



Ossett District Camera Club  
ODCC

**OSSETT DISTRICT  
CAMERA CLUB  
COMPETITION HANDBOOK  
2024-25**

## Competitions

### Introductions

Entry to competitions will only be allowed from full paid up members.

The club operate competitions throughout the year as part of our club activity programme.

The competitions are spread throughout the year and cover a wide range of subject matters. Whilst entry is entirely optional we encourage all members to participate as a means to improving individual skills.

Competitions are more than simply competing amongst fellow members. Competitions provide a focus for your photography and provide an invaluable means to improve your skills. This can be particularly important when working in new genres or when first starting out on your photographic journey.

The competitions generally fall into two categories. Annual Competitions ( AC ) or Running Competitions ( RC ). but there is also a monthly competition (MC). These competitions are DPI's only and the themes will be chosen on a month by month basis at a club meeting.

In addition to these competitions, an award is made at the end of the year for the Club Photographer of the Year. This is based on the cumulative results of the Running Competition (RC).

Competition entries can either be Prints or Digitally Projected Images(DPI). Some competitions will consist of both Print and DPI, but this will be clarified in advance of all competitions by the Competition Secretary.

Competitions will mainly be judged by external judges who will provide critique for all images. ( This feedback can be extremely useful in improving your photography). Some competitions may be judged internally by a member or members.

Copyright of all entries is retained by the entrant but entry into competitions will be taken to signify their willingness for the Club to use any digital image or print submitted to represent the Club in other competitions and exhibitions. In addition, the right is also reserved to use the images in a low resolution format within the local press and on social media sites.

### Submissions

There is no time bar on images submitted for competitions.but past winning entries cannot be submitted into competitions.

Members are allowed to submit up to 3 prints or 3 projected images per competition, unless notified differently by the Competition Sec.

In addition a DPI image should be submitted for each print image you enter into the competitions and included on the entry forms. This is for record purposes.

A pro-forma entry form will be provided electronically by the competition secretary in advance of each competition. Entry forms and images will be submitted to the competition secretary by the due date.

### **Entry Dates**

Entries should be made to the Competition Secretary by the date specified in the Annual Club Programme/Syllabus, unless notified otherwise, and be accompanied by and appropriately completed entry form. The Competition Secretary will provide electronic entry forms in advance of each competition for the author to complete and enter.

### **Digital Image Sizes**

Images must be in 'jpeg' and not more than 1600 pixels wide by 1200 high. The author must resize each image to achieve either a maximum width of 1600 pixels in landscape format or a maximum height of 1200 pixels in portrait format.

If you are Resizing say a landscape image enter 1600 on the width. If then the height appears above 1200 pixels then change this to 1200 pixels and the width will adjust to suit.

### Titling your digital image

When saving your final image give it a title and add your initials to the end, eg Sunrise over Ossett ##. Make sure you use the same title on the entry form **but do not include your initials on the entry form**

### **Print Sizes**

Prints for the Annual Competitions should be a minimum of 20cm x 15cm and a maximum of 42cm x 29.7cm ( A3 size )

Prints for the Running competitions should be a minimum of 20cm x 15cm and a maximum of 29.7cm x 21cm ( A4 size ).

### Titling your print

The title of the print should be written on the back of the mount, on the top left hand side. The title should replicate the print title on the entry form. **A regulation sized DPI image for each print entry must be included for record purposes using the same title followed by the author's initials.,**

## Definitions

In advance of each upcoming competition the competition secretary will explain the written definitions.

You can clarify the definitions at any time by contacting the competition secretary.

### **Photo journalism.**

An image or set of related images on one mount or transparency which would be suitable for publication in a magazine or newspaper. This is the capturing and recording actions, events, associated with life in general moments. Images might include news events, sport events, fund raising events, etc.

**Manipulation must be restricted to minor retouching and should not alter the truth of the subject. Manipulation can include contrast and colour corrections, cropping and minor cleaning up where appropriate.**

### **Record.**

A Record Photograph is taken in order to give an accurate depiction of a particular object or building ancient or modern, and/or allied objects or furnishings belonging to, or associated with the subject. This class includes archaeological or other inanimate objects, e.g. ceramics, statues, stained glass windows, motor vehicles, rock formation, fossils, historic decorative panels and plaques etc. It therefore follows that extreme contrasts of light and shade should be avoided so that detail is not obliterated.

Very imaginative viewpoints and drastically converging verticals would not depict the subject accurately, and are more suitable for the pictorial category. The image will be taken of one elevation with the image having sufficient detail to be able to reproduce the object from the image.

The image should not include people, animals or other distractions. The image will generally be tightly cropped unless the background gives context to the subject but even then this should still be kept to a minimum. The subject must remain the main element of the picture.

It may be necessary to give some sense of scale/size.

In this category, **the title is extremely important.** It can be quite detailed in order to give all the necessary information about the subject shown ( dates, location, what it is, usage etc) , but should be **no longer than 30 characters including spaces.**

eg Commando D-Day Landing, Exmouth. Not simply Commando Statue.

**Manipulation or modification must be limited to very minor retouching and should not alter the truth of the original subject.**

### **Portrait, people and figure studies.**

Shall include figure studies, of a single person or groups of people. This category can also be of animals and pets but always maintaining a portraiture nature. The image should display expression, personality and mood of the subject.

The focus of the image is usually the face or head, although the entire body may be included.

Props can be included if they compliment or enhance the image to create image, mood or add to the story.

Eg A musician may be depicted with their instrument which may be handheld and /or in the background. This can be seen to add to the story and increase interest. Props should never dominate and distract the viewer from the main subject.

The eyes should be the main focus and include a catch-eye light if possible and make the viewer feel connected to the sitter. Lighting is important depending on the effect you are trying to create.

Facial skin tones and texture are also important considerations.

**Any manipulation to an image must be limited to minor retouching and should not alter the truth of the original subject. Manipulation can include contrast and colour corrections, cropping and minor cleaning up where appropriate.**

### **Still life and table top.**

Depicts an arrangement of inanimate objects by the photographer. The subjects are usually everyday objects ( such as vases, clothing, teapots, and consumer products) and natural objects ( like plants, fruit, food, rocks, and shells)

Emphasis should be on the actual way the objects are arranged, the lighting and framing.

**Any manipulation to an image must be limited to minor retouching and should not alter the truth of the original subject. Manipulation can include contrast and colour corrections, cropping and minor cleaning up where appropriate.**

### **Sport.**

Photographs at sporting or athletic events of any kind with pictures of action. The image can suggest movement if it adds to the dynamic nature of the image. The image can capture action of a game or behind the scenes activities associated with the game.

It should present a sharp and permanent picture of a split second of exciting movement which the eye normally misses or sees as a fleeting blur. A need to capture a sports person gracefully or powerfully performing in such a way that we can immediately relate to it. Facial expression like concentration, pain, trepidation and concentration always add interest.

**Any manipulation to an image must be limited to minor retouching and should not alter the truth of the original subject. Manipulation can include contrast and colour corrections, cropping and minor cleaning up where appropriate.**

### **Abstract.**

Where the subject matter is treated in such a way as to distance it from interpretation, or where there is no subject matter. To create abstracts deliberately, there should be no clear message – it is not an attempt to communicate an idea. The first aim is to provoke viewers to react on an emotional level, then perhaps on an intellectual one; only 'suggest' never try to inform.

There are at least two distinct types of abstract:-

abstraction by isolation – e.g. close up in detail. An example, may be something like a close up of a spoke of car alloy wheel, but you shouldn't show the full wheel .

abstraction by distortion – e.g. use of filters or other technical manipulation like intended camera movement ( ICM ) or partial focus shots.

**There is no limit to the degree of manipulation.**

### **Scapes.**

Scapes is a definition that can include either landscape, seascape or streetscape.

**Manipulation must be limited to a minor retouching and should not alter the truth of the original subject. Manipulations can include contrast and colour corrections, cropping and minor cleaning up.**

### **Landscape.**

Typically to capture the presence of nature but can also focus on man made features or disturbances of the landscape( Quarries, farm cultivation, bridges, moorland mine workings, airports, radio towers, electricity pylons etc. The emphasis always needs to be on the wider landscape with disturbances and features adding to the story.

Something that adds a sense of scale to the landscape is sometimes a useful consideration. Could be a person or animal as an example.

Sunrise , sunset and moody skies are considered optimum times to add interest to all landscapes.

### **Seascape.**

Any general view, similar to a landscape, in which the sea shore or sea shore scenery is the dominate feature. The most dramatic seascapes can be taken in autumn and winter when seas are rough and breaking waves. A dramatic sky will also add interest. Objects that add sense of scale can be added as for general landscapes.

### **Streetscape/ Streetscene.**

Street photography records everyday life in public places. The setting enables the photographer to capture candid shots of people going about their everyday activities . This can create a range of stories of the street from general hustle and bustle to specific street activities. The same can be applied to motor vehicles in the street depicting congestion.

Night photography of streets showing illuminated buildings and other street structures are also allowed showing reflections from windows and wet pavements etc, thereby creating highly visual images with mood and atmosphere.

### **Pictorial**

A method of photographic presentation which aims primarily of aesthetic, emotional and intellectual effects rather than the documentation of reality. Design and tone rendering in a pictorial photograph are considered and controlled in such a way as to reinforce or create some appeal of their own which may or may not be inherent in the subject.

The qualities of pictorial photography should be close approach, angled viewpoints, dramatised lighting, emphatic tone rendering, simplified shapes and a variety of associated appeals. Most present pictorialism favours technical perfection, deliberate composition and conscious search for artistic impression. Any genre can be used in a pictorial image.

**Manipulation is similar to the creative category. There is no limit to the degree of manipulation.**

### **Monochrome.**

Monochrome photography can generally be described as black and white photography. However it is better described where each position on an image can record different amount of light, but not a different hue ( colour).

It includes all genres of photography and contains images with neutral grey ranging from black to white.

**Manipulation is restricted to the relevant image category.**

### **Macro**

Macro photography are images in which the magnification of the subject is life size (1 to 1 ) or greater. Extreme close up of something is generally accepted as a macro image.

Best results are generally by using a dedicated macro lens, an extension tube or a reversing ring.

**Manipulation may be limited to a minor retouching and should not alter the truth of the original subject. Manipulations can include contrast and colour corrections, cropping, minor cleaning up, and techniques such as focus stacking.**

### **Creative.**

Creative photography is exactly what it says. The images are open to the photographers imagination and creativity but the image must originate from the authors camera.

**There is no limit to the degree of manipulation.**

### **Nature/Wildlife.**

Nature photography should depict living, untamed animals and uncultivated in a natural habitat, geology and the wide diversity of natural phenomena. **Photographs of animals, which are domesticated and cultivated hybrid plants are ineligible. Eg sheep, cows chickens, pets, house plants and similar.**

Evidence of human intrusion is acceptable provided that it is minimal such as wildlife adapting to an environment modified by humans or natural elements creating a habitat for wildlife and plants.

Nature photographers frequently take pictures of animals under controlled conditions in order to record species or behaviour that would be very difficult to record in the wild. This might even include microscopic subjects, which have to be anaesthetised. Animals in reserves or wildlife parks and zoos are also permitted, provided there is minimal evidence of humans. Also allowed are falconers birds, although of course only minor retouching is permitted which would not, for example, include removing jesses in post processing. Also permitted are pictures of wild flowers growing in wild gardens provided these have not been modified by such cultivation. It is obvious that any creature, exhibiting an overall poor condition as a direct result of their captivity, are likely to be marked less favourable by nature judges.

**Any manipulation to an image must be limited to minor retouching and should not alter the truth of the original subject. Manipulation can include contrast and colour corrections, cropping and minor cleaning up where appropriate.**

**Three on a theme.**

This is three images of the authors chosen theme. The theme could be images of three different objects eg Plants - Rose, Daffodil, and Daisy . Or they could be images of single object but in progressive stages. Eg Blue Tit – Egg, Chick, and Fledgling.

**Manipulation can include contrast and colour correction, cropping and minor cleaning up.**

**Image of the year.**

This is simply a choice of any images the author wishes to present.

**Manipulation to be restricted to the relevant image category.**