



PROFESSIONAL PHOTOGRAPHER'S GUILD

of the Palm Beaches

Competition Rules

Eligibility

Description of Eligible Membership Status

All participants must be PPGPB members, and have paid their Annual dues on or before January 31, to PPGPB and brought into the meeting or mailed to Paul Finkelstein to enter:

PPGPB Submissions

PO Box 736

Palm City, FL 34991

Exception – New Members may pay when joining.

Entries Allowed in all Major Categories

Description of Major Entry Categories (One to six (1-6) entries are allowed):

Digital Open

Portrait

Pictorial Portrait

Social Function

Commercial/Illustrative

Unclassified

Albums – Single Maker

Albums – Multi-Maker

Portrait: Images should predominately show people or animals in a studio or scenic setting.

Commercial: Photographic prints only (no transparencies) in the field of Advertising Illustration, Architectural, Industrial, Photo-journalism and Stock are allowed in this category.

Illustrative: Creative abstract, scenic, and photographic art are suggested for this category.

Social Function: Images pertaining to social events such as Bar/Bat Mitzvahs, parties, weddings or bridal portraits (in or out of the studio). Entries entered in this category may not be re-entered in any other category by the same entrant during the same year.

Albums: Social Function, Portrait and Open album sub-categories are intended to help makers define their albums as to subject matter. The Social Function album must follow the same rule as listed for print entries above. Likewise, the Portrait Album should contain images normally entered in the Portrait categories.

Information about Entry Subject(s)

The same person or subject shall not appear in more than one entry. Entries previously merited in PPGPB Competition are not eligible. Images entered in an album may not be entered as an additional entry during the same Salon competition.

Additional Entry Information

Entries must be designated by the entrant in one of the categories listed on the Official Competition Entry Form. Categories should be reviewed carefully. If the Competition Manager feels an entry is placed in an incorrect category, he/she may change the entry's category. The "Unclassified" Category is designed to encompass experimental images. Retouching is permissible on entries in any classification. This includes retouching accomplished by digital means as well as traditional methods of retouching using dyes, pencils or airbrushes, etc.

Entry Preparation / Case Fees

Description of Entry Mounting & Finishing

Images of any shape and size mounted on 16 x 20 mount board are accepted (recommended mounting thickness is 1/8" to 3/8") on standard mount board material. Masonite, glass, stretchers or conventional frames are not allowed.

No foreign material may be added to the front or back of an entry that may damage another entry. Failure to comply may cause the entry to be disqualified. Tear sheets are encouraged for Commercial entries and must be enclosed in a clear plastic sleeve or envelope (9X12) inches, with no metal objects of any kind and attached to the back of the print. Enter your name on the back of the tear sheet.

Case Fees

Each case fee is \$25.00

Case Options and Deadlines

Entries must be packed in standard 20x24 or 16X20 fiber, metal or PPA-Approved shipping cases. Each album must be delivered in a separate case. Entries not in compliance will be returned unopened. Only one (1) maker's entries are allowed per case. The Entrant's name (not Studio Name) and Pre-Registered Case Number must appear on the outside of the case. Cases must be delivered to the meeting room no later than 6:30 P.M. - No Exceptions!

Albums / Traditional & Digital / Single & Multi Makers

Description of Traditional / Digital Entries.

Traditional Albums are considered printed collections of images, normally provided to customers with a bound cover. The album cover may not exceed 400 square inches in size and multiple volumes are not permitted. Maker/Studio names must be securely covered. Digital Albums are contained on a CD, which will be transferred to a FPP computer for display to the judges.

Description of Single / Multi Makers Entries.

Single-Maker Entries

All images in the album must be exclusively the work of the entrant.

Multi-Maker Entries

Each participating entrant must be a member in good standing of FPP as of July 31. No Exceptions!

Each participating entrant must pay the appropriate entry fee. The Multi-Maker category has been created specifically for events that require more than one and/or up to four photographers. Images in the album must be the work of the entrants, with a minimum of 20 images per entrant. Multi-maker albums will be judged as one entry.

Judging Procedures

Scores and Descriptions

Scoring is based on a point system ranging from 100 to 0 as follows:

- 100-95 Exceptional
- 94-90 Superior
- 89-85 Excellent
- 84-80 Very Good
- 79-76 Good
- 75-74 Average
- 73-70 Fair
- 69-0 Unacceptable

All entries receiving initial scores of 78 to 79 are automatically challenged and re-judged by the existing judging panel. On the re-judging, the change of a score is by 80% majority vote and the final score will be the official score.

Lighting specifications require that the prints be judged under 75-foot candles of incandescent illumination.

PPGPB OFFICIAL COMPETITION ENTRY FORM

This form must accompany your print case. Please follow instructions for filling in all information.

Name _____ Phone _____

Email _____ Competition Date _____

Entry Fee \$25

<i>Committee use only</i>	MEMBER <input type="checkbox"/>	CASE#
	FEE PAID <input type="checkbox"/>	

Entry #1	Circle One Category	Title of Print	Committee Use SCR PTS AWD		
	Portrait Illustrative Pictorial Portrait Commercial/Stock Pictorial Non-Portrait Album Single Maker Social Function Album Multi Maker	Digital Open Digital Art Art/Tech Unclassified Print <input type="checkbox"/> Digital <input type="checkbox"/> Trans <input type="checkbox"/>			

Entry #2	Circle One Category	Title of Print	Committee Use SCR PTS AWD		
	Portrait Illustrative Pictorial Portrait Commercial/Stock Pictorial Non-Portrait Album Single Maker Social Function Album Multi Maker	Digital Open Digital Art Art/Tech Unclassified Print <input type="checkbox"/> Digital <input type="checkbox"/> Trans <input type="checkbox"/>			

Entry #3	Circle One Category	Title of Print	Committee Use SCR PTS AWD		
	Portrait Illustrative Pictorial Portrait Commercial/Stock Pictorial Non-Portrait Album Single Maker Social Function Album Multi Maker	Digital Open Digital Art Art/Tech Unclassified Print <input type="checkbox"/> Digital <input type="checkbox"/> Trans <input type="checkbox"/>			

Entry #4	Circle One Category	Title of Print	Committee Use SCR PTS AWD		
	Portrait Illustrative Pictorial Portrait Commercial/Stock Pictorial Non-Portrait Album Single Maker Social Function Album Multi Maker	Digital Open Digital Art Art/Tech Unclassified Print <input type="checkbox"/> Digital <input type="checkbox"/> Trans <input type="checkbox"/>			

Entry #5	Circle One Category	Title of Print	Committee Use SCR PTS AWD		
	Portrait Illustrative Pictorial Portrait Commercial/Stock Pictorial Non-Portrait Album Single Maker Social Function Album Multi Maker	Digital Open Digital Art Art/Tech Unclassified Print <input type="checkbox"/> Digital <input type="checkbox"/> Trans <input type="checkbox"/>			

Entry #6	Circle One Category	Title of Print	Committee Use SCR PTS AWD		
	Portrait Illustrative Pictorial Portrait Commercial/Stock Pictorial Non-Portrait Album Single Maker Social Function Album Multi Maker	Digital Open Digital Art Art/Tech Unclassified Print <input type="checkbox"/> Digital <input type="checkbox"/> Trans <input type="checkbox"/>			

Photographic Certification: This is to certify that I have originated the concept behind each entry and that to the best of my recollection, images represented by my entries in no way intentionally imitate any other work I am familiar with. I further certify that I have created, composed, and made the original exposures, and that the processing, printing and any special effects were done by me, or under my direction. I have obtained all necessary releases and agree to hold the PPGPB harmless against all claims arising out of the PPGPB's consideration, display, or other use of any photography or other material submitted to the PPGPB. I understand the above and know that I face a penalty of the loss of ten (10) competition points if the above statements are proven false.

Signed _____ Date _____

PPGPB Official Competition Labels

Attach each label to the TOP CENTER of the back of the Entry

Feel free to make extra copies of this form or pick up extras at the meeting.

Title _____ Category _____

Name _____ City _____

Email _____ Phone _____

Committee Use

Date	Entry #	Case #	# of Entries	Score	Final Score

Title _____ Category _____

Name _____ City _____

Email _____ Phone _____

Committee Use

Date	Entry #	Case #	# of Entries	Score	Final Score

Title _____ Category _____

Name _____ City _____

Email _____ Phone _____

Committee Use

Date	Entry #	Case #	# of Entries	Score	Final Score

Title _____ Category _____

Name _____ City _____

Email _____ Phone _____

Committee Use

Date	Entry #	Case #	# of Entries	Score	Final Score

12 Elements of a Merit Print

The Photographic Exhibitions Committee (PEC) of PPA uses the 12 elements below as the “gold standard” to define a merit image. PEC trains judges to be mindful of these elements when judging images to the PPA merit level and to be placed in the International Print Exhibit at the annual convention. The use of these 12 elements connects the modern practice of photography and its photographers to the historical practice of photography begun nearly two centuries ago.

Twelve elements have been defined as necessary for the success of an art piece or image. Any image, art piece or photograph will reveal some measure of all twelve elements, while a visually superior example will reveal obvious consideration of each one. They are:

1. **IMPACT** is the sense one gets upon viewing an image for the first time. Compelling images evoke laughter, sadness, anger, pride, wonder or another intense emotion.
2. **CREATIVITY** is the external expression of the imagination of the maker by using the medium to convey an idea, message or thought.
3. **STYLE** is defined in a number of ways as it applies to a creative image. It might be defined by a specific genre or simply be recognizable as the characteristics of how a specific artist applies light to a subject. It can impact an image in a positive manner when the subject matter and the style are appropriate for each other, or it can have a negative effect when they are at odds.
4. **COMPOSITION** is important to the design of an image, bringing all of the visual elements together in concert to express the purpose of the image. Proper composition holds the viewer in the image and prompts the viewer to look where the creator intends. Effective composition can be pleasing or disturbing, depending on the intent of the image maker.
5. **PRINT PRESENTATION** affects an image by giving it a finished look. The mats and borders used should support and enhance the image, not distract from it.
6. **CENTER OF INTEREST** is the point or points on the image where the maker wants the viewer to stop as they view the image. There can be primary and secondary centers of interest. Occasionally there will be no specific center of interest, when the entire scene collectively serves as the center of interest.
7. **LIGHTING** is the use and control of light - refers to how dimension, shape and roundness are defined in an image. Whether the light applied to an image is manmade or natural, proper use of it should enhance an image.
8. **SUBJECT MATTER** should always be appropriate to the story being told in an image.
9. **COLOR BALANCE** supplies harmony to an image. An image in which the tones work together, effectively supporting the image, can enhance its emotional appeal. Color balance is not always harmonious and can be used to evoke diverse feelings for effect.
10. **TECHNICAL EXCELLENCE** is the print quality of the image itself as it is presented for viewing. Sharpness, exposure, printing, mounting and correct color all speak to the qualities of the physical print.
11. **TECHNIQUE** is the approach used to create the image. Printing, lighting, posing, film choice, paper selection and more are part of the technique applied to an image.
12. **STORY TELLING** refers to the image's ability to evoke imagination. One beautiful thing about art is that each viewer might collect his own message or read her own story in an image.