

The Councilor

Newsletter of TCACCC

January 2005

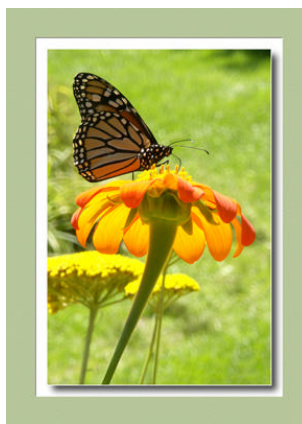
Spring Break and Interclub Competition is Just Around the Corner and Your Help is Needed

The date for this year's Spring Break and Interclub has been set and both events will be held the weekend of April 1-2. Mark Freier has taken charge and has some great plans for this year that you will all hear more about in a special issue of *The Councilor* in the beginning of March. We hope all clubs will participate!

Many helpers are needed in order for this to be one of the best Spring Breaks ever. If you are willing to help, please let your TCACCC delegate know, and she or he can direct you to the right person to

contact. Areas where help is needed include:

- Facilities (help the day of the workshops)
- Getting vendors for Saturday
- Registration committee
- Selecting and assisting with workshops
- Publicity committee
- Banquet committee
- AND here's a big one, someone to assist Mark Freier and take over for next year.
- Or just to help out.



Garden Visitor
by Jim Van Meter—MPS

Spring Break/InterClub Competition

Friday Evening, April 1
Banquet, Interclub Awards, Speaker
Saturday—All Day, April 2
Many Workshops

Holiday Inn Burnsville
14201 Nicollet Avenue South
(35E or 35W to County 42.
Free Parking)
Burnsville, MN 55337
952-435-2483

Sleeping rooms: \$79.00 - must call to make your own reservations by Friday, March 18.

REGISTRATION FEE
Friday and Saturday
Friday Night Dinner Buffet
Interclub Awards, Speaker
and

Saturday Spring Break
Choose several Workshops
\$40.00 before March 25 or
\$45 if registered after March 25

Saturday Spring Break Only
\$30.00.

Lunch on your own—no dinner.
Registration forms should be on website by February 15 and to the clubs.

Inside this

TCACCC Board	2
TCACCC Salons	
Interclub Drop Off	2
Spotlight—MPS	3
Camera Club Judging	4
Competition Judging Points	4
Como Park Conservatory	6
InterClub Forms	6
Follow Page Six.	

Forms for InterClub Competition are attached to this issue of the Councilor.

Or get registration forms from the TCACCC website, or a club member who has internet access.

www.cameracouncil.org

TCACCC President

Chuck Brown

Vice President

Open

Secretary

Barbara Smith

Treasurer

Gene Schwowe

Newsletter Editor

Kathy Michael

Newsletter E-Publisher

Gene Schwowe

Spring Break Coordinator

Mark Freier

Individual Club Delegates:**Digital Photo Society**

Barbara Smith

Mpls. Photographic Society

Rollie Pavek

Twin City Digital Camera Club

Jim Duncan

3M Camera Club

Jeff Morgan

Minnesota Nature

Mike Prokosch

Crosstown Camera Club

Bob Dachelet

Kaposia Kamera Club

Kathleen Michael

Minnetonka Camera Club

Peg Woehler

St. Paul Camera Club

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Little Crow Camera Club

Kelly Welch

West Photography

Deb Shoemaker

Women's Color Photo

Michele Burkstrand

North Metro

Jean McDonough

Minnesota Valley

Bob Shoemaker

THE TWIN CITIES AREA COUNCIL OF CAMERA CLUBS, and its fifteen affiliated clubs, promote continuing education and fellowship for persons interested in photography.

www.cameracouncil.org

Editor's e-mail address:

kvmsearch@msn.com

TCACCC - Interclub Drop Off Points

Chuck Dahl
5901 W 25 ½ St
St Louis Park 55416
952 928 4922

Charlie Turpin
4932 Queen S
Minneapolis 55410
612 920 3983

Bill Clark
5179 Dominick Dr
Minnetonka 55343
952 935 2837

Gene & Pat Schwowe
Interclub Print
Co-Chairpersons
9385 Parkside Drive
Woodbury 55125
651 578 1874
(call first)

All print entries will be processed at Schwopes'.

As the processing points for slides and digital entries were tentative at the time of printing *The Councilor*, they are not included here.

About TCACCC and Upcoming Salons

THE TWIN CITIES AREA COUNCIL OF CAMERA CLUBS, and its fourteen affiliated clubs, promote continuing education and fellowship for persons interested in photography. TCACCC sponsors four Internationals, The Minneapolis - St. Paul International Exhibition of Photography, Nature Circuit, Print Circuit, Color Slides, and Botany. In the spring, a weekend of programs and an interclub competition are sponsored by TCACCC.

TCACCC is a member of the Photographic Society of America (PSA). PSA is a worldwide interactive organization for anyone interested in photography, be they casual or serious amateurs or professional photographers. PSA offers individual, camera club, and council members a wide variety of activities: a monthly magazine, photo and digital competitions, study groups via mail and the internet, how-to programs, an annual conference and a raft of other activities and services. For more information on PSA go to their website



www.psa-photo.org/

Upcoming Salons

2005

Minnesota Botany

Closing Date Feb 5

Judging Feb 12

Report Cards Mailed Feb 17

Rejected Slides Mailed Feb 27

Accepted Slides Mailed Apr 9

Awards Mailed Apr 9

Catalogs Mailed Apr 30

2005 73rd Annual Minneapolis-St. Paul International Exhibition of Photography

Closing Date Feb 13

Judging Feb 19

Report Card Feb 23

Return of Non-Accepted Slides

Feb 28

Return of Accepted Slides Apr 15

Catalog Mailing Apr 23

Rules and entry forms are available online. Go to TCACCC's website, click on the salon link.

Spotlight—Minneapolis Photographic Society



The Minneapolis Photographic Society (MPS) has helped members create better photography since 1935. It is the only camera club in the Twin Cities devoted exclusively to PRINT photography, monochrome or color; hand-made, commercially-processed or digital. Through monthly competitions, programs, workshops, and special activities, members fine-tune their skills and enjoy fun and friendship with other photography nuts. MPS is one of the older clubs in the city—with traditions going back to the early 1930s.

PSA meets September through May, followed by a final awards banquet in June, with best-of-the-year awards. The monthly meeting (1st Monday of each month—with slight variances for holidays) includes a short business session, an educational or entertaining program and a salon competition judged by an outside expert.

Club dues are \$25 per year for individuals, \$35 for two or more in the same household, or \$15 for students. Dues MUST be paid when you

become a member or at the September general meeting. Paid members may enter the salons.

Field Trips are scheduled during the year to sites that lend themselves to photo opportunities . . . parks, fairs, pic-

2004/2005 Salon Topics

September 13th - In the Garden
October 4th - Panorama
November 1st - Rural Life
December 6th - Motion
January 3rd - Texture
February 7th - At Night
March 7th - Out of Place
April 4th - Around the House

turesque towns and special events.

The Perpich Center for the Arts -- Gaia Hall (see aerial photo) is located at 6105 Olson Memorial Highway (HWY 55) at the intersection of HWY 55 and Douglas Drive in Golden Valley, about 1000 meters west of Highway 100. Enter from the back of Gaia Hall and sign-in. This is NOT, however, our mailing address.

We start promptly at 6:45 P.M., and end no later than 9:30 P.M. Come by 6:30 P.M. to enter your prints.

Whatever your interest in prints, whatever your level of experience, MPS

invites you to visit their meetings.

Their website includes a very nice photo gallery of their salon winners. The color quality is excellent.

Their Announcements section on their homepage (<http://www.mplsphoto.com/club/home.php>) offers camera equipment for sale or give-away; links to selected articles, events.

The website also has a library section with great links to other photographic sites and some interesting articles.

Two of the these appear in this issue of *The Councilor*. “Camera Club Judging” is an article on the qualities needed to be a good judge. “Competition Judging Bullets” lists things to keep in mind when judging a competition. Both are by Bob Dachelet.

You will want to stop by the Minneapolis Photographic Society’s website:

www.mplsphoto.com/club/home.php

Editor’s Note:

In each issue I plan on highlighting one of the clubs in TCACCC. Information will be gleaned from the club’s website, brochure, and/or interviews.

Member Camera Clubs

Crosstown Camera Club
(Prints and Slides)
Meets 3rd Thursday

Kaposia Kamera Club
(Prints and Slides)
Meets 2nd & 4th Wednesday

Little Crow Photography Club
Meets 4th Monday

Minneapolis Photographic Society
(Prints Only)
Meets 1st Monday

Minnesota Nature Photography Club
(Slides Only)
Meets 3rd Wednesday

Minnesota Valley Photography Club
(Prints and Slides)
Meets 1st Thursday

Minnetonka Camera Club
(Prints and Slides)
Meets 1st & 3rd Thursday

North Metro Photo Club
(Prints and Slides)
Meets 3rd & 5th Thursday

St. Paul Camera Club
(Prints and Slides)
Meets 1st & 3rd Tuesday

3M Camera Club
(Prints and Slides)
Meets 2nd Tuesday

Twin Cities Digital Imaging Group
(Digital Prints)
Meets 3rd Monday

Women’s Color Photo Club
(Slides Only)
Meets Tuesday Evenings

West Photo Club
(black & white, color; digital, prints and slides)
Meets 2nd Thursday each month

Camera Club Judging by Bob Dachelet

Ten years as a camera club member, eight years as camera club print coordinator, six years of infrequent judging, plus two classes in how to evaluate images has allowed me to observe the strengths and weaknesses of camera club judging. Judges vary in quality and ability to articulate their opinions almost as much as the images vary in quality and feelings conveyed. What I have attempted to do here is to assemble some thoughts on what it means to be a camera club judge; what the club/members should expect from a judge and vice versa; plus a list of considerations that could or should be referred to when an image is being judged.

My recent class in judging began with the question "What makes a good judge?" I ended up with a definition of a JUDGE as: ONE LEARNED IN THE STYLES AND TECHNIQUES OF PHOTOGRAPHY WHO IS ABLE TO FAIRLY AND DECISIVELY RULE ON THE RELATIVE MERITS OF IMAGES AND WHO IS ABLE TO ARTICULATE IN AN INSTRUCTIVE MANNER THE REASONS FOR HIS/HER DECISIONS AND OPINIONS.

First of all, to be a judge one should be knowledgeable about not only the technical aspects of photography, but also know about different styles of photography. Many judges focus on some single technical aspect (image must be tack sharp front to back) or style (monochrome street photography is real photography) and miss the Gestalt of the image. The true value of any artistic work is the message it conveys as a whole. Technique is simply the medium by which an artist conveys his/her message. Technique, however, lets us know that the photographer understands his/her art and has mastered the craft.

A good case can be made for giving the technical aspects of a given image less weight in scoring and giving the message the most weight in scoring. Today there are innumerable technically superb images available for viewing, but it is usually the emotive/challenging/original image that we remember, whether or not it follows all the rules of composition, is tack sharp, and is presented well.

Secondly, a judge must be fair and decisive. In the end a judge's opinions are always subjective and personal, but judges should not allow personal preferences (I like photojournalism) or personal biases (I hate cats) to influence their decisions. Judging club competitions is like judging the finals at Westminster Kennel Club dog show, where different breeds are judged against each other. The judge must understand the different styles/techniques of photography and be able to rank each image against standards for that style/technique, and then be able to pick out the image which best measures up to standards of excellence for it to be chosen as "Best of Show."

Thirdly, a judge must be able to articulate in an instructive manner why they chose a certain image for a high or low score. If the judge has access to the images for a period of time before the club meeting, then the judge should make notes with specific comments on images, so that nothing is missed during the presentation. If the judge is presented with images at the club meeting, then the judge's comments would be expected to be less thorough and organized. Some camera club members come to compete and enjoy the race to see who accumulates the most points during the club year. A member will be left wondering if the judge is not able to explain why a certain image image

scored high or low. If an image scores high, then a good judge offers more of an explanation than "I really liked this." Other members come to learn, and are not only looking for reasons why an image scored high/low, but also want to be instructed in how to improve their images.

Camera club members vary in experience and artistic ability almost as much as the images vary in quality. A judge is generally at a disadvantage in not knowing who made the image and at what skill level the maker is. Judges should recognize effort when an image appears to have been taken for a particular competition topic, or if an image was taken before dawn far from the nearest road at great risk to the photographer. The judge should be constructive, encouraging and informative. All members have an emotional investment in their work in addition to the time, energy, and expense extended to capture/print/present the image being judged. A new member might be discouraged by harsh criticism, whereas an experienced member might ignore the judge's comments, recognizing that judging can be very subjective or believing he/she knows more than the judge. Neither is an appropriate response.

Judging can be somewhat of an ego trip. A good judge realizes that camera club members do not attend meetings to listen to long harangues about the judge's personal experiences taking photos or about how he/she would have taken the photo under consideration.

It is not the judge's job to find and to point out every fault an image might have. Judges should judge the merits of images they are presented with and not try to-

(continued on page 6)

Competition Judging Bullets by Bob Dachelet

The following list of competition judging bullets was put together to provide a list of discussion topics for a judge to use in commenting on club images. It is not meant to be comprehensive and certainly not all images need commenting on. Too often club competition judges tell us they really like an image and then don't say what they like about the image or tell us better images are coming without saying what is lacking in the current image. This list is meant to accompany my essay on Camera Club Judging.

Topic

If the judge does not feel an image fits the topic definition for salon (both judge and club members must be using the same definition) then is the image:

- 1) not judged,
- 2) judged with open images, or
- 3) judged but not eligible for an award?

Are there other club rules regarding matting, size, etc. which would disqualify an image?

Impact; Story-telling Evocative; Staying Power

- Does the image have impact to catch your eye and be considered for an award?
- If the image has impact to get noticed, then does it have staying power (story/originality/composition/technique/presentation) maintain interest or to win?
- Is the message so important (photojournalism) that minor technical details seem unimportant?
- Was the image taken at the

decisive moment?

- Does the image stir emotion or convey sense of place?

Originality

- Does the image challenge the viewer?
- Does the image reflect a personal style?
- Is the subject new? If the subjective is ordinary, is it handled in an interesting or new way?
- Is the perspective or point of view new or unusual?

Composition

- If the image breaks generally accepted rule of composition, does it benefit?
- Does the image have a center of interest?
- Does the image allow the eye to travel around and stay in the frame?
- Is the subject emphasized by placement, contrast, framing, simple background, or by vectors and leading lines that draw the eye to the subject?
- Does the subject fill the frame?
- Are there any distracting merges of subject with foreground/background/edge of frame?
- Are there any extraneous distracting elements in the image?
- Is the image balanced re weight/color/contrast/symmetry?
- Is the subject looking at the viewer or at something in the image?
- If the subject is moving, is there room within the frame for sub-

ject to move and stay within the frame?

- Is the use of negative space appropriate?
- Is the image dynamic or is it static?
- Do colors/textures/patterns enhance or overpower the image?

Technique:

- Was the photographer's choice of film/digital/lens/depth of field/exposure length appropriate?
- Is the lighting/time of day unusual/dramatic/appropriate?
- Is motion conveyed by panning/long exposure, or implied by zooming during exposure?
- Is the aperture chosen appropriate to achieve a depth of field appropriate for the subject?
- Is the horizon level and at the appropriate level to emphasize the subject?
- If the image was altered from "reality" in the camera/darkroom/Photoshop, does the change enhance or not change the image?
- Is the color and tonal scale realistic or appropriate?
- If all or part of the image is blurry, was it intentional and does it work?

Presentation

- Does the choice of printing medium influence the image?
- Does print size/format influence presentation?
- Is the print/slide quality good?
- Is matting/framing appropriate?

Color Photo Paper:

FREE Miscellaneous color photo paper. Kept in freezer. Includes 16 X 20 Mitsubishi.

Contact: bobshoemaker@earthlink.net.

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The Mpls-St.Paul International
Exhibition of Photography
Nature Circuit
Print Circuit
Color Slides
Botany

Editor's e-mail

kvmsearch@msn.com

cameracouncil.org

2005 Como Park Conservatory

2005 Winter Flower Show

Show Saturday, February 5th through Sunday, March 13. Shades of pink and purple in azaleas, cyclamen, pansies, and primrose - accented by yellow and blue.

2005 Spring Flower Show

Saturday, March 19 through Sunday, April 24th. Tulips, lilies, crocus and hydrangeas in blue, lavender and pinks.

2005 Summer Flower Show

Saturday, April 30 through Sunday, September 25. A parade of annuals in

the pinks, blues, yellows and whites of the summer season.

2005 Fall Flower Show

Saturday, October 8, through Sunday November 27. Closed for mid-show change November 3-7.

2005 Holiday Flower Show

Saturday, December 3rd through January 23, 2006.

Camera Club Judging (continued)

(continued from page 4)

reimagine the image as their own by suggesting a radically different technique, cropping, style, etc. On the other hand, members should listen to the judge's suggestions on how to improve an image and not take criticism personally. Members should recognize that the judge is trying to help all members of the club with suggestions on how to improve a given image. A good judge's criticism should be based on sound technical experience and knowledge that the judge is trying to share with the audience.

In fairness to the judge, the camera club should instruct the judge in what is expected. Most clubs have competition rules that should be conveyed to the judge. When a club competition has a topic, the judge should be given the same definition of the topic as the club members received. The judge should know what to do if a given image is entered in topic and does not fit

the definition; is the image judged with open images, is the image eliminated from judging, or is the image simply disqualified from receiving an award? Judges should have a name/number to contact if such an issue arises before the meeting.

Judging is not easy. Members should be respectful of the judge's comments and should be open to constructive criticism. A picture might be worth a thousand words, but most of us can barely find 10 or 100 words to articulate why we like/dislike a particular image. When most of us are able to say anything about an image, it is usually a comment about what is technically not perfect in the image. Members should listen carefully and try to understand what the judge is saying. For a critique to be successful the photographers should be open and willing to try suggestions offered. Seeing how others react to our image should help us grow as artists and technicians, ie, grow as photographers.

Twin Cities Area Council of Camera Clubs

2005 Annual Interclub Photo Competition

Entry Closing Date: February 20, 2005

Eligibility and General Rules:

- The Competition is open only to members of the TCACCC camera clubs.
- Images must be the work of the entrant using film or any other electronic device.
- Image manipulations, by computer or other means, must be the creation only of the entrant.
- The same, or virtually the same, image may only be entered in one class (slide, digital, or print) and limited to one category within a class (i.e. Traditional, Nature, Monochrome, True to Life, Contemporary, Color Prints, etc.).
- A print, slide, or digital image of a print or slide that has received an award, honorable mention, or an acceptance in any previous TCACCC Interclub completion is not eligible for the 2005 Competition.
- Separate entry forms are required for each class entered.
- Permission to copy images for promotional use is assumed unless otherwise stated.

Judges:

- A panel of three (3) judges shall judge each class competition separately.

Handling of Entries:

- Each club will designate one (1) individual to collect all the entries following the presentation of awards. Designee is expected to make arrangements prior to submission with the sponsoring club to collect the images at a specific time and date.

Image Classes and Categories:

- **Slide Categories:** Traditional, Nature and Contemporary
 - Four (4) images may be submitted for each Category
 - All Slides must be in 2" x 2" mounts and spotted on the lower left corner.
 - The slide title and entrant's name must be shown on each slide mount.



- **Digital Categories:** True to Life, Nature and Contemporary
 - Four (4) images may be submitted for each Category
 - JPEG file format (.jpg)
 - Image size not to exceed 1280 pixels along the longest dimension.
 - We recommend sRGB color space since that is how it will be displayed.
 - Images must be submitted on CDs; a folder is recommended for each category of True to Life, Nature and Contemporary.
 - The CD must be labeled with the entrant's first and last name, printed clearly.
 - Naming convention for the digital images will be as follows:

"LASTNAME-FIRST INITIAL-last 4 digits of your phone number-(T, N or C) image#" This example is for Nature:

1. DUNCAN-J-3558-N1.jpg
2. DUNCAN-J-3558-N2.jpg
3. DUNCAN-J-3558-N3.jpg
4. DUNCAN-J-3558-N4.jpg

➤ **Print Categories:**

Monochrome and Color (mounting optional/at your own risk)

- Four (4) images may be submitted in Monochrome
- Four (4) images may be submitted in Color
- Minimum of 80 square inches (8x10)
- Maximum of 320 square inches (16x20), including mounting
- Toned or hand-tinted/colored prints may be entered in the Monochrome class if they have a maximum of one (1) color in addition to the dominant hue; images with more than 2 colors must be entered in Color.

Category Descriptions

➤ **Nature Slides and Digital**

Restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person would be able to identify the subject material and certify its honest presentation. The storytelling value of a photograph will be weighted along with the pictorial quality. Human elements must NOT be present except on the rare occasion where the human elements enhance the nature story. The presence of scientific banding on wildlife animals is acceptable. Photography of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements is ineligible.

No manipulation or enhancements of any kind are allowed for digital or film entries to this category. **All images shall be truthful representations of the scene viewed by the photographer.** The original image can be captured digitally or on film and then digitally scanned. You may enter the digital file or use the digital file to create a 35 mm film transparency, but no manipulations at all are permitted except those itemized below. If the procedure is not specifically mentioned below, then it is NOT allowed.

The following processes or workflow actions are permitted to correct the image; however small adjustments are suggested as images shall be truthful representations of the scene viewed by the photographer. You may adjust/correct by using: Cropping, Rotation, Image Size, Exposure, Shadows, Color Correction, Color Variations, Levels, Curves, Contrast, Brightness, Saturation, Hue, Grayscale, Channel Mixer, Color Space Conversion, Sharpen and Unsharp Mask.

Monochrome (Black & White) film or digital entries are allowed.

When shooting with a camera only polarization, warming/cooling filters, and/or flash are allowed.

In the case of film, only Processing, Cropping and Mounting are allowed.

➤

Traditional Slides

Not limited in subject matter.

No manipulation or enhancements of any kind are allowed in this category.

Monochrome (Black & White) film entries are allowed.

When shooting only polarization, warming/cooling filters, and/or flash are allowed.

In the case of film, only Processing, Cropping and Mounting are allowed.

➤ **True to Life Digital**

Not limited in subject matter.

The image should look like a regular or normal straight photograph, i.e. NOT look manipulated or enhanced in any way.

You may use the image editing tools of your software.

Painterly, Artistic, Stylized, Distorted, Pixilated, Brush Strokes or other similar effects or filters are not appropriate in this category and should be entered in Contemporary.

➤ **Contemporary Slides and Digital**

Not limited in subject matter and any photographic technique can be used as long as the image begins as a photograph and the elements are clearly the work of the submitter.

All manipulations and enhancements are allowed and encouraged.

This category is for your creative images, Painted images, unusual bright graphics, combined images, lith film and other high-contrast effects, distorted images, etc.

Award System

➤ **Individual Awards**

Trophy	Print/Slide/Digital 1 st Place Image of the Year
Trophy	Print/Slide/Digital 2 nd Place Image of the Year
Award Ribbon	3 of equal merit or 2% of class entries, whichever is smaller
Honorable Mention Ribbon	7 of equal merit or 5% of class entries, whichever is smaller
Acceptance Ribbon	No more than 40% of entries (including trophies, awards, and honorable mentions)

➤ **Club Awards**

- Each club that an entrant belongs to, and notes on the entry form, will receive the points awarded for each Acceptance.
- Club awards are determined by totaling the scores for the top 10 scoring accepted images in each Category
- Traveling trophies will be awarded for the First place in each Category.

**Twin Cities Area Council of Camera Clubs
2005 Interclub Photo Competition
ENTRY FORM**

ENTRY CLOSING DATE: FEBRUARY 20, 2005

Name:	
Address:	City/State/Zip
Day Phone:	Evening Phone:
E-Mail:	

PLEASE PRINT

Prints

- Color
- Monochrome

Slides

- Traditional
- Nature
- Contemporary

Digital

- True To Life
- Nature
- Contemporary

Please check **ALL** clubs of which you are a member:

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> CrosstwonCC | <input type="checkbox"/> NoMetroET |
| <input type="checkbox"/> KaposiaKC | <input type="checkbox"/> SPaulCC |
| <input type="checkbox"/> LittleCrowPC | <input type="checkbox"/> 3MClubCC |
| <input type="checkbox"/> MplsPS | <input type="checkbox"/> TwinCityDIGI |
| <input type="checkbox"/> MnNaturePC | <input type="checkbox"/> DigitalPS |
| <input type="checkbox"/> MnValleyPC | <input type="checkbox"/> WomensCPC |
| <input type="checkbox"/> MinnetonkaTKA | <input type="checkbox"/> WestWiscPC |
| | <input type="checkbox"/> WestPC |

1. Entry form must accompany images.
2. Check one class and **ALL** clubs of which you are a member.
3. Please indicate to which club your images should be returned.
4. Each class **MUST** be packaged separately with a completed entry form.
5. Mark outside of each package with your name and class.
6. **For clarity, please print.**

Images should be returned to which club? _____

TITLE	SCORE	AWARD
1.		
2.		
3.		
4.		

PLEASE PRINT

Acceptance : 8 9 10 11 12 13

Attach this portion to the top back of each print, this side up

Name	Title

Attach this portion to outside of package

NAME:

Prints

- Monochrome
- Color

Slides

- Traditional
- Nature
- Contemporary

Digital

- True To Life
- Nature
- Contemporary



Attach this portion to the top back of each print, this side up



Name

Title

--	--

Attach this portion to outside of package

NAME:

Prints

- Monochrome
- Color

Slides

- Traditional
- Nature
- Contemporary

Digital

- True To Life
- Nature
- Contemporary



Attach this portion to the top back of each print, this side up



Name

Title

--	--

Attach this portion to outside of package

NAME:

Prints

- Monochrome
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Attach this portion to the top back of each print, this side up



Name

Title

--	--

Attach this portion to outside of package

NAME:

Prints

- Monochrome
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Slides

- Traditional
- Nature
- Contemporary

Digital

- True To Life
- Nature
- Contemporary