

Members Annual Exhibition 2022 – Rules

General

1. All images and parts of images must be the original work of the author.
2. Entry into a class indicates acceptance of the SPS rules for that class. Some classes have very specific rules - see below.
3. No work accepted in any previous Annual Exhibition of the Society is eligible.
4. The closing date for entries is **Tuesday 18 January 2022 (To be confirmed)**. Please return trophies by this closing date, in a CLEANED condition. Completed entry form (printed), a summary form and your fee (if not paid by Bank Transfer) must accompany your prints. Digital files and an entry form should be sent via email to eddie.sherwood@icloud.com to arrive by midnight on **18th January**. These can also be supplied on a memory stick or CD although email is preferred. If we are not meeting by 18th January then arrangements will be put in place to drop images members house.
5. An entry will not be accepted if the member`s subscription is in arrears.
6. Members may enter a maximum of six prints plus one Small Print.
7. Trade processed prints may be entered.
8. The name of the author, title of the print and class entered must appear clearly on the backs of all prints, preferably on one of the Society`s adhesive labels affixed at the upper right on the back of the print/mount.
9. Whilst every care will be taken, the Society cannot be held responsible for the safety of work entered in the exhibition. Also, mounted prints measuring longer than 50cm cm do not fit into standard print boxes and are more susceptible to damage in transit.
10. Digital images supplied with prints are assumed to be available for selection by the Society for use representing the Society in interclub competitions and events, unless the author indicates to the contrary to the Exhibition Coordinator
11. The Exhibition Coordinator has the right not to accept any print if he considers the subject matter to be inappropriate for display in the exhibition or if the mounting does not meet the Society`s standards.
12. The Exhibition Coordinator will ensure that each entrant has at least one print displayed in the exhibition.

Definition of Monochrome (for Sweetman Monochrome Trophy)

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

Print size and mounting

14. Where possible, prints should be mounted on mount card within a "window". The **maximum mount size** is 50 x 40 cm or equivalent area, but smaller mounts are perfectly acceptable. Mounts should be a maximum of 4mm thick. Mounted panoramas must not exceed 2000 square centimetres mount size. See 'Notes for Guidance'

Rules for individual Classes

15. **Photo Essay.** These should be images on a theme or which tell a story, although judges might give preference to the latter. A photo essay should consist of four or more images combined as a single image. Images can be individually mounted or more usually these days combined into a single image using Photoshop techniques. Images can be creatively arranged and be a mixture of sizes, not necessarily all horizontal, and can have text and other symbols mixed in. The overall size of the work must not exceed 40 x 50 cm or equivalent area including any mounts used. Members may enter only one photo essay. The photo essay counts as one print within the maximum total of six prints plus one Small Print

16. **Juniors.** Entrants must be aged under 18 on Collection Day and be the sons or daughters of paid-up members (paid-up on Collection Day). Family membership is not required.

17. **Beginners.** This Class is for members who have not won an award or certificate in any exhibition, or had work accepted in an open exhibition, or have been awarded any recognised photographic distinction. However, it is hoped that members will respect the spirit of this Class in that it is intended for **inexperienced** photographers who are new to club photography. Beginners may enter other classes but may not exceed the exhibition maximum.

18. **Sheffield (it's Life and Environs).** Entries must have been taken within the city boundary **within the last three years from 18^h January 2022**. The location and date of shooting should be included in the title. The image should show an aspect of Sheffield life, or a building or open space, which reflects the current nature of the city. The content should make it suitable for archiving as an historical document.

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

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

original photograph. Titles should be factual, simply naming the building, feature or object.

21. Nature

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 Nature photograph must be weighed more than the pictorial quality while maintaining high technical quality.

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.

Processing of the captured image, by cropping, exposure adjustment, colour correction, noise minimisation, dodging/burning, HDR, focus stacking and sharpening, is allowed. Cloning of image defects and minor distractions, including overlapping elements, are permitted when these do not distort the truth of the photographic statement.

Images entered as Nature can have landscape, 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.

Access to biological subjects may be restricted. By entering the event, Photographers warrant that they have followed relevant codes of practices and hold any necessary licences.

Eddie Sherwood

Exhibition Coordinator

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