Welcome to the SCC Board of Directors and thank you for accepting the position of Director in the Sierra Camera Club. In order to establish and maintain consistency with the succession of Division Directors in the Club, I've come up with some guidelines that I hope will be useful when taking on this responsibility. The guidelines cover:

-Definitions of PSA Divisions
-General Guidelines for Directors
-Assistant Directors
-Acquiring a Judge and Current List of Judges
-Receiving Images for Competition
-Guidelines for Score Keeping
-Using SCC Google Drive
-Cumulative and Year-End Competition
-Sierra Camera Club Events Meetup Group

DEFINITIONS OF PSA DIVISIONS

The Sierra Camera Club has five Divisions and abides by the definitions set forth by the Photographic Society of America (PSA) and we strive to uphold these rules in every competition.

General: Open Category and Creative Category.
Nature and Landscape: Nature Category and Landscape Category.
Travel: Travel Singles Category and Travel Sequence Category.
Prints: Monochrome, Color and Creative Categories.

The judge you choose should be familiar with these definitions, but if they aren't, you should always convey this information via email (see judge's email template) and/or through a conversation with the judge prior to a competition.

General Division Definitions

ALL DIVISION DEFINITIONS SHOULD BE INCLUDED IN ALL YOUR EMAILS WHEN ANNOUNCING AN UPCOMING COMPETITION. IT'S EASY TO MAKE A TEMPLATE.

Open: There are no limitations on subject matter or techniques used for image capture or post processing. Evaluation will be based primarily on pictorial and technical content. Images that have been manipulated extensively should be entered in the Creative Section.

Creative: Other labels which cover this genre are Abstract, Altered Reality, Creative, Surreal, Contemporary. All components of the image must have been created by the entrant (the inclusion of stock images or clip art is not permitted) and the original photographic content should predominate. Artwork or computer graphics generated by the

entrant may be incorporated.The image must obviously display a change in natural color, form, shape, or any combination of these three. Creative images are often montages or composites (a blending of multiple images), or content can be rearranged, replaced or added to the original image. High Dynamic Range (HDR) images without further changes are NOT considered altered or creative. Images may not be constructed entirely within a computer. Non-creative images are not eligible for this Section and should be submitted in the Open Section.

Definition for Nature

Nature photography is restricted to the use of photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story-telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Although species don't have to be identified in the image title, importance is placed on correctly identifying the species depicted, incorrectly identified species may count against your overall score. Feel free to reach out to club members in if you need help in identifying species. Avoid using overly clever or vague titles while still properly conveying the nature story.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to grayscale monochrome. Infrared images, either direct-captures or derivations, are not allowed.

Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. The environment that the species is adapted to may be present in the photo so long as the subject is that of the wild species. For instance, crops or fields may appear in photos depicting birds which inhabit or use this land as part of their habitat. It is up to the judge's discretion to determine if the human environment plays too large a role in an image. The judge will evaluate the image based on content. Scientific bands, scientific tags or radio collars on wild animals are permissible. All images of horses will be considered ineligible.

Photographs of human-created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement. Images of insects on any plant regardless of whether the plant is native, hybridized or from another area will be considered eligible as long as the insect is the primary subject rather than the plant. Honeybees are eligible.

Definition of Landscapes

Landscapes - These images depict an expanse of scenery. The subject is the scenery and not individual elements of the scene. These images include but are not limited to landscapes, seascapes, cityscapes, outdoor scenic, sunsets, farms, etc. Close ups of objects, people or wildlife should not be the primary subject.

No techniques that add, relocate, or replace, pictorial elements are permitted. Removal of unnatural intrusions such as airplane contrails, signs, or vehicles are allowed. Techniques that enhance the presentation of the photograph without changing the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking, image stitching and dodging/burning. Artificial lighting and flash are also permitted. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. All allowed adjustments must appear natural. Color images can be converted to grayscale monochrome.

Definition for Travel

Travel images should depict a time and portray a land, a people, or a culture in a natural state. Images are not limited to other lands or countries; they may include domestic content. They should not contain ultra close-ups that lose their identity, studio type model pictures, or manipulation. Altered images and techniques that add to, relocate, replace or remove any element of the original image, except by cropping, are not permitted. In sequences, any captioning, other than on the title slide, is not permitted. Although borders may help to define a black background, they are strongly discouraged. Any HDR should NOT be obvious and always used with discretion.

Prints

The Print Division uses the same definitions for Open (Color) and Creative as the General Division above. The Monochrome definition is as follows: An image is considered to be Monochrome only if it gives the impression of having no color (i.e. contains only shades of gray which can include pure black or pure white) OR it gives the impression of being a grayscale image that has been toned in one color across the entire image (for example, by Sepia, red, gold, etc.). A grayscale or multicolored image modified or giving the impression of having been modified by partial toning, multi-toning or by the inclusion of spot coloring does not meet the definition of monochrome and shall be classified as a Color Work. Borders in monochrome, if any, must be colored the same as the overall image,

that is, in shades of gray for a grayscale image; or toned in the same color as the rest of the image for a toned image. Monochrome images are judged both for their technical and pictorial merit. Any subject or theme is eligible.

GENERAL GUIDELINES FOR DIRECTORS

It is the responsibility of a Director to run the Club's four competitions for his/her Division each year and to secure a judge for the competitions. Programs, or educational nights, can be discussed at the Board meetings and planned ahead of time. Sometimes it may be the responsibility of the Director to introduce guest speakers. New ideas for programs is always encouraged.

As a Division Director, a knowledge of PSA definitions and SCC Club rules is extremely important when problems arise in competitions. For example, you may notice that an image submitted for competition is not appropriate for that Division, such as an animal in a cage at the zoo submitted for Nature. Or an obvious HDR image for Travel. As the Director, it is helpful to the member if they are notified that the image is not appropriate. You may ask them to submit a new image. It is also the responsibility of the member to size their images correctly and provide the correct resolution, and if the images are not correct, you may send them back for proper resizing. The Director or Assistant Director should not attempt to correct any image. The only exception to this is the title slide for Travel Sequences. Some members may not be familiar with Photoshop or may not know how to add titles to a title slide for a Travel Sequence. It is appropriate for the Travel Director to offer to create a title slide for the member in that case. Both the Director and the Assistant Director are encouraged to learn the competition software, Faststone, so they can run their own competitions.

About two weeks before a competition or a Program, an email should be sent out to the Club members announcing the event. **PLEASE MAKE SURE TO INCLUDE THE DEFINITION(S) OF YOUR DIVISION. NOT EVERYONE WILL GO TO THE SCC WEBSITE FOR INFORMATION**. Check your email template and/or make sure your information is current. For example, a reminder that "makeup images may be submitted" should only be sent out for the SECOND, 3rd and 4th competitions, NOT the first one of the year. After the first competition of the year, only ONE makeup set of images from a previous competition is allowed and should be stipulated in the announcement email. At least one follow-up and one FINAL email should remind members to submit images. The due date for submitting images is a decision made by the Director, determined by certain factors such as the Director's comfort level of how long it will take to prepare the images for competition, or whether a Holiday may cause a hardship for members to get their images in on time. The deadline should be one or two days prior to the competition.

At the night of the competition, the IOTN winner and Honor winners (12's) should be recognized and asked to briefly discuss their winning images.

After a competition, the jpegs of the Honors (all the 12's), and IOTN should be sent out to the following people: Gay Kent (editor of the Gammagram), Doug Arnold (webmaster) as soon as possible. Additionally, an email with a PDF and/or docx attached containing the results of the competition should be sent out to all the members of the Club and to Gay Kent within a few days. This is important because there will be people who submitted images but were not able to attend the competition and they will want to know their scores. Sometimes there may be an issue with scores, so the sooner someone spots a problem the better. It's also a
nice gesture to congratulate the winner for IOTN and to recognize the judge in your email. You can access the Club's roster through Google Drive (see Section on Google Drive). A record of images and scores should be kept in specific folders (on your computer and/or printed pages) for future reference and for the cumulative scoring, which is the basis for awards at the end of the year. After the **last** competition of the year, the cumulative scores need to be emailed to the Vice President, who is in charge of trophies.

Gay has presented Division Directors with a binder that includes past images and scores from the Club since 2016, except for the Print Division which goes back to 2007. The records are also very helpful when an image that received a score of 12 or 13 in a past competition needs to be verified because someone inadvertently submitted it again for competition.

ASSISTANT DIRECTORS

Most Divisions now have an assistant Director whose job it is to backup the Director in case of absence due to illness, vacation, etc. However, the Director and Assistant Director may decide to share or divide the responsibilities of the Division. If that is the case, both must have a system in place to double check entries, respond to emails, send out announcements and scores, etc. Assistant Directors also serve on the Board of Directors.

ACQUIRING A JUDGE

Every Director has different ways of finding a judge for competitions. It is best to plan ahead and schedule a judge well ahead of the competition. One strategy is to contact one potential judge individually for the 4 available dates of competition at least one month prior to the competition or earlier. Another strategy is to send out one email at the beginning of the year to an entire list of judges with available dates and ask them to pick a date that is most convenient for them. Whichever way works for you, remember that the judge should only judge your Division ONCE during the active year of competition. It is possible that another Division Director may ask that same person to judge *their* Division, which should not present a conflict.

What does the judge need to know? Don't assume that the judge has a definite understanding of our rules or PSA rules. The judge needs to have an understanding of PSA definitions that pertain to our club. He/she also needs to know what type of scoring system we use, the percentage of 12's that should be awarded (usually 10-15%) as well as the following scoring criteria:

12 points is an image that has no flaws.
11 points has one minor flaw in technique or composition, but not both.
10 points is an image with minor flaws in both technique and composition, or a significant flaw in either technique or composition.
9 points is an image that has one or more serious flaws in either technique or composition.
8 points is an image with serious flaws in both technique and composition.

Sometimes a judge will express his/her desire to judge an image based solely on visual presentation, or make a request that is not in accordance with club rules. Any request that is not in accordance with club rules and should be strongly discouraged.

We do offer our judges a monetary compensation AND dinner. Judges receive a $75 stipend. If you know who your judge is in advance, you may contact the treasurer and request a check in the judge's name. Or keep your receipts and turn them into Susan for reimbursement for their dinner. Guest presenters for programs also receive dinner and a $100 stipend.

Below is a template of my sample letter on Travel that I would email out to a judge once they agreed to judge. In spite of this, I would still receive questions on how our judging works. So I feel it is worthwhile.

SAMPLE:

Hi _____,

Thank you for agreeing to be our judge on (day of, month, date). Most of what is in this email is going to be familiar to you, but I use this as a template, so please forgive the redundancy. Below are the PSA guidelines we use in the club and then some of the specifics about how SCC does the scoring of Single and Sequence images.

'A Photo Travel image must express the feeling of a time and place, portray a land, its people, or a culture in its natural state. Photo Travel images have no geographical limitations. Images from events or activities arranged specifically for photography, or of subjects directed or hired for photography are not appropriate. Close up pictures of people or objects must include features that provide information about the environment. Ultra close-ups, which lose their identity and studio-type model shoots, are unacceptable. Techniques that add to, relocate, replace or remove any element of the original image, except by cropping, are not permitted. Techniques that enhance the presentation of the image, without changing the photo travel content, are permitted. All adjustments must appear natural. The removal, or manipulation, of colors contained within the original image to enable the production of monochrome images is permitted.'

Within our Travel Division, we have two categories: Single images and a Sequence of images that portray a travel experience. Members are allowed to submit two images for Singles and one Sequence, which consists of 4-7 images with a title slide. The title slide does count as part of the sequence, and should be considered by the judge (some people don't know how to make a title slide and we do it for them). We discourage altered images and any added captions or wording on the

images themselves (signs as part of the image don't count). We also discourage overuse of obvious HDR. We use a scoring system of 8 thru 12, with 12 being technically and visually outstanding. 8 would be used for images that are, for example, out-of-focus, or don't really pertain to the subject.* If there are 60 images in the competition, we try to have, say, at least 15% receive 12's. More or less. And then you would choose one Single image overall as Image of the Night (and one Sequence of the Night).

*(NOTE: You may choose to simply copy and paste the scoring criteria as listed above on page 5).

As a judge, you should not have to feel rushed when making your comments on the images, but please conclude your comments within a reasonable time frame of about 45 seconds.

We'll have dinner at The Old Spaghetti Factory before the competition beginning at 5PM. A good opportunity for members to meet and chat with you (dinner on us, of course). And I also invite you to bring along a flashdrive with 10-12 images so that the members can get a feel for your style of photography, and that would be part of your introduction which shouldn't take more than 5-10 minutes.

I think that's about it! We appreciate your participation in our competition! If you have any questions, please let me know.

Regards….

You can tailor a letter like this to fit the criteria for your own Division. Note that I included an offer for the judge to share a few images with the club as a sample of his/her work so that members could get a sense of their style. Optional of course, but it is always interesting to see a judge's work. If there is a presentation of the judges work, make it clear that it should only be about 5-10 minutes long with a MAXIMUM of 10-12 images or less.

After a competition, it's important to email the judge a thank you note.

Contact list of some current judges:

David Rosen (530) 668-1443 wildphoto@aol.com (Woodland)
Dave Henry (916) 215-0611dave@davehenryphoto.com (Sacramento) **YEAR END ONLY**
Sam Shaw   (209) 634-3110 lovesphoto@aol.com   (Turlock}
Dean Taylor   (209) 954-1643 ditaylor49@aol.com (Stockton)
Sharon McLemore (209) 951-4667 sfmsap@aol.com (Stockton)
Bruce Gregory (530) 878 - 0971   bgregory45@sbcglobal.net (Auburn)
Richard Myren (530) 268 - 3475   rgjk@suddenlink.net   (Auburn)
Jerry Berry (530) 320 - 8461   butch@usamedia.tv   (Auburn) **Open and creative only**
Susan Bovey   (530) 219 - 0955 anznpantz@yahoo.com (Woodland)
Mike Schumacher (530)   367-4505   radioman@sebastiancorp.net (Auburn)
Jim Klein (916) 768-4619   jimklein123@gmail.com (Lincoln)
Ric Horner

Dave Robertson   robertsondl@sbcglobal.net (Davis)
Jim Moon (503) 969-4815 jim.moon@mac.com
Ron Nabity (916-769-3019) ron_nabity@yahoo.com
Betty Sederquist (530-626-0985) **End-of Year only**
Marquita Alcartado marquitamp@gmail.com

RECEIVING IMAGES FOR COMPETITION

After you send out your first email announcing the competition, you'll start to receive images from members. It's handy to have a folder on your desktop with a title like "SCC Images for Travel Competition" and then you can download all the images into that folder. *Make sure you have subfolders for each month.* Once the images are in your folder, you can check them for the proper size and dpi by right clicking on the image and scrolling down to Properties > Details. You should see horizontal images with pixel resolutions not exceeding 1920 x 1200, and vertical images with heights (long edge) not exceeding 1200 pixels. The dpi on both should not be greater than 100. Once you are satisfied that the images are acceptable, send the person a confirmation that you have received their images.

When the deadline has passed for submitting images, you can start to randomly sort your images. Sometimes I would write names on little pieces of paper, throw everyone's name in the hat, then pull them out and sort them that way. Whichever way you choose, just remember that they need to be sorted randomly. As you add each image, you will need to "rename" the image by simply adding a 01, 02, 03, and so on, to the beginning of the filename. Example: 02 Smith Matt Sunset. For travel sequences, all seven images should have the same numbers at the beginning in all seven images.

One thing to note regarding travel sequences: If someone sends you a sequence and you find you are having a hard time sorting them, it is most likely because their sequences are not named exactly the same way. A space or a letter in the filename may be missing in one of the seven images, and it will throw off the entire sequence. It may be so bad that you will request that the person correct it and re-submit.

When the images are sorted, use a flash drive to download the folder(s), check the flash drive to make sure it looks OK, and take it to the competition.

RECEIVING PRINTS FOR COMPETITION

At a print competition, members will "sign in" their prints on a sign-in sheet for each category. They are randomly displayed as they are judged by category. Members may enter two prints for each category: Color, Monochrome and Creative. Prints should be the owner's work. They may be printed by an outside source on any paper or fabric. Prints must be mounted or matted, but not framed. Prints on metal or wood are acceptable, and

should be rigid. All prints should be matted or sized no larger than 18"x 24", outside dimensions. Prints should be labeled on the reverse side in the upper left hand corner with the title, maker's name, the print category, and the date of the competition.

Beginning in 2018, members will be required to send the Division Director the jpegs of the prints they want to submit prior to the competition. The sign in sheet will have a column for whether the jpegs were sent in or not.

GUIDELINES FOR SCORE KEEPING

It may seem a rather daunting task to keep track of all the scores throughout the year. You may have your own system of using Microsoft Excel or Google Docs. I thought I would share with you the system I use.

I use Google Docs since I don't run a business anymore, therefore I have no need for a subscription to Microsoft Office. I like Google Docs because it is FREE and very user-friendly. You can create spreadsheets and documents online and access them from anywhere. If you don't already have a Google account, it's easy to set one up. I keep track of the year's scores in two basic steps:

1. After the year's first Print competition, I start a spreadsheet with the month and year for each of the three categories in the Print Division. In the first example below, you see the results for the month of February. I fill in names randomly as I receive them followed by the image titles, scores and YTD scores. I can highlight all the columns and sort by the names A>Z afterwards. I also add the name of the judge at the bottom. This is the sheet I download as a PDF and send out as an attachment announcing the results to all the club members and to Gay for the Gammagram. Note the four competition months highlighted in green at the bottom. There is a separate sheet for each month.

	A	B	C	D	E	F	G
1	FEBRUARY 2016	COLOR					
2	Name	Title #1	Score	Title #2	Score	YTD	
3	Cawood, Gary	Yellow Field Cap Mushroom	11	Nicholas Rice Drier	11	22	
4	Goodwin, Theo	Smoking in India	12	Strolling at the Taj Mahal	12	24	
5	Hubbell, Bob	Night Life	11	Balloons	10	21	
6	Krueger, Werner	Crouching Snow Leopard	12	Lion in His Domain	11	23	
7	Lightfoot, Jan	Salt Pan, DV	12	**Mystery of the Veil**	**13**	25	
8	Lindquist, Ed	Wind Turbines	10	Red Rocks	10	20	
9	Maurizi, Barbara	Oak with Apple Tree - Spring Mornir	11	Hillside Houses, St. Johns	10	21	
10	Scott, Dennis	Mono Lake Sunrise #4	12	Bodie Chair #3	12	24	
11	Snyder, Jeanne	Foggy Morning	12	Pink Petunia	10	22	
12	Van Ommering, Lucille	Sacramento Skyline	12	Sailor Bar Sunset	12	24	
13							
14	Judge: Glen Jones						
15							
16	FEBRUARY 2016	MONOCHROME					
17	Name	Title #1	Score	Title #2	Score	YTD	
18	Cawood, Gary	Morning in Bhutan	10			10	
19	Goodwin, Theo	Praying at the Sikh Golden Temple	12	Ami Bera Campaigning	10	22	
20	Hubbell, Bob	Peekaboo	12	Concentration	11	23	
21	Kent, Dave	Abandoned Factory Street	12			12	
22	Lightoot, Jan	Forsaken	12	Sand and Sky	12	24	
23	Lindquist, Ed	South Rim, Grand Canyon	12	Brothers	10	22	
24	Maurizi, Barbara	The Storm Watchers	12	Canada Goose, American Riv	11	23	
25	Scott, Dennis	Happy Buddha Bayon, Cambodia	12	**Two Young Monks – Myanmc**	**13**	25	
26	Snyder, Jeanne	Davis Building	11	Calla Lily	11	22	
27	Van Ommering, Lucille	King of the Roost	12	Cathedral rock	11	23	
28							
29	Judge: Glen Jones						
30							
31	FEBRUARY 2016	CREATIVE					
32	Name	Title #1	Score	Title #2	Score	YTD	
33	Cawood, Gary	Inter-Galactic Graffiti Express	12	The Belle of Old Sacramento	11	23	
34	Hubbell, Bob	Quartette	12	Princess	12	24	
35	Kent, Gay	Celebration	12			12	
36	Lightfoot, Jan	Rooftop Abstract	12	Paint Brush Collection	12	24	
37	Lindquist, Ed	Lakeshore	11	Mushed Room	11	22	
38	Maurizi, Barbara	Ivy Flower Buds Montage	12	One Leaf, One Photo, Two Vie	11	23	
39	Scott, Dennis	Spencer Hoffman of Honyock	11	Electronic Repairman – Myar	12	23	
40	Snyder, Jeanne	Cat Portrait	11	Fall Color	11	22	
41	Van Ommering, Lucille	**Obelisk in 3 Parts**	**13**	Elmer Atwood, Blacksmith	12	25	
42							
43	Judge: Glen Jones						
44							
45							
46							
47							
48							
49							
50							

Color ▾ Monochrome ▾ Creative ▾ February 2016 ▾ May 2016 ▾ August 2016 ▾ November 2016 ▾

2. From there, it is simply a matter of highlighting each category individually, then using copy and paste to transfer the information onto my master spreadsheet throughout the year, as seen below (using just the Creative category). Note the three categories highlighted at the bottom. Now I have an easy way to add up all the scores after each competition and it is ready to access for total year cumulative scores.

SCC Print Competition 2016

File   Edit   View   Insert   Format   Data   Tools   Add-ons   Help   All changes saved in Drive

FEBRUARY 2016 — CREATIVE

Name	Title #1	Score	Title #2	Score	YTD
Cawood, Gary	Inter-Galactic Graffiti Express	12	The Belle of Old Sacramento	11	23
Hubbell, Bob	Quartette	12	Princess	12	24
Kent, Gay	Celebration	12		*	12
Lightfoot, Jan	Rooftop Abstract	12	Paint Brush Collection	12	24
Lindquist, Ed	Lakeshore	11	Mushed Room	11	22
Maurizi, Barbara	Ivy Flower Buds Montage	12	One Leaf, One Photo, Two Views	11	23
Scott, Dennis	Spencer Hoffman of Honyock	11	Electronic Repairman - Myanmar	12	23
Snyder, Jeanne	Cat Portrait	11	Fall Color	11	22
Van Ommering, Lucille	**Obelisk in 3 Parts**	**13**	Elmer Atwood, Blacksmith	12	25

Judge: Glen Jones

MAY 2016 — CREATIVE

Name	Title #1	Score	Title #2	Score	YTD
Goldman, Don	Electric Monk	10	**Falkirk Wheel in Motion**	**13**	23
Hubbell, Bob	Five Calles	10	Andy, We Need You	10	44
Van Ommering, Lucille	Reflections of a Woman	11	Graced by Light	12	48
Lindquist, Ed	Broken	9	Moss on Fence	9	40
Snyder, Jeanne	Bird of Paradise	11	Crazy Buildings	11	44
Scott, Dennis	Keyboardist	10	Brian Jennings	10	43
Maurizi, Barbara	Tree with Crow at Sunset	10	Inverted Photogram	10	43
Goodwin, Theo	Suspended Waterfalls, Milford Sound	10			10

Judge: Ric Horner

AUGUST 2016 — CREATIVE

Name	Title #1	Score	Title #2	Score	YTD
Goldman, Don	Contemplative Monk	12	Backyard Star Trails	9	44
Hubbell, Bob	Flaming Flowers	12	**Temple of Knowledge**	**13**	69
Kent, Gay	Celebration Composite	10		*	22
Maurizi, Barbara	Dark Invader	11	Paper Scraps Montage	11	65
Redd, Bob	R..D.. HDR	9	AS.. Pencil Drawing	11	20
Scott, Dennis	Brian and Sam	11	Brad	11	65
Snyder, Jeanne	Sundial Bridge	12	Water Lilies	12	68

NOVEMBER 2016 — CREATIVE

Name	Title #1	Score	Title #2	Score	YTD
Lindquist, Ed	Swirling Ballons #2	12	Radiant Vines	10	62
Maurizi, Barbara	Art Deco Deformed	11	Forest Path Dreamscape	11	87
Snyder, Jeanne	Pink Dahlia	11	Water Abstract	11	90
Hubbell, Bob	**In the Woods**	**13**		*	82
Cawood, Gary					23

Color   Monochrome   Creative   February 2016   May 2016   August 2016   November 2016

In this example below, you'll see for the month of November that a few people did not submit images for that month, but I keep their names in there because they had images and scores from the previous competitions.

	A	B	C	D	E	F
24	Krueger, Werner	Cosumnes River Sunset #2	10	Night Blooming Cereus Flower	9	42
25	Lightfoot, Jan	Salto Argentino and Fall Color	10	Chorillo del Salto and Lenga Tree	11	46
26	Lindquist, Ed	Rock Striations at Pigeon Point	9	Through the Trees #2	9	38
27	Scott, Dennis	Knife Forger	11	Young Monk	11	46
28	Snyder, Jeanne	Iris	9	San Pablo, Two Boats on Bay	9	40
29	Van Ommering, Lucille	American Primitwo	11	Reflections in Abstract #4	13	48
30						
31	Judge: Ric Horner					
32						
33	AUGUST 2016		COLOR			
34						
35	Name	Title #1	Score	Title #2	Score	YTD
36	Cawood, Gary	Temple Broom, Myanmar	10	Sunset, Canadian Inland Passage	10	64
37	Goldman, Don	IC4568 Nebub in Sagitarius	11	Sliding Rock Mammoth Hot Springs YSNP	10	42
38	Hubbel, Bob	FaceWork	11	Laundry	10	65
39	Kent, Dave	Native Sentinel	13			13
40	Maurizi, Barbara	DNA	9			30
41	Scott, Dennis	Andre	12	DeLamar House Interior	11	69
42	Snyder, Jeanne	Redwood Trail	11	Lotus Flower and Bee	11	62
43	Sturla, Donna	New Shoe for Sale	11			11
44						
45						
46						
47	NOVEMBER 2016		COLOR			
48						
49	Name	Title #1	Score	Title #2	Score	YTD
50	Cawood, Gary					64
51	Goldman, Don					42
52	Goodwin, Theo					44
53	Hubbell, Bob	Night Cafe	10	Votives	10	85
54	Kent, Dave					13
55	Krueger, Werner					42
56	Lightfoot, Jan					25
57	Lindquist, Ed	Inside Fort Point	11	Angen Tour of CA Stage 5	10	59
58	Maurizi, Barbara	Blue Moon	10	Building Decor, Houston	11	*
59	Maurizi, Barbara	Cirrus Clouds with Winter Tree	10	Japanese Maple in Fall, Intensified	10	71
60	McHaney, Mike	Ferro #1	12	Ferro #2	11	23
61	Scott, Dennis	Lunch at the Temple - Cambodia	13	White Buffalo #3	11	93
62	Snyder, Jeanne	Yellow Calla Lily	12	Owl	11	85
63	Sturla, Donna					11
64	Van Ommering, Lucille					48
65						
66	Judge: Jerry Berry					

The spreadsheets can be adapted to use in any and all Divisions. Again, I hope this gives you an idea of how this might work for you. What is important is that the format you use

should be consistent. All names should be in alphabetical order with the last name first, followed by the titles and scores.

GOOGLE DRIVE

After you establish your own Google account, you can add and switch between multiple Google accounts on Google Docs, Sheets, or Slides. Open Google Drive https://drive.google.com/ and sign on with the credentials below. You may have to sign out from an existing google docs/drive/email account to get to the sign on screen. For more information, go to switch accounts on Google Drive, for help.

sierracameraclub@gmail.com / password: $ierraCCDoc$ (Case sensitive)

You can also access Google Drive by clicking the square dots and choosing Drive.
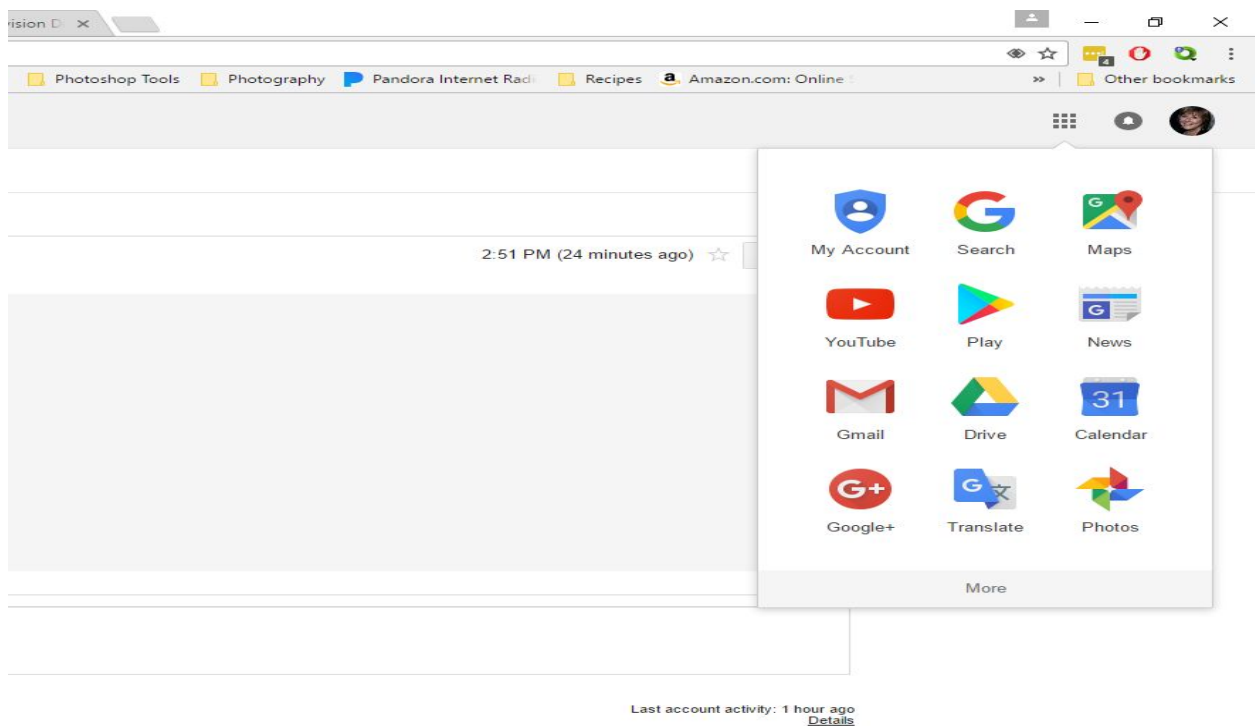
Once you are in Google docs, you have access to the club's roster for emailing announcements and competition results. There are three choices depending on the email server you use. You can copy and paste the most current roster into the BBC address bar of your email draft. By using BCC instead of CC, the names will be hidden and people won't have to scroll down through 90 names to read the body of your email.

Every time the Club gets a new member, Susan (our Treasurer) enters the name into the roster so it is always current. SCC Google docs was set up as a platform to build and share information so that we all stay consistent on procedure, etc. A copy of the Guidelines for Directors is also listed there.

CUMULATIVE AND YEAR-END COMPETITIONS

Accumulated scores from the four competitions in each division during the year are totaled and the winners in each division are recognized at an Awards Banquet at the end of the year. First place winners receive a perpetual trophy with their names engraved on the trophy, and second and third place winners are recognized and receive ribbons.

The Club has a Year-End Competition separate from the cumulative awards. Each Division Director will send out an email to the members after the results of the final competition of the year, requesting that they choose images for the Year-End judging. Members may only enter images that have been entered into the regular competition during the year. If you have copies of all the images entered throughout the year, you only need to ask for the title of the image. Otherwise, you will have to request that person to send you the images as well. Typically,the standard number of images requested is as follows:

General: Two images for Open and two images for Creative.
Nature: Two images.
Travel: Two single images and two sequences.
Prints: Two prints each for Color, Monochrome and Creative.

We invite one guest judge to judge all the images and prints for the Year-End Competition. In addition to the cumulative awards and trophies, ribbons are given out to the winners of the Annual Competition as 1st, 2nd, 3rd and Honorable Mentions.

SIERRA CAMERA CLUB EVENTS MEETUP GROUP

The club currently has a meetup site and as a Director, you may want to use it to post any announcements such as Program descriptions and Competitions. This platform is seen not only by SCC members, but by people who may be thinking about joining the Club. We have had several people attend our competitions and programs who signed up as a guest through the Meetup site. Be sure to ask the audience if there are guests attending.

Submitted by Jan Lightfoot

NOTES

Updated 12-4-19