clipart are not permitted.
9. Trade processing of film and prints is allowed.
10. All prints must be mounted with the mount to have a maximum size of 20 x 16 inches (50cm x 40cm).
11. Projected digital images must be no larger than 1600 x 1200. (**Note:** For Images that the club subsequently decides to use in external competitions (SPF Portfolio, Simpson Memorial or GDPU League battles), we may ask the author to produce their image at a larger size to suit the projector of the host organisation.)
12. Photographs submitted for Club Competitions may be copied or originals requested for use by the Club in external competitions and or exhibitions. Members may opt out of this if they wish. Permission for such use will be assumed unless the appropriate competition secretary is notified otherwise.

League Competition Rules

1. The league competition is split into four sections:
 - i. Open – Digital Projected Image
 - ii. Open – Monochrome Prints
 - iii. Open – Colour Prints
 - iv. Beginners – Prints (Colour or Monochrome)

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2. A maximum of 12 images per author can be submitted into each league competition, made up as follows:
 - a. Up to 6 images per author can be submitted into the 'Digital Projected Image' section, with the top two scoring images per author contribute to that authors league score.
 - b. Up to 4 images per author can be submitted into each print section, with the top two scoring images per author contribute to that authors league score.
3. Images shall be marked out of 20, with twenty being the top score. It is at the judge's discretion to mark as they see fit.
4. In the result of a tie after all league competitions, the three top scoring images of each tied member shall be combined to determine an overall winner.

Second Chance Competition Rules

1. The Second Chance Competition is open to all club members (excluding members that won any trophy in the previous year who are ineligible to enter).
2. Up to six images can be submitted by eligible members and can include images used in previous competitions.
3. The competition will be judged by three club members (that are ineligible to compete in the competition) or invited guest judges. Details of judges to be ideally confirmed before start of season.
4. Judges of the 'Second Chance' competition cannot enter the competition.
5. Images will be shown on the night of the competition with two showings of the images. The second showing of the image will receive marks out of 5 from each judge.
6. The scores from the second 'Second Chance' competition does not count towards a member's league position.

Annual Digital Competition Rules

1. The annual digital competition will be split into two sections:
 - i. Open (Colour or Monochrome)
 - ii. Portrait (Colour or Monochrome)
2. A maximum of 9 images per author can be submitted into the Annual Digital competition, made up as follows:
 - i. Up to 6 images per author can be submitted into the 'Open' section.
 - ii. Up to 3 images per author can be submitted into the 'Portrait' section.
3. Images will be scored based on 1st, 2nd and 3rd placings only. Feedback shall be requested for all other entries submitted however they will not be scored.

Annual Print Competition Rules

1. The annual print competition will be split into four sections:
 - i. Open Colour
 - ii. Open Monochrome
 - iii. Open Portrait (Colour or Monochrome)
 - iv. Beginners Open (Colour or Monochrome)

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2. A maximum of six images may be submitted per author per section.
3. Images will be scored based on 1st, 2nd and 3rd placings only. Feedback shall be requested for all other entries submitted however they will not be scored.
4. The scoring judge will nominate the 'Best Landscape' and 'Best Overall Image' from all the digital images submitted.
5. The 'Best Overall Image' must also have won one of the sections listed in Point 1. (above).

External Competitions

As well as internal competitions, the club also competes in a number of external competitions each year. These competitions help the club get an understanding of the quality of our member's images versus the images of other camera clubs across Scotland. The images that the club submits for these competitions are the images that have done well in internal competitions – either from the current year or the year immediately before.

Local Inter-Club Competitions

Greenock Camera club participates in the following local inter-club competitions annually:

Renfrewshire Inter-Club Competition

All camera clubs in Renfrewshire compete annually for the Borbasket Trophy. The competition is normally held in February each year, with each club submitting a maximum of eight images, with a maximum of two images per author and a minimum of five authors. Clubs with 13 or less members can submit more images per author.

Simpson Memorial Cup

This competition is for local clubs within Inverclyde and surrounding areas (Greenock CC, Inverclyde CC, Cowal CC, Skelmorlie CC and Kilmacolm CC to compete against each other. The competition is hosted on a rotational basis. Each club submits up to 6 prints (maximum of two from any one author) and 6 Projected digital Images (maximum of two from any one author).

Each image is marked out of 20 with the top three images from any section accumulating to a grand total for each individual club (maximum 120). In the event of a tie, next highest mark[s] counts as a tiebreaker to find the eventual winning club.

Glasgow and District Photographic Union

The Glasgow and District Photographic Union (GDPU) organises a variety of competitions for affiliated clubs and club members. Full details and entry forms can be found at <http://www.gdpu.co.uk/competitions.html>.

Glasgow and District Photographic Union – Digital Portfolio

The new GDPU Digital Portfolio will take the format of being judged in 3 categories: Colour, Mono and Nature. Each club can submit up to 4 images per category with no more than 1 image per author per category, i.e. the same author can enter no more than 1 image in each

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of the three categories.

The top 25 scoring images in each category will be available for download along with the judge's marks and comments. (Download link will be sent after judging). These 75 images can then be shown on any night that the club wants and in any order.

Notes:

1. Maximum size of images is 1600 x1200 pixels.
2. Closing date for entries: Mid October typically.

Glasgow and District Photographic Union – Image League Competition

This competition is for Glasgow and district photography clubs to compete against each other on a league basis. Each league comprises of 3 or 4 clubs. The winners of each league then compete against each other in a grand finale. No entry fee is charged for this competition. Further details can be found at <http://www.gdpu.co.uk/competitions.html> and <http://www.gdpu.co.uk/info.html>.

Glasgow and District Photographic Union – Club Print Exhibition

This competition allows each affiliated club to enter a panel of 4 prints that will be judged with the other club entries. All club entries will be displayed at the GDPU Print Exhibition. An entry fee is charged for this competition. Further details can be found at <http://www.gdpu.co.uk/competitions.html> and <http://www.gdpu.co.uk/info.html>.

Scottish Photographic Federation Portfolios

The SPF Annual Portfolios is a club and individual competition open to Monochrome Prints, Colour Prints and Digital Images (PDIs). Entries are submitted by 1st May each year. The event is judged in-camera, by three judges. After Judging, the highest scoring entries (approximately 25% to 33% of total entry) form the Annual Portfolio of accepted Prints and Projected Images for the year. Further details can be found here: <http://scottish-photographic-federation.org/spf-annual-portfolios>.

External Competitions Open to Club Members as Individuals

There are many excellent external photography competitions that member can participate in. While anyone can enter these competitions, it is worth bearing in mind that the standard of entry in these competitions is **EXTREMELY HIGH**. We would recommend that only individuals that feel they have the ability to compete at the highest photographic level, should consider entering these competitions.

These external competitions include:

Glasgow and District Photographic Union – Beginners Print Exhibition

This competition is exclusively for beginners. All entries are judged against each other and the top entries are displayed as part of the GDPU Print Exhibition and, where space permits, each entrant will have a print displayed. An entry fee is charged for this competition. Further details can be found at <http://www.gdpu.co.uk/competitions.html> and

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<http://www.gdpu.co.uk/info.html>.

Glasgow and District Photographic Union – Individual Print Exhibition

This competition is for individual members of affiliated clubs. Authors can enter their own selection of prints which will be judged by a panel of judges. Accepted prints will be displayed as part of the GDPU Print Exhibition. An entry fee is charged for this competition. Further details can be found at <http://www.gdpu.co.uk/competitions.html> and <http://www.gdpu.co.uk/info.html>.

Scottish Photographic Federation Portfolios

As mentioned above, this competition is open for individuals (who are members of Greenock Camera Club) to enter in their own rite. Further details can be found here: <http://scottish-photographic-federation.org/spf-annual-portfolios>.

Scottish International Salon of Photography

This is an international competition culminating in an exhibition of photographic expertise. It is the only Scottish international salon with both projected and print sections. Further details of the Salon can be found here: <http://www.scottish-photographic-salon.org>.

Miscellaneous External Competitions

Add web addresses for:

[Clay Cross National Projected Image Exhibition](#)

[Solihull Open Exhibition of British Photography](#)

[Southport National Exhibition of Photography](#)

[Basingstoke Camera Club Exhibition](#)

[Vale of Evesham National Photographic Exhibition](#)

[South Birmingham Open Digital Exhibition](#)

[Neath & Dist. P.S. Salon](#)

[Robin Hood Open Digital Exhibition](#)

[Rushden Open Photographic Exhibition](#)

[Cotswold Salon](#)

[Edinburgh International Exhibition of Photography](#)

[Alba Exhibition](#)

[Beyond Group Open Exhibition](#)

[SRGB-Print Celebration](#)

[Dingwall National Projected Image Exhibition](#)

[Shrewsbury Open Photography Exhibition](#)

[Winchester National Exhibition](#)

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Frome Wessex Salon of Photography

Guernsey Salon of Photography

Bebington Salon of Photography

Definitions

To eliminate any confusion in club competitions the following definitions of 'Monochrome' and 'Portraits' will be used:

Definition of a Monochrome Photograph

A black and white work using tones from the very dark grey (black) to the very clear grey (white) is a monochrome work with various shades of grey. Similarly, an image toned entirely in a single colour is also classed as a monochrome work and can be entered in the monochrome category of a competition. On the other hand, a black & white image modified by partial toning or by the addition of one colour becomes a colour work (polychrome) that can only be entered in the colour category of a competition.

Definition of a Portrait Photograph

Portrait photography entails much more than just capturing an image of a person. It is a widely popular style of photography that focuses on primarily capturing people and the emotions, character, feelings, and being of the subjects in general.

Portrait photography can be commercial or fine art. Portraits are required for countless commercial purposes, such as passports, professional biographies, security passes and other documentation.

From a fine art perspective, portrait photography is also very popular. This highly versatile niche enables contemporary artists to have creative freedom by enabling artistic representation by utilising lighting, poses, backdrops, and the background environment. Having the right knowledge, skills, and tools is crucial to be able to produce quality portrait photographs.

Having a good handle on the fundamentals and being aware of the many different types of portrait photography can help you to create your unique style.

Although there are many different types of portrait photographs and different ways to categorize them, they can be broadly divided into three major types. These three types of portrait photography are described below.

1. The Standard Posed Portrait

In this subtype of portrait photography, the subject is aware of the camera and usually maintains eye contact with the camera lens.

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This type of portrait photography usually only includes the person's head and shoulders in the shot instead of the whole body and mainly emphasizes the subject's facial expressions.

Traditional posed portraits are usually shot in a studio setting and often include formal backdrops.

2. Candid or Anonymous Portraits

In this type of portrait, the subject in the image is often unaware that they are being photographed. Therefore, there is usually no eye contact, and because they are not set up or planned, they do not involve posing either.

These portraits give a unique insight into the subject's raw and candid emotions. This is why these types of portrait shots are often considered a highly pure and unfiltered form of portrait photography.

Capturing spontaneous moments is the primary goal of this type of portrait photography. That's why it is so common for street photographers to take spontaneous pictures of people on the street.

Looking for fine details and relationships between the background atmosphere and the subject is always important for taking an excellent candid portrait photo.

The best thing about this type of portrait is that there's often a story between the subject and the surroundings just waiting to be captured and told.

3. Creative or Conceptual Portraits

Out of all types of portrait photography, this one allows for the greatest amount of creative freedom. The primary objective of these portraits is to capture an idea. You are essentially creating imagery by a sort of abstract representation.

'Portraits' of **people**, that fall into any of the above three 'types', can be entered into the clubs Annual Portrait Competitions.

Note: Animal portraits are not allowed in the Annual Portrait Competitions. All animal portraits should be entered into the 'Open Competition' instead.

Definition of Nature Photography (from the Scottish Photographic Federation)

The Scottish Photographic Federation (SPF) have defined what constitutes a 'nature' and / or a 'wildlife' photograph (see below).

Note: This definition is only applicable to images being entered into external competitions

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that have designated 'nature' or 'wildlife' categories.

Nature Photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

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

Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife:

1. Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.
2. Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more:
 - a. Extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat.
 - b. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections.
 - c. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species.
 - d. Wildlife images may be entered in Nature sections of Exhibitions.