



Louisiana Photographic Society (LPS) • P.O. Box 80644 • Baton Rouge, LA 70898 • Website: lphotosociety.com

The December meeting will be the annual Christmas Party, on December 17th, at 7950 Independence Blvd, at 7:00 P.M.

The January meeting is on January 21, 2010 to be held at 7950 Independence Blvd.
Board Meeting: 6:00 p.m.
Regular LPS Meeting: 7:00 p.m.

Visitors are encouraged!

Each month, except for December, LPS has a Competition. There is no regular meeting in December.

Field Trips

Contact David Dendy
Fieldtripcoordinator@lphotosociety.com

Each month: Please submit your favorite photo or editorial to the newsletter to lps@miketilley.com

LPS is a member of the GSCCC. To view the Gulf States Camera Club Council newsletter click on this link: [Newsletters](#)

HAPPY HOLIDAYS!

Louisiana Photographic Society wishes each of you and each of your families a Happy Holiday and New Year!

LPS CHRISTMAS PARTY

The LPS Christmas party will be held on Thursday, December 17th, at LPS's regular meeting place at the Garden Center, 7950 Independence Boulevard. The party will include a photographic exhibit by LPS members. As is befitting (and essential at) a Christmas party, food will be served in quantity. That being said, it is important that you contribute some goodies for the occasion. Contact Marie Dendy (dendym@bellsouth.net) and ask what you could contribute in the way of refreshments.

As part of the Christmas celebration, LPS will be holding an informal exhibit of members' photographs, both prints and projected images. Use the competition rules for preparing your images. Bring your prints to the party to be placed for exhibit. In addition, there will be a continuous digitally projected presentation of members' images, so, in addition to prints, plan to send projected images to the projection coordinator. Send to dpcontestcoordinator@lphotosociety.com not later than 8:00 P.M. on December 15th (the Tuesday before the party on the 17th). Use the contest rules on the LPS web site (<http://www.lphotosociety.com/>) for sizing and preparing your digital images. Remember that this is merely an exhibit, and there is no competition for December.

LPS 2009 Officers and Board Members

President
Robert "Bob" Connell
president@laphotosociety.com

Vice President (and web site coordinator)
Jay Patel
vicepresident@laphotosociety.com

Treasurer
Sharon Turner
treasurer@laphotosociety.com

Secretary:
Theresa Mullins-Low
secretary@laphotosociety.com

Newsletter Editor:
Michael Tilley
newslettereditor@laphotosociety.com

Immediate Past President – Vernita
"Vickie" Veal

**2009 Committees
Committee Chairs**

Competitions: Barry Spears

Exhibits: Kathy Reeves
exhibitcoordinator@laphotosociety.com

Field Trips: David Dendy
fieldtripcoordinator@laphotosociety.com

GSCCC Representatives:
Darelyn Marshall and Gordon Buck

Projection Contest Coordinator:
Gene Bachman
dpcontestcoordinator@laphotosociety.com

Education Coordinator: Claude Nall
Equipment Coordinator: Greg Hersh
Program Coordinator: Elizabeth Mangham
Refreshment Coordinator: Marie Dendy
Publicity Coordinator: Julie Nall

January Program

by E. Mangham

We celebrate an exciting and full year of fun, programs, field trips, education, and photographing at our Christmas party this month. Our programs will begin again in January with an enlightening program on Light by Gordon Buck. (Sorry for the pun, I could not help myself.) We are so fortunate to have a member as talented and giving as Gordon. Photography is said to be "all about light" and Gordon is an expert on how to catch that light to the greatest advantage. Nothing will improve your photographs as much as learning how to capture the light at just the right moment and in just the right manner. I so much appreciate Gordon and his willingness to do this program for us. It will start our New Year off in the right direction. Thank you, Gordon.

**ORIENTAL WANDERINGS
NEW EXHIBIT BY LPS MEMBERS
TONI GOSS, BEVERLY COATES AND DEDE LUSK**

Recently LPS members were treated to a slide program (September, 2009) presented by Toni Goss, Bev Coates, and Dede Lusk depicting the highlights of their travels in southeast Asia and Sri Lanka. Following a successful private exhibit of print images of the same subject in the garden and patio at Bev's home, these three photographers have now mounted an exhibit, entitled "Oriental Wanderings," at the New Orleans Darkroom, in conjunction with PhotoNOLA. PhotoNOLA is an annual celebration of photography in New Orleans, coordinated by the New Orleans Photo Alliance in partnership with galleries, museums and photographers citywide.

The exhibit will be open from December 10th through January 30th, and the opening reception is on December 12th, from 6:00 to 8:00 P.M. New Orleans Darkroom is located at 1927 Sophie Wright Place in New Orleans.

**MORNING DRAMA — SLIDESHOW ON YOUTUBE
Kathy Reeves and Earl Arboneaux**

A slideshow set to music should be of special interest to LPS members and photographers. This slideshow, installed on YouTube, is the result of and features images of pelicans, egrets, ducks and other points of interest captured by Kathy Reeves and Earl Arboneaux on a field trip to the City Park and L.S.U. Lakes. This is a great means of easily viewing some outstanding images of birds and a little fall color right in the middle of Baton Rouge. The presentation is about four minutes in length. The slideshow, with the music can be viewed on YouTube at the following link:

**SPEAKER AND PROGRAM — NOVEMBER, 2009
BY BOB CONNELL**

Guest speaker for the November program was John Pickles, a nature and wildlife photographer who lives in Barataria, Louisiana, and who spends much of his time photographing in national parks in the American West and in Canada and Alaska. He also regularly enters the highly competitive and often grueling Texas wildlife photography contests.

Pickles' presentation and commentary focused on two fascinating features of the North American continent: glaciers and bears.

Glaciers

Pickles' glacier photos were taken primarily on and around Salmon Glacier, North America's fifth largest glacier, located in the Coast Mountains of British Columbia. Other glaciers in the glacier complex of this area are the Berenton Glacier and the Frank Mackie Glacier. Pickles considers Salmon to be the most beautiful of the three, and Frank Mackie to be the least interesting. His classic photo of the Salmon Glacier shows a river of ice descending from the mountains, with a substantial deposit of glacial debris (soil and rock), called moraine, running down the middle of the glacier (a medial moraine). Pickles said that he did not expect to see medial moraine at this point on Salmon Glacier.

On each visit to the area, Pickles makes the rocky climb down from the mountain to the surface of the glacier, a descent of about 2,500 to 3,000 feet. Engaging in a bit of understatement, he describes it as "an interesting descent," and emphasized that the problem lies in climbing back up the mountain. He said one of the most interesting features of the glacier is an ice cave, located about 2,000 feet below the road that approaches the glacier. The roof of the cave is about 5 feet from the top of the glacier. Most of the other lateral caverns have collapsed or been filled in by glacial movement. The entrance to the ice cave is nearly vertical, and one encounters a "rain" of water fall-off in entering. Rocks and other objects inside the cave appear blue, but this is merely a blue cast caused by reflections from the glacier ice. He showed numerous images rendering as abstracts some of the features in the cave, such as ice domes that resemble bubbles.

The glacier is pocked with crevasses, caused by cross-movement of the ice, some of which are as much as 1,000 feet deep. Water from a lake above the area drains beneath the glacier, flowing in the form of an underground river and emerging in the Salmon River.

The glacier is estimated to be from 2,000 to 3,000 feet in thickness. As it comes out of the mountains, there is an approximately 2,000 foot drop. Pickles said that he has not attempted a descent at that point. At a northern leg of the glacier, some ice from the glacier seasonally begins to break up, and this calving produces "Volkswagen sized" blocks of ice that flow down the Salmon River, temporarily creating a four to five-foot rise in the river levels with resultant flooding.

An access road, the Granduc Mine Road, exists primarily because of past gold mines in the area, the last of which closed in 1986. The Granduc Mine produced a tunnel running for four miles under the glacier. Salmon Glacier is receding at a rate of about 10 to 20 feet per year. When rock beneath the ice is exposed, the sun then heats the rock and further stimulates ice melt and recession of the glacier.

Bears

John Pickles' bear photos were taken in Yellowstone National Park and at various areas in Canada and Alaska. The images are primarily of grizzly bears, many taken at Fish Creek in Tongass National Forest in Alaska. Pickles' wisely took a very low-key approach in his presentation, allowing the audience to absorb the subject matter in each of the various scenes in his presentation. He often paused to let the photos portray and illuminate the size, agility or intelligence of the grizzlies and only then filled in with commentary on those subjects.

On a recent visit, food for the bears had been in short supply. Salmon, a staple of the grizzlies' diet, normally start to run in Alaska in mid-July, but in some years they are late, and on occasion there are no fish, or very few, in the rivers. When the bears are short of food, they tend to hibernate longer and don't produce offspring. Before the bears go into hibernation, they try to eat extensively so as to store body fat, adding as much as 30% to their body weight during summer and autumn. Conversely, bears come out of hibernation ravenous for food. In addition to fish, bears will eat acorns and other nuts, roots, berries (especially blueberries) and other fruits and pine cones. They can be very selective, and actually wasteful with food when the fish are plentiful. They may just eat the roe and leave the rest of a salmon's body. When food is scarce, however, and when just emerging from hibernation, a grizzly would typically eat the whole fish. Bears are experts at fishing, and are very adept at catching salmon, although even bears exhibit different levels of skill and intelligence. He has observed a bear chasing a salmon by, rather than sloshing through the water, instead running on a river bank to catch up with the fish, then entering the water for the kill.

Grizzlies on occasion will attack and eat black bears. Pickles has found two dead black bears, half-eaten, in the past. Black bears wean their young in the second spring of their lives, but grizzlies generally wean in the third spring. Occasionally weaning takes place later, and he has seen two four-year old sibling cubs still in the company of their mother.

Some of the images that Pickles exhibited included bears catching and eating chum salmon, a young bear tossing a salmon, a bear scratching his back on a tree, a bear mother with cubs, a bear bathing comfortably in a 50° stream, an image of a bear in early morning fog, and various images of cubs playing.

Pickles has been photographing grizzly bears for over 5 years. He has never felt threatened in their presence, and no bear has made an aggressive move toward him. Nevertheless, he is watchful for signs that a bear may feel stressed or agitated for some reason, and as a precaution he carries a can of pepper spray to discourage a threatening bear. In heavy brush he also carries a 12-gauge shotgun. Although his images show many apparent close-ups of the bears, he generally uses either a 600 mm. telephoto lens with a 1.4x extender to achieve this proximity, or, for more versatile shooting, a 100–400 mm. zoom lens.

Pickles' address is 4989 Fran Lane, Barataria, Louisiana 70036, and his web site is <http://www.voyagerphotography.com/>

PHOTONOLA

PhotoNOLA is an annual celebration of photography in New Orleans, coordinated by the New Orleans Photo Alliance in partnership with galleries, museums and photographers citywide. December, 2009 marks the fourth annual festival. Scheduled events will take place from December 1st -13th, with broad ranging photography exhibitions on display throughout the month of December.

Some of the featured events are exhibition openings in the French Quarter, photography demonstrations, book signings, photography lectures, a benefit party and auction, seminars, slideshow presentations and portfolio reviews with a national cast of curators, editors and gallerists.

These events are worth a visit, and one or more of them might merit an LPS field trip. For more information, go to the PhotoNOLA web site at <http://photonola.org/photo-nola-2009/>.

**NOVEMBER, 2009 COMPETITION WINNERS
PROJECTED IMAGES**

3rd HM(tie)



Pretty
Please –
Elizabeth
Mangham

3rd HM(tie)



2009
A
Space
Odyssey –
Claudia
Nall

1st HM

Kiss
Me –
Lisa
Head



2nd HM



Girls Jumping on the Beach – *Ben Miller*

2nd Place



Crazy Like a Fox – *Lisa Head*

3rd Place



Sunrise Silhouette – *Robert Reynolds*

1st Place



Nature's Hidden Beauty – *Earl Arboneaux*

NEW OFFICERS FOR 2010

At its November meeting, the LPS membership elected new officers for the forthcoming year.

Elected were the following:

Tom Stigall	Vice-President
Sharon Turner	Treasurer
Theresa Mullins-Low	Secretary
Michael Tilley	Newsletter Editor

Jay Patel, as Vice-President during 2009, is automatically elevated to the President's chair for 2010.

Congratulations to the new officers. LPS members, remember that they cannot be successful at their jobs without your support.

2010 MONTHLY COMPETITION SCHEDULE

Month	Medium	Theme
January	Projection	None
February	Prints	None
March	Projection	Photojournalism (see guidelines)
April	Prints	None
May	Projection	None
June	Prints	TBD
July	Projection	None
August	Prints	None
September	Projection	TBD
October	Prints	None
November	Projection	None
DECEMBER	NO COMPETITION	

2010 EXHIBIT SCHEDULE

January/February: Art Council of Livingston Parish

Hummel Gallery (Newly remodeled)
133 Hummel Street, Denham Springs (near Antique District)
Details: Hang Date: Saturday, January 2, 2010 @ 10:00 AM
Take Down Date: Friday, February 12, 2010 @ 11:00 AM
Reception and Seminar January 9, 2010. See Marie about what food to bring. Public is invited. More details TBA

*The Hummel Gallery takes 15% of all sales. Please consider this when pricing your work. Your dues must be paid in full to exhibit. We usually go out to eat after the hanging and take down!!!

March: Art Council of Greater Baton Rouge*

427 Laurel Street, Downtown Baton Rouge

*Photos will be selected by the Art Council, they will do the hanging and take down. Arts Council's commission is 30% of all art work sold --please take this into consideration when pricing your work!
Details:

Recent Works by the Louisiana Photographic Society- Exhibition in the Arts Council Community Gallery
Open to the members of the Louisiana Photographic Society
Call to artist deadline: Friday, January 22nd Exhibition Opens to public: Friday, March 5th Closing Reception: Friday, March 26th 5:30-8:00pm
Exhibition Closes to the Public: Thursday, April 1st at 5:30pm
Artwork Pickup: April 5-8th From 9:00am-5:50pm
The Community Gallery exhibits two and three dimensional fine and functional artwork. The Community Gallery welcomes digital submissions. Please note that Arts Council Community Gallery is a fine arts gallery and requests professional submissions, including good digital images, which means that the image is free of background clutter, well-lit with color and texture accurately represented.
The following information should be part of your submission:

Professional Resume: Education and Training

Professional Experience in the arts (exhibitions history)

Awards and Honors/Fellowships

Documentation:

Entry Review: each artist should provide a disc with at least 5 - 10 images of recent work. The images should be 300 dpi, maximum length or width 7in. print size, jpeg format preferred. The images should be of the work which you intend to display. In addition please provide a professional resume or curriculum vitae. Also please include a biography and statement: This includes the artist's general background information (who, what, where, when and why) and a more formal artist statement about the artist's current artwork. Please name each image using the following format: LastName_ImageTitle.jpg . Submissions can be mailed to or dropped off at the Arts Council, 427 Laurel St. Baton Rouge, LA 70801

Selected Artwork: Selected Artwork should be framed and ready to hang. For continuity in the gallery frames should be black/neutral and matting should be either white or black. Works in a series should be consistent.

June: Jones Creek Library

6222 Jones Creek Road, Baton Rouge

Hang date: Sunday, May 30th @ 2:30 PM

Take down: Saturday, July 3rd @ 10:30 AM

We usually go out to eat after the hanging and take down!!!

August: Greenwell Springs Library *

11300 Greenwell Springs Road, Baton Rouge

Hang date: Saturday, July 31st @ 10:00 AM

Take down: TBA We usually go out to eat after the hanging and take down!!!

*Reception: Saturday, August 7th @ 2:00 PM

attend the reception and bring a dish. See Marie about food the public is invited!

October: Beauregard Gallery & Bistro

Historic Beauregard Town

715 Europe Street

Baton Rouge, LA 70802

Hang date: Saturday, October 2, 2010

Take down: TBA

The Gallery commission is 25% of all art work sold-- please take this into consideration when pricing your work!

If you have any questions please let me know. Kathy Reeves 667-9946
exhibitcoordinator@laphotosociety.com

Guidelines for Exhibits

1. Photos should be framed; mounting and matting is preferred. Please make sure all large photos are mounted and have no creases or wrinkles.
2. Your name, title of photo, price and your phone number should be securely attached to the back of your frame.
3. All photos should have wire on the back of the frame in order to properly hang them. The best position for the wire is 1/3 from the top of the frame.
4. If your photo is for sale include the price as it is displayed plus any percentage the gallery may charge. NFS should be on the back and label if you do not wish to sell your work.
5. All photos should be signed in on the sheet provided at the exhibit.
6. It is your responsibility to transport your own photos to and from the exhibit or arrange for a buddy bring or pick up your work.
7. All subject matter should be family friendly and in good taste.
8. We reserve the right to refuse any photo for any reason.
9. Members whose dues are paid in full may exhibit.
10. Neither LPS nor the Library or Gallery is responsible for lost or damaged works; hang at your own risk.

**NEW LPS LOGO
DESIGN BY JASON BROWN**

The new LPS logo is shown below. It was selected by vote of the LPS membership at the November meeting from among six very original and creative designs. All entries were submitted by LPS members who are obviously serious about seeing that our club presents itself well in any endeavor for which our logo will be a part. It was evident that much hard work and thought went into each design. The winning entry was designed by LPS member Jason Brown, a professional graphics designer for Brown Graphics browngraphics@cox.net.

Our thanks and our congratulations go to Jason for his timely contribution to LPS and his beautiful design. Our thanks go also to the other entrants for giving the club such a wide variety of excellent designs from which to choose and for contributing to our group in such a meaningful way.



Louisiana Photographic Society Monthly Competition Rules and Guidelines

Revised 2/5/2007 and 5/1/2009

The Louisiana Photographic Society (LPS) sponsors photographic competitions for its members. The competition provides an excellent opportunity to show the best and latest efforts of club members as well as to get constructive critique and feedback from fellow members.

The intent of the LPS monthly competition is to promote interest in the many different facets of photography. To this end, LPS has established categories that represent both classic and new photographic techniques and equipment. Categories and guidelines may change according to the interests of the LPS membership. The following are LPS rules and guidelines for this internal competition.

- For each monthly competition, entries may be either "Open" or "Assigned/Theme" as a subject.
- Assignments (Themes) will be announced in the newsletter and at the meeting prior to the actual night of competition. The purpose of the assigned theme competition is to challenge LPS members with a photographic assignment; however, assigned themes are broad based and open to wide interpretation. An assigned theme based competition may be in any of the categories (transparencies, digital projection, color prints, and monochrome/BW prints).

- The purpose of the Transparency competition is to promote classic photography using transparency film for which there are limited opportunities for out-of-camera enhancement or manipulation. That is, this competition is a test of the in-camera skills of the photographer. Traditionally, transparencies are film based using transparency film exposed in the camera; however, for purposes of the LPS Transparency competition, transparencies may be made from print film negatives or from digital files.
- For purposes of the LPS Transparency competition, transparencies made from digital files must be made directly from the in-camera file and format (usually .jpg) without any external editing.
- Transparencies must be mounted in a 2x2 inch frame slides suitable for use with the LPS projector. Classic transparency techniques, such as “sandwiching” two images, double exposures (in-camera), etc. are permissible. Again, the intent to use or simulate classic transparency techniques is the key consideration for Transparency entries.
- The purpose of the Digital Projection competition is to promote digital photography without requiring a physical print. Images for the Digital Projection competition may originate from film or digital cameras. Images must be suitably sized and in the proper format for the LPS computer and digital projector. Images may be manipulated, enhanced, etc to any degree; however, awards are according to the taste of the judges. It is not necessary for the photographer to make his/her own computer based image in its entirety; however, the photographer is expected to have taken the original exposure and substantially participated in any enhancements. For preparation for submission, see the separate digital projection competition guidelines on the LPS web site <http://www.laphotosociety.com>, in the “Monthly Competition” section.
- The purpose of the Color Print competition is to promote classic color photography producing a color print. Color Prints may be derived from either film or digital cameras. Color prints may be made using conventional darkroom (wet chemistry) or computed based printers (inkjet, laser, etc). It is not necessary for the photographer to make his/her own prints.
- The purpose of the Monochrome (B/W) Print competition is to promote classic monochrome photography producing a monochrome print. Monochrome prints may be based from either film or digital cameras. Monochrome prints may be printed using convention dark room (wet chemistry) or computed based printers (inkjet, laser, etc.). It is not necessary for the photographer to make his/her own prints.
- Each LPS member is limited to two entries each month. The LPS member does not have to be present to enter the monthly competition but must be an LPS member in good standing. Members who wish to enter the monthly competition but who will not be present for the meeting must make their own arrangements for entering and retrieving their entries.
- All prints must be matted and/or mounted, and/or framed such that they are self-supporting for vertical display. The maximum size is 18x24 inches. These are the outside dimensions of the mat or frame, not the image size. (This is a physical limit due to display area and handling.)
- Print and slide entries must be signed in by 7:15 pm on the meeting night to qualify for judging. Digitally projected entries must be sent to the contest coordinator not later than 8:00 P.M. on the Tuesday before the Thursday competition. E-mail to dpcontestcoordinator@laphotosociety.com.
- Entries are judged by the vote of the general membership present and, unless otherwise announced, by guests present at the meeting. Voting is accomplished as follows. Each entry in each category of competition is assigned a number. Each voter shall select a 1st, 2nd and 3rd place from among the entries in each category. Round, colored plastic tokens are used for voting — blue for 1st place, red for 2nd place, and white for 3rd place. The voter will thus use 3 tokens for each category of competition. Small, numbered cardboard receptacles (small boxes) will be displayed for each entry in each category. For each photo selected, the voter will insert the appropriate token into the receptacle displaying the number corresponding to the entry number of the photo being voted for.
- Ribbons for 1st, 2nd, 3rd, 1st Honorable Mention, and 2nd Honorable Mention will be awarded to the highest scoring images. The number of ribbons awarded is based on the number of entries for that

category. See the separate guidelines for judging on the LPS web site <http://www.laphotosociety.com>, in the “Monthly Competition” section.

- In the event that the number of entries for a given category is insufficient to make awards in that category, those few entries will be placed in another category and judged along with those entries without regard to the differences between categories. (The expected re-assignments are that Black and White prints will be moved to the Color Print category; slides will be moved to the Digital Projection category.)
- If an image receives a ribbon, it shall be retired from further LPS competitions. However, it may be included in non- competitive exhibitions sponsored by the club. At the end of the year, the sum of each person's scores in each category shall be totaled for consideration as LPS Photographer of the Year for that category.

LOUISIANA PHOTOGRAPHIC SOCIETY — MONTHLY COMPETITIONS VOTING PROCEDURE AND GUIDELINES FOR JUDGING

Voting Procedure

1. Competition entries are judged by the vote of the general membership present and, unless otherwise announced, by guests present at the meeting. Voting is accomplished as follows:
2. Each voter shall select a 1st, 2nd and 3rd place from among the entries in each category. Round, colored plastic tokens are used for voting — blue for 1st place, red for 2nd place, and white for 3rd place, for each category. The voter will thus use 3 tokens for each category of competition.
3. Each entry in each category of competition is assigned a number. Small cardboard receptacles, also numbered, will be displayed for each entry in each category.
4. For each photo selected, the voter will insert the appropriate token into the receptacle displaying the number corresponding to the entry number of the photo being voted for.
5. Final vote totals and winners will be determined by the ballot and competition committee and announced before the conclusion of the membership meeting.

Guidelines for Judging

The evaluation and judging of photographs can understandably be very subjective. In an attempt to provide some degree of consistency, LPS has developed the following guidelines to be applied to judging the monthly competitions. The guidelines are just that — guidelines — to assist you in making informed decisions in your voting. These guidelines are the same for all LPS competitions.

Entries to LPS competitions are judged according to: **Aesthetics, Originality and Technical Aspects.**

- **Aesthetics** is a measure of the degree of attraction. Up to 60% of your score for a photo could be given for aesthetics. Does the image grab your attention? Does it convey an idea? Does the image illuminate the LPS theme (if any) for that month? Is the composition interesting? For portraits, is the personality of the subject communicated to the viewer? If photojournalistic in nature, does the image tell a story; does it convey the drama, humor or truth of a situation? For sports, does the image portray action, excitement, skill or athletic ability? (A high score in aesthetics does not necessarily mean that you like the image or would purchase it.)
- **Originality** is a measure of the degree of the uniqueness and creativity of the image. Up to 20% of your score could be given for originality. Considering the billions of photographs that have been made, truly original

photographs will be rare, but competition entries should not be obvious copies of another work. Originality may be subtle, especially with regard to abstraction, expression, lighting and the situation. (Don't discount an image just because you have seen something like it; however, if you have seen many similar images, then giving less credit for originality may be warranted.)

- **Technical Aspects** are a measure of the degree of the skills of the photographer with regard to selected use of lighting, contrast, color, focus, sharpness, exposure, camera held steady, etc. Technical aspects could be worth up to approximately 20% of your score. (This is not meant to be a measure of any particular rules of composition. Technical excellence may be a part of the aesthetic appeal of the image; for example, blurring to demonstrate movement, out-of-focus areas to emphasize the subject, graininess for effect, etc.)
- How closely one adheres to the weight given for each category described above is up to the voter, but it is suggested that you use a 10-point system for scoring the entries in each category. When you have finished your scoring, award 1st, 2nd and 3rd places according to your top scores among the entries in each category.