

# WASHINGTON PARK CAMERA CLUB

## *Orientation for New Club Members*

University of Chicago, Arts Incubator  
301 East Garfield Boulevard, Chicago, IL 60637



October 3, 2023 – 7:00 P.M. to 8:30 P.M.

## **AGENDA**

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### **Introduction & Welcome** – *Philip Thomas*

- Benefits of Being a member
- Annual Dues
- Constitution & By-Laws
- Communication - *Website, Calling Post, Newsletter*
- Website - <https://washingtonparkcameraclub.org>
- Upcoming Club Events
- Committee Involvement

### **History** – *Jerlyn Maloy*

- The Beginning
- Recent Presidents
- Committee Chairs and Workshops

### **Outings and Tours (Summer/Winter)**– *Preston Moore*

### **Programs and Banquets**

- Club Calendar & Meeting Locations – *Sheila Nicholes*
- Banquets - *Roslyn J. Armour, Linda Hondras, and Jerlyn Maloy*
  - Holiday Party
  - End-of-the-Year Banquet

### **Affiliations and Partnerships** – *Duane Savage*

- Chicago Area Camera Club Association (CACCA)
- Photographic Society of America (PSA)
- Inter-club Competition

### **Workshops** – *Dennis Hurd*

### **Peer Mentorship Program** – *Roslyn Armour, and Bonnie DeBose.*

### **Questions & Answers**

### **Adjournment**

# WASHINGTON PARK CAMERA CLUB OFFICERS & EXECUTIVE COMMITTEE MEMBERS

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Fiscal Year 2023-2024

## Officers

- **President** – Philip Thomas
- **Vice President** – Diane Halle
- **Treasurer** – Carol Neal
- **Secretary** – Ted Evans

## Standing Committees

- **Membership Committee** – Rosetta Porter, Hez Baker, Linda Hondras
- **Print Committee** – Linda Hondras, Vanessa Thomas, Rebekah (Becky) Younger
- **DPI Committee** – Johnny Evelyn, Duane Savage
- **Program & Events Committee** – Sheila Nicholes, Dennis Hurd, Lisa Howard
- **Historian** – Fred Lott
- **Liaisons** – Vanessa Thomas, Sheila Nicholes

## PACKAGE DOCUMENTS

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- WPCC Constitution & By-Laws (with instructions to download the full version)
- Officer & Committees
- Brochure – Our History
- Print & DPI Competition Procedures (Competition Procedures)
- What is the Chicago Area Camera Club Association (CACCA) – General Information
- Shared Article: What Every Photographer Should Have in their Camera Bag
- Print Competition Labels (applied to the back of printed images that are submitted for competition)



# ABOUT WASHINGTON PARK CAMERA CLUB'S CONSTITUTION & BY-LAWS

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See the full version at <https://washingtonparkcameraclub.org/constitution-by-laws>

## Paraphrased Constitution & By-Laws

The following is **a paraphrased abstract** of the "Constitution & By-Laws" for the Washington Park Camera Club (WPCC) of Chicago, which was amended on January 6, 2022. Let's break it down into its essential elements:

### *Constitution*

1. **Organization:** Establishes the name, objective, fiscal year, and some operational details about the organization's meetings. WPCC is a camera club with objectives rooted in promoting and enjoying the art and science of photography. The fiscal year runs from July to June.
2. **Membership:** Outlines who can become a member, the dues associated, rights and responsibilities of members, benefits of being a member, and club affiliations with other photographic societies.
3. **Officers and Duties:** Lists the main officers (President, Vice President, Secretary, and Treasurer) and their respective duties. Each of the officer roles has a clear set of responsibilities, particularly the Treasurer, who has several financial duties.
4. **Nomination and Election of Officers:** Describes the process for nominating and electing the main officers. The process is cyclical every two years.
5. **Meetings:** Details about regular, business, executive, special, and competition meetings are provided. The club allows both physical and remote (e.g., Zoom) participation in meetings.
6. **Standing Committees:** This section gives the President authority to establish committees, which will have chairpersons selected by the committee members themselves. Committees will be reviewed annually.
7. **Amendment to the Constitution and By-Laws:** Explains the process to amend the Constitution and By-Laws. Any amendments need a two-thirds majority of paid members for approval.
8. **Quorum:** States that at least one-third of the membership is needed to make a regular meeting official or to make decisions.

### *By-Laws*

1. **Member Information:** Requires members to update personal details within 30 days of any change.
2. **Adjournment:** A motion to adjourn a meeting is not open for debate.
3. **Decision Overrule:** Overruling the chair's decision requires a two-thirds vote.
4. **Roberts Rules of Order:** Acts as the guiding rulebook for any procedures not covered by WPCC's Constitution and By-Laws.



# WPCC COMPETITION PROCEDURES

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## Print Competition Procedures

- Entrants may submit up to 2 small color and 2 small monochrome prints each month. Additionally, they can submit 2 large color and 2 large monochrome prints monthly.
- Toned prints are eligible for the "Monochrome Print" category.
- "Small Print" dimensions should not exceed 11 by 14 inches. All "Small Prints" must be mounted on a 11 by 14-inch mounting board.
- "Large Print" dimensions should not exceed 16 by 20 inches. All "Large Prints" must be mounted on a 16 by 20-inch mounting board.
- A label with the print's title and maker's name should be clearly affixed to the back of the mount, positioned in the upper left-hand corner.
- Prints must be submitted by 6:30 pm or else they will not be eligible for entry.

## Digital Competition Procedures

- Entrants are allowed to submit 2 images monthly for the DPI competition. Images can be either in color or monochrome.
- Please email your digital competition entries to the DPI Committee at [wpccdpi@comcast.net](mailto:wpccdpi@comcast.net) or [dpi@washingtonparkcameraclub.org](mailto:dpi@washingtonparkcameraclub.org) by the Saturday preceding the competition. Adhere to both the sizing and naming protocols for the images.
- The file naming convention for digital submissions is: **Image Title ~ Maker's Name**. For example, an image titled "*Nice Picture*" by *Jane Doe* should be named "**Nice Picture ~ Jane Doe**."
- Images should be sent as JPEG file attachments in the email.

## File Size & Format

Each image must adhere to the following maximum sizes:

- The horizontal side should not exceed 1400 pixels.
- The vertical side should not exceed 1,050 pixels.

If your image doesn't have a 4:3 ratio, one of its sides will be smaller than the maximum dimensions.

The preferred (though not mandatory) color space is sRGB. Images should be attached to the email in JPEG format.

For more information see: <https://washingtonparkcameraclub.org/competition>



# WPCC PRINT COMPETITION REGULATIONS

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The WPCC's monthly print competition is overseen by the print committee.

- Entry categories include:
  - Large Black & White Images,
  - Small Black & White Images,
  - Large Color Images, and
  - Small Color Images.
- The number of images recognized in each category, encompassing both **awards** and **honorable mentions**, will be based on the total number of entries in that category.
- Recognition of images will depend on the judges' numerical scores. In the event of tied scores, and when the sum of potential awards and honorable mentions exceeds the set limit, the lowest tied scores will be narrowed down through an 'In or Out' judging process.
- After a set number of images align with the pre-decided recognition limit for a category, they are then presented to the judges. The judges will discern which ones earn awards and which get honorable mentions via 'In or Out' judging.
- The print committee will choose the images for the monthly CACCA competition. A minimum of three print committee members will vote on CACCA submissions. If there are fewer than three eligible print committee members available, the club president will delegate experienced club members to join the selection process that month.
- CACCA selections will be influenced by competition judges' choices. If images recognized by the judges (either as Awards or Honorable Mentions) aren't chosen for the CACCA contest, the final decision will be made through a vote by the three Print Committee members involved in the CACCA selection. Should there be more CACCA spots than judge-recognized entries (or if a single competitor has multiple recognized images), the extra entries will be decided upon by the three-member print committee selection panel.
- Every Print Committee member must attend at least one CACCA competition to familiarize themselves with the image submission process.



## CACCA: THE UMBRELLA FOR THE CHICAGO AREA CAMERA CLUBS

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CACCA's mission revolves around fostering camaraderie among its member clubs and advancing the world of photography.

Every month, CACCA hosts meetings that feature insightful programs on photographic topics. In addition to competitions tailored for both individual members and member clubs across various categories, we organize a biannual photography school, CAPS. This event offers attendees a blend of classroom instruction and hands-on workshops, covering a wide spectrum of photographic subjects.

Established in 1936, CACCA now proudly connects approximately 35 clubs from the Chicago and Northwest Indiana regions. Discover a club in your vicinity.

Join us for our Large and Small Print Competitions at the Northwest Covenant Church, located at 300 N Elmhurst Ave., Mt. Prospect, IL 60056. These competitions take place on the second Saturday of every month, from October to May.

The CACCA Board of Directors, Delegates meetings, and all DPI competitions convene via Zoom on the third Saturday of each month, spanning from October through May.

*To learn more about the Chicago Area Camera Club Association, see <https://caccaphoto.org>*

## CACCA JUDGING GUIDELINES

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Source: [https://caccaphoto.org/judging\\_guidelines.php](https://caccaphoto.org/judging_guidelines.php)

Some Excerpts from the CACCA Judging:

- A judge provides feedback that is helpful.
- A judge assesses an image on its own merit in an unbiased way.
- A judge assesses skill and artistry.
- A judge strives to apply his/her assessment in a consistent manner.

### Scores

To promote consistency, CACCA believes that the following guidelines about applying specific numerical scores will be helpful to all members, especially to less experienced judges as they seek a foundation for developing their art of judging.

Even though CACCA makes the scores of 3 through 9 available to judges, it is hoped that all CACCA photographers would be astute enough in their own editing prior to submission into competitions



to avoid scores less than 6. The scores of 4 and 3 do exist and may need to be used only in rare cases when warranted. They are made available primarily for club level competitions and should generally not be useful at the CACCA Interclub level. For example, some clubs hold special competitions where the makers do not have an opportunity to edit their work before it is judged (e.g., scavenger hunts), and such low scores may become necessary there.

Six is often considered a "baseline" score, the one that separates the acceptable from the unacceptable. So, it will begin this discussion.

## **Score Of Six**

A 6 would be awarded to an image that has no significant technical flaws, but which likewise has no significant strengths. Such an image is sometimes referred to as a record shot. It is acceptable but does not generate any special interest or stir emotions. It is the quality of image that we would expect that most hobbyists should be able to take as a minimum standard. It has the technical proficiency that modern auto-exposure, auto-focus cameras allow. The maker has made a correct exposure in a non-difficult lighting situation and the subject of the image is sharp. However, it lacks those elements towards which image-makers who are working at polishing their craft should be striving; for example, achieving technical excellence, showing a knowledge of the importance of choice of subject, of good lighting, of dramatic composition, of handling depth of field effectively, of eliciting emotional impact, or of exhibiting freshness and creativity.

A 6 also would be awarded to an image that did have one of the strengths just mentioned (which might have earned it a seven) but that strength has been neutralized by a flaw.

## **Score Of Five**

This is an image that would have been a 6 if it were not for a significant flaw. The flaw might be, for example, over or under exposure by one half to one stop, a subject that might be out of focus when it needed to be in focus, an unintentional blurred image because of subject or camera movement, that the composition is cluttered to the point of distraction, or distracting elements which are overwhelming. Additionally, a dirty slide or spotty print should be considered to be a flaw if it appears that the maker was at fault. However, a judge should not penalize a maker for a presentation flaw which appears to be a result of mishandling while the image was not under the maker's control.

## **Score Of Four**

This image may have several significant flaws, any one of which might be responsible for a score of 5. On the other hand, it may have one flaw but it is an extremely serious one; for example, the exposure is very bad (more than a stop over or under exposed), or perhaps the whole image is not sharp (not only is the subject of the image not in focus but nothing is quite in focus), or perhaps the subject is not recognizable due to motion.



## Score Of Three

This is an obvious non-image, as for example, when a flash does not go off, or the shutter was released by mistake and only a blurry shot, without any real subject, results.

## Score Of Seven

This is a good solid image, an image towards which every CACCA member should be striving as a minimum. Such an image is technically correct and more. It exhibits AT LEAST ONE element towards which photographers who are working at polishing their craft should be striving (for example, showing a knowledge of the importance of choice of subject, of good lighting, of dramatic composition, of handling depth of field effectively, of eliciting emotional impact, or of exhibiting freshness and creativity). The elements of the image work together. If there are flaws, they are minor and compensated for by other elements in the image. For the most part, images that score a 7 do not break the "rules". If a rule is broken, it is broken with intention and works to enhance the image. A score of 7 is the first step above a technically correct but otherwise uninspiring image that would warrant a 6. It is the start on the path towards the high impact image.

## Score Of Eight

An image that scores an 8 is a very strong image. Such an image is technically correct and much more. The elements of the image must work together. If there are flaws, they are minor and hard to find. Obvious flaws must be compensated by other elements in the image. Images that score an 8 may break the "rules". When the rules are broken, they are broken for impact. Technical excellence is expected to a high degree in an image scoring 8. Difficult exposures, effective use of selective focusing and depth of field, as well as other advanced photographic techniques are commonly found in such an image. The image exhibits SEVERAL elements towards which those who are working at polishing their craft should be striving (see "7" above). The difference between an image that scores an 8 versus one that scores a 7 is how strong the image is. An 8 is a really strong 7.

## Score Of Nine

An image that scores a 9 is an exceptionally strong image, i.e., true photographic excellence. It need not be a perfect image, just a very, very strong image. Such an image is technically correct and much, much more. The elements of the image must work together to form a whole that is far greater than the sum of the parts. There should not be any obvious flaws. Images that score a 9 may break the "rules". When the rules are broken, they are broken for impact. Technical excellence is expected in an image scoring 9. Difficult exposures, effective use of selective focusing and depth of field, as well as other advanced photographic techniques are very common in such an image. The image exhibits MANY elements towards which those who are working at polishing their craft should be striving (see "7" above).





While the score of a 9 should not be given out without very good reason since it implies true photographic excellence, if a judge feels that an image knocked him or her out of their chair and/or that they were awestruck and immediately fell in love with it they should give it a 9 with no apologies to anyone. Makers should not be made to feel that a 9 is impossible to achieve.

### **CACCA Hopes That Judges Will...**

- Strive to remove personal bias and not unduly favor or penalize images based upon their subject matter, the specific technique used, the difficulty of the shot, or knowledge of the maker or the club from which the image comes.
- Apply scores consistently so that all images given a certain score can be expected to be of comparable quality, no matter in which class they are or what technique was used to produce the image.
- Use the entire scoring scale effectively to differentiate images. Be willing to reward both freshness and creativity along with technical excellence.
- Base the score on the merit of that particular image rather than those that surround it, those you have taken, or those you have seen before.



# SHARED ARTICLE: 8 THINGS YOU SHOULD ALWAYS KEEP IN YOUR CAMERA BAG

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Source: <https://www.picturecorrect.com/8-things-you-should-always-keep-in-your-camera-bag/> - by James Cottis from *Photo Cameras Online*.

There are a few things every photographer should keep in his or her camera bag. Check our list to make sure you're not forgetting something important!

## Spare Memory Card

There's nothing worse than having the perfect shot, going to take your picture, and your camera telling you your memory card is full. To avoid going through all your pictures on the spot and deleting the bad ones—which is incredibly frustrating and time-consuming—keep a few spare memory cards in your bag at all times; they take up zero space, so there's no excuses!

## Microfiber cloth

A microfiber cloth is one of the most useful and cheapest accessories a photographer can have in their bag. It's primarily used for cleaning dirt and dust off of camera lenses, but it's also extremely useful for wrapping up other accessories in your camera bag (memory cards, lenses, flashes), to keep them from being scratched or damaged.

## Plastic bag

It happens to all of us photographers: we get stuck in the rain. Make sure you have a grocery bag tucked away in your camera bag for those unexpected downpours. All you need is a hole in the bag for the lens, and you have an inexpensive way to keep your camera dry and still get your perfect shot.

## Mini tripod

Carrying a full-size tripod isn't always practical. Keep a mini tripod in your camera bag so you are never caught without a camera support again. Travel models can be folded very small for

storage, and although they are obviously not as sturdy as full-size tripods, they are still versatile. They can be set up in places a full-size tripod would struggle with (in trees, on walls, very uneven surfaces) and are perfect for low-light photography.

## Flash

A flash is excellent for adding additional light to your shot. If you haven't tried before, you'll quickly see that it will add a whole new depth and dimension to your photography. A flash is a must for every serious photographer.

## Battery

A full day of shooting will eat away at your battery life, especially if you overuse the LCD screen, which drains the battery quickly. I always like to keep a spare battery in my bag. I also find that turning your camera off and on repeatedly uses a lot of battery power. Hopefully, keeping a spare battery is obvious; if your battery runs flat, there's nothing else to do but pack up and go home!

## Lens

If you're using a camera with a changeable lens, it is vital to have at least one extra lens. This is to give you greater choice with your focal length and will also be a backup lens if anything happens to your primary lens.

## Manual

Keeping your manual in your bag, might just save you one day. It can be used to sort out a camera problem or a setting you are struggling with. It can be difficult to remember the variety of settings on your camera, so always keep it handy!