

BRIDGEWATER PHOTOGRAPHIC SOCIETY

Regulations

Document Revised 5 September, 2022

Revision History, BPS Regulations

Rev No.	Date	Section	Revision
00	Feb 6, 2019	All	Creation of Regulations document BPS-02 replacing in part - document: By-Laws and Regulations dated Sept 2007 Reformatting all sections, additions, and editing
	Mar 1, 2019		Document issued
01	Sep 29, 2020		Updates to accommodate online meetings, as well as general edits, clarifications of Shows, B section numbering, Yearbook access, and Light category
	Oct 25, 2020		Forwarded electronically to new and renewed members
02	Apr 5, 2022		Revisions to Sec B, 1.3,2.3,3.1,3,2,4.2,5.2,6.1,6.2,7.1,7.2, App B update descriptions, App C par 2 & 3, reformatting and spelling
	April 6, 2022		Forwarded electronically to members
03	Sept 5, 2022		Addition of new Tranquility in Nature Category, rewording of Creative and Floral categories.
	Sept 6, 2022		Forwarded electronically to members

Table of Contents

A General

1.0	Revisions	4
2.0	Membership Applications	4
3.0	Types of Membership.....	4
4.0	Dues and Fees.....	4
5.0	Meetings	4
6.0	Theme Activities and Shows	5
7.0	Community Participation	5
8.0	Privacy	5
9.0	Damage or Loss of Images	5

B Competitions

1.0	General	6
2.0	Competition Categories for Digital Images and Prints.....	6
3.0	Judging and Results.....	6
4.0	Digital Image Competitions	7
5.0	Print Competitions	7-8
6.0	Essay Competitions.....	8
7.0	Special Competitions.....	9
Appendix A: Digital images–Sizing and Naming		10
Appendix B: Competition Categories Descriptions.....		11-12
Appendix C: You Be The Judge		13
Appendix D: Silent Essay Scoring		14
Appendix E: Sight and Sound Essay Scoring.....		15
Appendix F: Trophies and Awards.....		16-17
Appendix G: Previous Award Winners		18-22

REGULATIONS

The following constitutes the Regulations drawn up in accordance with **9-2** of the Society By-Laws.

A. General

1.0 Revisions

Revisions to this document are the responsibility of the Executive in consultation with relevant Chairs and their committees. Upon approval by the Executive, changes are to be communicated to the Society membership.

2.0 Membership Applications

2.1 All membership applications shall be referred to the Treasurer.

2.2 Potential new members are encouraged to attend one meeting without obligation in order to determine if membership is desirable.

3.0 Types of Membership

3.1 Regular membership is available to all persons, sixteen years (16) or older, upon payment of annual dues as described in Section 4.0.

3.2 Honorary membership shall be awarded, at the discretion of the Executive, to non-members or members of the Bridgewater Photographic Society, who have made outstanding contributions to the life of the Society, or who have given long and substantial service to the Society. Payment of dues is waived for honorary members.

4.0 Dues and Fees

4.1 Annual dues are payable by the third club meeting, i.e., second Tuesday in October of each year. New members joining after the first of January shall pay one-half of the annual membership dues.

4.2 Individual dues and special workshop fees are determined by the Executive.

4.3 Dues may have different rates for individuals, couples, and students.

4.4 Dues not paid by October 15th are considered in arrears, in which case membership is suspended and the individual is no longer eligible for competitions.

5.0 Meetings

5.1 Meeting room doors open at 6.30 p.m. and meetings shall be called to order at 6:45 p.m. on the second and fourth Tuesdays of each month from September to May, subject to change at the discretion of the Executive. Meetings should end on or before 9:15.

5.2. In the event in-person meetings are not possible due to ongoing emergency conditions, meetings will be held online, if possible. Zoom meetings are called to order at 7:00 p.m.

6.0 Theme Activities and Shows

To encourage member participation, a number of non-competitive opportunities are offered on a voluntary basis. Slide shows are prepared for all submissions and viewed during regular meetings or shared online.

6.1. Photo Shares: Members are encouraged to voluntarily submit images fitting a different theme selected by the Program Committee. File-naming, number of images, and submission deadlines shall be communicated by the Program Committee.

6.2. Field Trips: Members are encouraged to take part in social outings to take photographs of local interest. Location of excursion, file-naming, number of images, and submission deadlines shall be communicated by the Field Trip Committee.

6.3. Scavenger Hunt: The Scavenger Hunt is a team-challenge that may be scheduled as an ad-hoc field trip. File-naming, number of images, and submission deadlines shall be communicated by the Field Trip Committee. See **Appendix F**.

6.4. Smile Award: Members are encouraged to participate voluntarily in this slide show and draw. File-naming, number of images, and submission deadlines shall be communicated by the Executive. See **Appendix F**.

7.0 Community Participation

7.1 The Society and its activities have no political, social, cultural, religious or other affiliation, agenda or purpose outside of photography.

7.2 The Society may, at the discretion of the Executive, participate in special events organized by the Society or in conjunction with other photographic groups. The Society shall not partner in, or sponsor, events organized by third parties whose primary purpose or objectives are not photography related.

7.3 The name of the Society is not to appear in or on any printed material/advertising or any event without the express written permission of the Executive. This in no way limits the ability of the individual members to display or participate in any event they may so choose.

7.4 Non-members are welcome to attend speaker's presentations throughout the year. A nominal fee for non-members for attending will be charged at the door. The amount will be determined by the Society's executive.

7.5 In emergency circumstances when meetings are held only online, non-members must request an e-invitation from the Executive before they may attend.

8.0 Privacy

Members' personal information collected by the Society including, but not limited to, the email list, is to be used for Society business, communication, and educational purposes only. Unless specifically authorized by the Executive in writing, it shall not be used for personal, commercial, or non-Society purposes, including solicitation of business, solicitation of donations, sending jokes or spam email, or other similar activities. Information about members shall not be released to third parties, or non-members without the expressed written consent of the Executive and affected Society members.

8.0 Email

Email accounts established for conducting club business are not intended for personal use. All accounts are to be linked to the Executive account for recovery. All email accounts may be accessed by the Executive.

9.0 Damage or Loss of Photographs

While every precaution will be taken to prevent loss of or damage to members' prints and digital images, neither the judging chairperson, the projectionists, nor any member of the Executive may be held responsible for damage to, or loss of, any print or digital image that is in the care of the Society.

B. Competitions

1.0 General

- 1.1 All images and essays submitted into competition must be the original work of the entrant. The title will be considered an integral part of the image or essay. Images should not be watermarked with the competitor's name.
- 1.2 An image can be entered only once into competition. After an image has been entered, it cannot be re-entered, even in a succeeding year or in a different competition. This does not apply to non-competitive activities.
- 1.3 Judges shall not compete in a competition they are judging.

2.0 Competition Categories for Digital Images and Prints

- 2.1 The number of categories open for competition and the maximum entries per category in each competition will be determined by the Competitions Committee.
- 2.2 The Competition Committee may choose from categories in **Appendix B**, as well as others they deem appropriate. All award categories in any given year should be identified and defined for members at the beginning of the club season (September).

3.0 Judging and Results

- 3.1** Three judges will be selected by the Competition Committee based on best fit for each particular competition. Judges for print competitions provide scores only. Judges for digital competitions provide scores and may also provide comments when helpful. If an image is deemed out of category, the judge shall state same in the comments.
- 3.2** For Digital and Print Competitions, each judge scores each image from 0- 5, with ½ point increments between the minimum and maximum, in accordance with the judging guidelines. An image which the judge deems to not meet the category description shall be scored a zero (0). Hence, the lowest possible total score from three judges is 0 and the highest is 15.
- 3.3** When possible, honour awards (scores of 12 or higher) are presented or sent by email at the meeting following a competition. Awards include the members' names, image titles, and scores.
- 3.4** All awards are announced during the meeting following the competition with the exception of the Photographer of the Year. A summary for each competition containing images, titles, and scores (including names of those who receive honours awards) will be distributed to members.
- 3.5** The Silent Essay and Sight and Sound Essay are scored out of 100 by each judge. The final, recorded score will be an average of the three scores.
- 3.6** The Silent Essay and Sight and Sound Essay have a combined weight of no more than 25% of the total competition points in determining the Photographer of the Year Award.
- 3.7** Throughout the year, the Competitions Committee keeps a record of all images/essays entered and the scores awarded by the three judges.
- 3.8** The Yearbook Editor(s) is provided with access to competition images and summary report on a timely basis.
- 3.9** Competition documents are retained electronically for two years (the current year and the previous year).

4.0 Digital Image Competitions

- 4.1** All digital competitions will be judged online.
- 4.2** The information posted for any score less than 11 will be limited to the score and the judge's comments. Any score of 12 or higher is considered With Honours, A score of 11 or 11.5 is considered an Honourable Mention. These will also include the name of the entrant.
- 4.3** Digital images submitted for competition must use the format as outlined in **Appendix A.**
- 4.4** Digital images will not be accepted after the assigned deadline.
- 4.5** All entries from digital competitions will be counted in determining the winner of the digital competition award.

5.0 Print Competitions

- 5.1 All Print competitions are judged live at designated photo club meetings. Judges are invited and assigned by the Competitions Committee.
- 5.2 The minimum print image size is 8" x 10", and the maximum size is 16" x 20". Entrants should protect each print with a firm backing and/or a mat. Prints must be unframed. Entrants must write their name, the competition category, and print title on the back of the photograph at the *top* of the print. The name shall not be visible on the front of the print or mat. When entrants arrive at a competition meeting, their prints will be stacked based on categories and in the order of the prepared score sheets using the information on the label that the entrant has placed on the back of their print.
- 5.3 During the judging process each print is placed in front of the judges on an easel with a light directly above the print of daylight white balance. The total score out of 15 is announced for each print and then moved to a table to be viewed by the members during the break.
- 5.4 Any score of 12 or higher is considered With Honours, A score of 11 or 11.5 is considered an Honourable Mention. These should be announced as each category is completed including the score, title, and entrant's name.
- 5.5 All entries from print competitions are counted in determining the winner of the print competition award.

6.0 Essay Competitions

In addition to the subject categories, there are two essay competitions. An essay is a series of projected images which features an integrated story or theme.

The judges look for originality, technique, editing, continuity, and success in conveying the story or theme. The weighing of the individual elements of general appeal, photography, and production is different for the two essay types. (See **Appendices D and E**).

6.1 Silent Essay

The Silent Essay is a self-running presentation conveying a story or idea using inter-related images. It comprises a maximum of 12 images, and a maximum of 12 slides total, including a title image, presented in MP4 video format. It must be silent: neither music, live narration, nor soundscapes can be used in the Essay. Written text is permitted. The photographer's name shall not appear on any slide.

6.2 Sight and Sound Essay

The Sight and Sound essay is a self-running presentation consisting of a series of images, accompanied by live narration and/or music. It is presented within a maximum of five minutes with a required minimum of 24 still images presented in MP4 video format.

Video clips including time-lapse are allowed but are limited to a total time of 30

seconds. It is not necessary to include video in the essay nor will the score be affected by not using video.

The photographer's name shall not appear on any slide.

7.0 Special Competitions

7.1 New Member Competition:

Entrants for the **New Member Competition** are eligible if they have joined the club for the first time since the last New Member competition. Entrants will submit 6 digital images for judging.

Points for the New Member category do not contribute to the Photographer of the Year competition or the Digital Image Competition. Images from this competition shall not be used in another competition.

7.2 Treasure Hunt Competition:

Treasure Hunt themes are chosen each season by the Competitions Committee. Entrants will submit between 6 and 8 digital images from the eligible categories (one image per category).

Points for the Treasure Hunt category do not contribute to the Photographer of the Year competition or the Digital Image Competition. Images from this competition shall not be used in another competition.

APPENDIX A

Sizing and Naming of Digital Images

1. Resize your image to **maximum 1920 pixels wide and 1200 pixels high**
2. Rename your images in the following format or as instructed in correspondence sent prior to competition if it differs from below:

CA0X_Lastname Firstname_Photo Title

Use the underscore key `__` to delimit first two components of the file name. A space(s) should appear in the title and between the last and first name. Keep title short.

Replace CA with a category code such as

NA: Nature
NT: Tranquility in Nature
PI: Pictorial
EP: Environmental Portrait
PO: Portrait
CR: Creative
HI: Humanity
HU: Humour
PT: Photo Travel
FL: Floral
PJ: Photojournalism
UR: Urban
MC: Monochrome

Replace 0X with a different number for each image: 01, 02, 03, etc.

Example: NA01_Doe John_Wonder Falls; NA02_Doe John_Falling From The Sky

Submit images to BPScompetitions@gmail.com no later than 7:00 p.m. of the deadline date. The subject for the e-mail should give the category code of the competition plus "Digital Image Submission"

APPENDIX B

Description of Competition Categories

- 1) **Nature:** The subject matter of a nature image must be restricted to nature in all its forms including the many facets of botany, geology, zoology etc. Human elements, if present, should be unobtrusive and enhance the nature story. Images can include those taken at wildlife parks. Photographs of cultivated plants, domestic animals, still life studies, museum habitats or groups, or similar taxidermy are ineligible for this category. General Land/Seascapes should compete in that category and are ineligible for this category (see Land/Seascape definition to confirm if the image fits that category).
- 2) **Tranquility in Nature:** Tranquility is a sense of calm, peace, and quiet. These images should imbue a sense of peacefulness and general tranquility. The setting for these images must be in Nature, such as serene landscapes, motion-blur waterfalls, and wildlife enjoying a quiet moment. A person or people may be included in the image to enhance the feeling of tranquility but must not distract from the natural elements of the image.
- 3) **Portrait:** The portraiture category contains images that show a planned portrayal, including figure studies of the subject (animal or human) in which lighting, posing, composition, setting, mood, background, location and creative use of technique are emphasized. “Snapshots” or “family record” pictures are generally not appropriate for competition.
- 4) **Environmental Portrait:** An environmental portrait is a photograph of a person, often posed, taken in a location that is individually relevant to the subject. Environmental portraits are frequently photographed in an everyday setting such as the home, place of work, or another personally meaningful locale. The background itself clearly plays a central role in the environmental portrait. The environment/background must be meaningful to the subject. The background — in location, in details, in mood — should give us significant insight into the subject’s identity. It should be, for all intents and purposes, an extension of some aspect of who they are.
- 5) **Creative:** A creative image must display a change in natural colour, form, shape, or any combination of these three elements with the intent to alter reality. Creative images are often montages—a blending or composite of multiple images. Artwork or computer graphics generated by the entrant may be incorporated. Image content may not be constructed entirely within a computer. Also acceptable are modified black & white images. However, High Dynamic Range (HDR) images without further changes are not considered altered reality.
- 6) **Landscape/Seascape:** A landscape/seascape photo captures an expanse of natural scenery. Human elements (such as buildings) may appear, but they should

be part of the scene, and not prominent enough to become the focus of the picture. A successful landscape/seascape will exhibit good use of available light, perspective and composition, depth of field, and other photographic techniques. Urban landscapes and other variants should compete in the Urban or Pictorial categories.

- 7) **Macro/Closeup:** Macro/closeup photography explores the world of the very small. Photos in this category needn't meet the strict definition of Macro (1:1 or greater magnification) but they should reveal subjects and/or details that are difficult or impossible to see without the aid of a magnified view. A good macro/closeup photo successfully handles the challenges of working close to the subject and giving us a new perspective on the subject.
- 8) **Humanity:** Images in this category aim to depict human nature. There should be at least one person in the image (in whole or in part) involved in an activity which evokes an emotional response. It should convey something about the essence of the human condition.
- 9) **Photo Travel:** Images may or may not have been taken on a trip. They can be local or from elsewhere. They must show a "sense of place" with or without people. These are images you would like to see in a travel magazine or brochure.
- 10) **Floral:** This category is for images of cultivated and/or wildflowers, either as a single flower or as a group of flowers. Other secondary natural elements or man-made objects such as water pools or flower vases are acceptable if they do not distract from the floral element(s) as subject. Close-ups of specific floral elements are acceptable, as are monochrome/black&white renderings.
- 11) **Photojournalism:** Images shall consist of pictures with informative content and emotional impact, including human interest, documentary, sports and news. Images should tell a story appropriate for a news story. The journalistic value of the photograph shall be considered over pictorial quality. In the interest of credibility, photographs that misrepresent the truth such as manipulation to alter the subject matter, or situations that are set up for the purpose of photography are unacceptable for this category.
- 12) **Monochrome:** A monochrome image uses a single colour in varying shades from dark to light. The image may be black and white; it may also make use of, or emulate, traditional monochromatic, photographic processes such as sepia toning (brown), or cyanotype (cyan/blue). Any single colour may be used. The Monochrome Category is open with regards to image subject. In addition to general photographic technique and artistry, images in this category will be judged on how successfully the maker has utilized the monochromatic medium.
- 13) **The Way We Live:** This category provides opportunities to showcase life on the South Shore. Images in this category are intended to highlight traditional as well as different elements of place, including, for example, people and their

communities, creativity, work, and recreation.

- 14) **Motion:** A subject in motion, showing the passage of time. Topic examples for this category may include, but are not limited to, an animal or person in motion, birds in flight; vehicles in motion; an inanimate object being thrown; water droplets falling.
- 15) **Light:** The light competition invites photographers to focus on the radiation or reflection of light. The capture/use of natural or artificial light is integral to the strength and success of the picture.
- 16) **Other categories as may be determined by the Competition Committee**

APPENDIX C

You Be The Judge

Being judged by our peers is a valuable way to help all members sharpen their skills. Acting as a judge is also an opportunity to help one improve as a photographer. Whether you are on the judging end or the receiving end, consider it a chance to learn more about the art and science of photography. By evaluating and being evaluated, we become more aware of the things that can make or break a photograph. We gradually can develop a sense of excellence and can distinguish between *what is acceptable and what is exceptional*. The Competition Chair can answer questions you may have.

The Competition Committee is responsible for selecting the judges for each competition, and may use internal and / or external judges, or a combination. While internal judges may be used, it is preferred to use external judges. In addition to club members, out of province professional photographers as well as other visual artists and photo-journalists may be selected.

Images are usually judged on the 0 - 5 points system, with zero being the lowest possible score, and five being the very best. Because three judges evaluate each image, the total judged score can range from 0 points to 15 points.

Consider the following to help make the judging process fair and effective.

- Does the image meet basic technical standards? Is it properly focused? Is it effectively exposed? Is it free from dirt, scratches and blemishes? Usually an image failing to meet any of these standards is given the minimum score.
- Is the image original? Does it look at something in a new, refreshing or surprising way, or has it “all been done before”?
- Does the image make a statement? Does it tell a story or elicit a strong feeling or emotion?
- Did the photographer work at it? Was it a “grab” shot or is there evidence that the photographer really planned and thought it out? In other words, did the photographer take or make the picture?
- Is the composition effective? Are horizon lines straight, elements balanced, etc.? Is space wasted or are too many elements crammed in? Did the photographer make use of strong visual elements (curves, lines, etc.)?
- Does the image fit the category? If it does not, e.g. a house plant or pet cat in a Nature competition, the Judging Chairperson should remove it from competition.

(Adapted from a presentation by BPS member Kas Stone.)

APPENDIX D

Silent Essay Scoring

Judges look for originality, technique, editing, continuity, and success in conveying the story or theme.

SCORING	POINT ALLOCATION
1) Visual Elements: image selection, image quality	40 points
2) Story / Theme: cohesive storytelling, images suit the theme as suggested/expressed by the title	30 points
3) Production: slide pacing and synchronization, title and credit slides, accurate text (if applicable)	20 points
4) General Impression: presentation is appealing, likely to appeal to all audiences – including the general public	10 points
Total Possible Points	100 points

Note: the combined Silent Essay and Sight and Sound Essay points will contribute for no more than 25% of the total points in the Photographer of the Year competition.

	1	2	3	4	Total
Entry Titles	/40	/30	/20	/10	/100

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APPENDIX E

Sight and Sound Essay Scoring

Judges look for originality, technique, editing, continuity, and success in conveying the story or theme.

SCORING	POINT ALLOCATION
1) Visual Elements: image selection, image quality	30 points
2) Story / Theme: cohesive storytelling, images suit the theme as suggested/expressed by the title	20 points
3) Audio Elements: music choice and/or pleasant narrative	20 points
4) Production: slide pacing and synchronization, title and credit slides, accurate text (if applicable)	20 points
5) General Impression: presentation is appealing, likely to appeal to all audiences, including the general public	10 points
Total Possible Points	100 points

Note: the combined Silent Essay and Sight and Sound Essay points will contribute for no more than 25% of the total points in the Photographer of the Year competition.

APPENDIX F

Competitive and Non-Competitive Awards

- 1) **Photographer of the Year Award** is awarded to the photographer accumulating the highest number of points in overall competition throughout the year, with the following requirements:
 - a) Must have competed in digital, print and essay competitions when all three are offered.
 - b) Must have attained the highest cumulative point total from all competitions, *excluding* New Member and Treasure Hunt competitions.
- 2) **Best Digital Image Award**, donated by professional photographer, Rick Hebb, is presented to the member who accumulates the highest number of total points in digital image competitions during the year.
- 3) The **Marilyn Morrison Memorial Award** is presented to the member who accumulates the highest number of points in all image competitions throughout the year in the **nature** category.
- 4) The **Sylvia Dorey Memorial Award** is presented to the member who accumulates the highest number of points in all image competitions throughout the year in the **floral** category.
- 5) The **Gordon McGowan Award** is presented to the member who scores the highest number of points in the **sight and sound essay** competition.
- 6) The **Silent Essay Award** is presented to the member who scores the highest number of points in the **silent essay competition**.
- 7) The **Fred Hay Memorial Award** is presented to the member who accumulates the highest number of total points in **print competitions** during the year.
- 8) The **New Member Award** is presented to the overall winner of a “new member only” projected image competition. Entrants are eligible if they have joined the club for the first time since the last new member competition. If there are an insufficient number of eligible entrants in a given year, the competition may be cancelled.
- 9) The **Treasure Hunt Award**, designed by Wayne Peterson, is awarded to the individual scoring the most points in an assigned photographic treasure hunt over a

time span of three to four months.

- 10) The **Scavenger Hunt Award** is awarded to the team or individual scoring the most points in an assigned scavenger hunt in a short period of time. The Hunt is based on a list of items specific to a given location. At the start of the Hunt, teams are selected randomly and then presented with the list. Each team tries to collect one image per item on the list in a given timeframe, usually 1.5 or 2 hours. The Hunt is not scored. The winning team has the most items checked off (i.e., each represented by one image only) within that timeframe. In the case of a tie, both teams will be acknowledged.
- 11) The **Smile Award**, created in memory of past member Joan McCullough, is a *non-competitive activity*. It is given to a member whose name is drawn at random from a group of entrants submitting a photo with the purpose of making the viewer smile. There is a small monetary gift from a BPS fund donated in Joan's honour.
- 12) Bridgewater Photographic **Honour Awards** are usually presented throughout the year at meetings following a digital competition to members whose images receive twelve or more points.

Other individual prizes may be awarded from time to time for competitions as specified by the Executive.

For each of the awards, in the unlikely event of a tie, the person with the most images scoring twelve or more points will be the recipient of the award.

APPENDIX G

Trophy/Award Winners

Trophies were retired in September 2020 and replaced by certificate awards.

Photographer of the Year – presented to the member who accumulates the highest number of points in overall competition throughout the year and includes scores from the following competitions: Digital Images, Prints, Silent Essay, and Sight and Sound Essay.

Year	Recipient	Year	Recipient
1983-84	Johanna Benning	2002-03	Sylvia Dorey
1984-85	Marilyn Morrison	2003-04	Mary Nickerson
1985-86	Johanna Benning	2004-05	Reg Archibald
1986-87	Marilyn Morrison	2005-06	Marjorie Zwicker
1987-88	Marilyn Morrison	2006-07	Terry Humphries
1988-89	Sylvia Dorey	2007-08	Jeff Merrill
1989-90	Sylvia Dorey	2008-09	Jeff Merrill
1990-91	Marjorie Zwicker	2009-10	Sara Harley
1991-92	Marilyn Morrison	2010-11	Sara Harley
1992-93	Dr. Colin Mann	2011-12	Teresa Alexander-Arab
1993-94	Mary Dixon	2012-13	Sara Harley
1994-95	Dr. Colin Mann	2013-14	John Burnett
1995-96	Mary Dixon	2014-15	Karen Parnell Herrick

1996-97	Dr. Colin Mann	2015-16	Karen Parnell Herrick
1997-98	Mary Dixon	2016-17	Darlene Awalt
1998-99	Marjorie Zwicker	2017-18	Julia Naas
1999-00	Eric Hayes	2018-19	Linda Hall
2000-01	Sylvia Dorey	2019-20	Sue Hutchins
2001-02	Norman Chandler	2020-2021	Sue Hutchins

Fred Hay Memorial Award – presented to the overall winner from all **print photograph** competitions

Year	Recipient	Year	Recipient
1987-88	Marjorie Zwicker	2004-05	Deborah Croft
1988-89	Marilyn Morrison	2005-06	Reg Archibald
1989-90	Marilyn Morrison	2006-07	Marilyn Archibald
1990-91	Sylvia Dorey	2007-08	Deborah Croft
1991-92	Nancy Johnston	2008-09	Jeff Merrill, Cathy Inglis
1992-93	Susan Welch	2009-10	Deborah Croft
1993-94	Susan Welch	2010-11	Teresa Alexander-Arab
1994-95	Robert Talbot	2011-12	Derek Johnston
1995-96	Eric Hayes, Mary Dixon	2012-13	Derek Johnston
1996-97	Christopher Schupe	2013-14	Trevor Awalt
1997-98	Mary Smith	2014-15	Karen Parnell Herrick
1998-99	Eric Hayes	2015-16	Karen Parnell Herrick
1999-00	Deborah Croft	2016-17	Darlene Awalt
2000-01	Deborah Croft	2017-18	Julia Naas
2001-02	Deborah Croft	2018-19	Julia Naas
2002-03	Deborah Croft	2019-20	Sue Hutchins, Anna Mallin
2003-04	Mary Nickerson	2020-21	Not held

Digital Projected Images – presented to the overall winner from all **digital photograph** competitions.

Year	Recipient	Year	Recipient
1998-99	Eric Hayes	2010-11	Deborah Croft
1999-00	Mark DeVries	2011-12	Sara Harley
2000-01	Marjorie Zwicker	2012-13	John Burnett
2001-02	Norman Chandler	2013-14	John Burnett
2002-03	Sylvia Dorey	2014-15	Karen Parnell Herrick
2003-04	Marjorie Zwicker	2010-11	Deborah Croft
2004-05	Mary Nickerson	2015-16	Julia Naas
2005-06	Marjorie Zwicker	2016-17	Darlene Awalt
2006-07	Deborah Croft, Jeff Merrill	2017-18	Julia Naas
2007-08	Jeff Merrill	2018-19	Linda Hall
2008-09	Jeff Merrill	2019-20	Sue Hutchins
2009-10	Sara Harley	2020-2021	Sue Hutchins

Gordon McGowan Memorial Award is presented to the member who scores the highest number of points in the **Sight and Sound Essay** Competition.

Year	Recipient	Year	Recipient
1992-93	Patricia Fraser	2006-07	Cathy Inglis
1993-94	Dr. Colin Mann	2007-08	Jeff Merrill
1994-95	Dr. Colin Mann	2008-09	Derek Johnston
1995-96	Dr. Colin Mann	2009-10	Sara Harley
1996-97	Mary Dixon	2010-11	Teresa Alexander-Arab
1997-98	Eric Hayes	2011-12	Sara Harley
1998-99	unknown	2012-13	Trevor Awalt
1999-00	Eric Hayes	2013-14	Kas Stone
2000-01	Sylvia Dorey	2014-15	John Burnett
2001-02	Norman Chandler	2015-16	Sara Harley
2002-03	Sylvia Dorey, Chris King	2016-17	Darlene Awalt
2003-04	Marjorie Zwicker	2017-18	Karen Parnell Herrick
2004-05	Larry Wilkins, Reg Archibald	2018-19	Sue Hutchins
2005-06	Reg Archibald	2019-20	Linda Hall
		2020-2021	Sue Hutchins

Silent Essay Award is presented to the club member who scores the highest number of points in the **Silent Essay** Competition.

Year	Recipient	Year	Recipient
1993-94	Sylvia Dorey	2007-08	Deborah Croft
1994-95	Dr. Colin Mann	2008-09	Peter Stuempel
1995-96	Dr. Colin Mann	2009-10	Sara Harley
1996-97	Nancy Johnston	2010-11	Sara Harley
1997-98	Patricia Fraser	2011-12	Sara Harley
1998-99	Suzanne LeBlanc	2012-13	Sara Harley
1999-00	Marilyn Morrison	2013-14	John Burnett
2000-01	Sylvia Dorey	2014-15	Karen Parnell Herrick
2001-02	Marjorie Zwicker	2015-16	Sara Harley
2002-03	Nancy Johnston	2016-17	Gary Smith
2003-04	Nancy Johnston	2017-18	Julia Naas, Karen Parnell Herrick
2004-05	Deborah Croft		
2005-06	Chris King	2018-19	Sue Hutchins
2006-07	Deborah Croft	2019-2020	Sue Hutchins
		2020-2021	Sue Hutchins

Marilyn Morrison Memorial Award is presented to the overall winner from all **nature** competitions.

Year	Recipient	Year	Recipient

Sylvia Dorey Memorial Award is presented to the overall winner from all **floral** competitions.

Year	Recipient	Year	Recipient
2005-06	Marjorie Zwicker	2013-14	John Burnett
2006-07	Deborah Croft	2014-15	Karen Parnell Herrick
2007-08	Deborah Croft	2015-16	Julia Naas
2008-09	Deborah Croft	2016-17	Julia Naas
2009-10	Derek Johnston	2017-18	Karen Parnell Herrick
2010-11	Teresa Alexander-Arab	2018-19	Linda Hall
2011-12	Derek Johnston	2019-20	No competition
2012-13	John Burnett	2020-2021	Gary Smith
2011-12	Brenda Fitzgerald		

New Member Award – presented to the overall winner of a “**new member only**” projected image competition.

Year	Recipient	Year	Recipient

2003-04	Michael Eisnor	2012-13	Gary Smith
2004-05	no winner	2013-14	Dave Collins
2005-06	Geoff Fougere	2014-15	Don Barnes
2006-07	Jeff Merrill	2015-16	No Competition
2007-08	Debbie Black	2016-17	Brenda Bancroft
2008-09	Sara Harley	2017-18	Sue Hutchins
2009-10	James Campbell	2018-19	Jock Martin
2010-11	Candice Croft	2019-20	Norm Duffley
2011-12	Trevor Awalt	2020-21	No competition

Scavenger Hunt Award is presented to the team or individual scoring the most points in an assigned photographic **scavenger hunt**.

Year	Recipient
2006-07	Deborah Croft
2007-08	Deborah Croft
2008-09	Deborah Croft
2009-10	Ralph Cook, Brenda Fitzgerald, Derek Johnston
2010-11	Deborah Croft, Brenda Fitzgerald, Susan McDormand
2011-12	Deborah Croft, Brenda Fitzgerald, Susan McDormand
2012-13	John Burnett, Marcel Robitaille
2013-14	No competition
2014-15	No competition
2015-16	No competition
2016-17	No competition
2017-18	Reg Archibald, Joan McCullough, Tiffany Ottaway
2018-19	Linda Hall, Charlene Morton, Tiffany Ottaway
2019-20	Janice Brown, Douglas Langley, Tammy Mercer
2020-21	No competition

Treasure Hunt Award is presented to the team or individual scoring the most points in an assigned photographic **treasure hunt**.

Year	Recipient	Year	Recipient
1991-92	Marilyn Morrison, Linda Bedford	2006-07	Ralph Cook
1992-93	Arne Borgersen, Susan Welch	2007-08	Deborah Croft
1993-94	Gillian Fraser, Ronald Smith	2008-09	Brenda Fitzgerald
1994-95	Colin Mann, Carl Jackson	2009-10	Deborah Croft
1995-96	Colin Mann, Carl Jackson	2010-11	Sara Harley, Teresa Alexander-Arab
1996-97	Colin Mann, Carl Jackson	2011-12	Brenda Fitzgerald
1997-98	Marilyn Morrison, Lise Kaulbach	2012-13	Trevor Awalt
1998-99	Mary Dixon, Suzanne LeBlanc	2013-14	Trevor Awalt
1999-00	Stephanie de Vries, Marc de Vries	2014-15	John Burnett
2000-01	Marjorie Zwicker, Gerald Zwicker	2015-16	Charlene Morton
2001-02	Norman Chandler	2016-17	Charlene Morton
2002-03	Joan Hebb, Sylvia Dorey	2017-18	Charlene Morton
2003-04	Norman Chandler	2018-19	Linda Hall
2004-05	Marilyn Archibald	2019-20	Gary Smith
2005-06	Michael Eisnor, Reg Archibald	2020-21	Linda Hall