

Members Annual Exhibition 2024 – Rules General

1. All images or parts of images must be based on photographic images taken by the author. Images generated solely via AI are not permitted. Computer manipulated images are permitted in all categories except nature and record where manipulation is limited (see class rules). All manipulation of the image shall be carried out by the author, or under his or her direct control. Computer Clip-Art, internet copyright free images or graphics from any other sources are not permitted.
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 16 January 2024**. Completed entry from (printed), and your fee (info paid by Bank transfer) must accompany your prints.
5. Please return **trophies** by this closing date, in a CLEANED condition.
6. Digital files and an entry form should be sent via email to eddie.sherwood@icloud.com to arrive by midnight on **16th January**. These can also be supplied on a memory stick or CD although email is preferred. Digital files are used for the catalogue, for the club website, and for SPS entry into external competitions. Files should be a maximum size 1600 landscape; 1200 portrait and jpg format. You may enter prints without submitting a digital file.
- 7 An entry will not be accepted if the member`s subscription is in arrears.
8. Members may enter a maximum of six prints plus one Small Print.
9. Trade processed prints may be entered.
10. 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.
11. 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.
12. Digital images supplied with prints are assumed to be available for selection by the Society for use representing the Society in inter-club competitions and events, unless the author indicates to the contrary to the Exhibition Coordinator
13. 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.
14. The Exhibition Coordinator will ensure that each entrant has at least one print displayed in the exhibition.

15. Creative & Altered Reality
Images for this category are often highly manipulated and may contain elements from several images which produce a final image that stimulates the imagination of the viewer. The judge will look for imaginative manipulation of an image by the

photographer. Use of Photoshop and other computer and in-camera manipulations, over and above the basic and usual ones, are **expected** in this class.

Definition of Monochrome (for Sweetman Monochrome Trophy)

14. 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

15. 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, appropriate to the image. 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

16. **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 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

17. **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.

18. **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.

19. **Sheffield (it's Life and Environs).** Entries must have been taken within the city boundary **within the last three years from 16th January 2024**. 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.

20. **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.

21. **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.

22. 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.

What do we mean by Feral animals? Feral refers to any variety of animal or plant which does not occur naturally somewhere in the world (ie it has been bred by humans and turned wild). It is ineligible even if it has gone feral and returned to the wild. This is because the category is about photographing natural things rather than any living thing. So wild horses are ineligible but grey squirrels are allowed. It has nothing to do with whether they are captive or not etc when photographed.

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

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