Toronto Camera Club

To study and promote the art of photography in all its branches.

587 Mount Pleasant Rd, Toronto, ON, Canada, M4S 2M5

2025/451

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132nd TORONTO INTERNATIONAL SALON of PHOTOGRPHY

The 132nd TORONTO INTERNATIONAL SALON OF PHOTOGRAPHY is an international exhibition of art photography organized by TORONTO CAMERA CLUB in Toronto, Canada.

CONTACTS

Chair: Lily Markovic
587 Mt. Pleasant Rd.
Toronto ON, Canada
M4S 2M5

Entry via webpage: **http://salon.torontocameraclub.com**
Chairman e-mail: lily.markovic@torontocameraclub.com
Exhibition e-mail: **salon@torontocameraclub.com**

Exhibition Software Provider: IAAP

SECTIONS

Six Sections – All Digital

The contest is divided into the following sections:

A. OPEN COLOR [color digital]
B. OPEN MONOCHROME [monochrome digital]
C. NATURE [color/monochrome digital]
D. PHOTOJOURNALISM [color/monochrome digital]
E. STILL LIFE [color/mono digital]
F. PETS AND DOMESTIC ANIMALS [color/mono digital]

IMPORTANT: **Every entrant will receive a printed catalog**

ENTRY FEE

Depending on the number of sections participant enters, the entry fee is as follow:

- 25 US$ FOR THE FIRST SECTION
- 12 US$ EACH ADDITIONAL SECTION

No discounts are offered.
Payment of entry fee can be made in the following ways:
PayPal address: **salon@torontocameraclub.com**

GROUP SUBMISSIONS

The Salon welcomes group submissions.

Note that each member of the group must complete an individual Entry Form and that Entry Form must be submitted through the Salon website.

There are no special instructions for group submissions. However, if all members of the group specify the IDENTICAL mailing address, when completing the electronic Entry Form, all entries with that mailing address will be treated as a group.

There is no discount for group submission!

Images from participants who did not pay the entry fee will not be taken into consideration.

CALENDAR

Closing date:	November 08, 2025
Judging Completed by:	November 23, 2025
Notification date:	November 30, 2025
Awards mailed by:	February 01, 2026
Catalog publication date:	February 01, 2026
On-line gallery publish date:	February 01, 2026

JUDGES

All sections:

Zhiwen Li, Canada

Vili Todorova AFIAP, QPSA, ADIPA/b, Bulgaria

Mark Taylor, EFIAP/diamond 2, Ireland

AWARDS

1 x FIAP Blue Badge will be awarded to the Best Author who achieved the highest number of total acceptances in the exhibition. In case of a tie, it will be awarded to the entrant with the highest number of points from all the sections in this Salon. In case of a tie, the exhibitor who won the most awards shall be declared the recipient.

GPU Gold Medal	– 1 per section (total of 6)
GPU Silver Medal	– 1 per section (total of 6)
GPU Bronze Medal	– 1 per section (total of 6)
Honorable Mentions	– 3 per section (total of 18)
IAAP Gold Medal	– 1 per section (total of 6)
IAAP Silver Medal	– 1 per section (total of 6)
IAAP Bronze Medal	– 1 per section (total of 6)
IAAP Ribbon	– 3 per section (total of 18)
FIAP Gold Medal	– 1 per section (total of 6)
FIAP Silver Medals	– 1 per section (total of 6)
FIAP Bronze Medal	– 1 per section (total of 6)
Honorable Mention	– 3 per section (total of 18)

CAPA Gold Medal – 1 per section (total of 6)
CAPA Silver Medals – 1 per section (total of 6)
CAPA Bronze Medal – 1 per section (total of 6)
Honorable Mention – 3 per section (total of 18)

TCC Gold Medal – 1 per section (total of 6)
TCC Silver Medals – 1 per section (total of 6)
TCC Bronze Medal – 1 per section (total of 6)
Honorable Mention – 3 per section (total of 18)

Total of 216 awards.
The organizer reserves the right to change the number of awards, depending on the total number of entrants.

We also offer another set of awards:

Chairman's Awards:

The Chairman's Awards are meant to recognize the photographer's *total entry*. There are FOUR Chairman's Awards, as outlined below and they are in the form of Certificates.

a. **THE WORLD-CLASS PHOTOGRAPHER AWARD:** This award is available to all Salon Entrants. (Based on the highest aggregate score)
b. **THE DISTINGUISHED CANADIAN PHOTOGRAPHER AWARD:** This award is available to all Salon Entrants who reside in Canada(Based on the highest aggregate score amongst Canadian photographers)
c. **FIAP Blue Badge Winner:** This award is available to all Salon Entrants. (Based on the number of accepted images in the Salon)
d. **TCC Best Author:** This award is available only to Toronto Camera Club Member

NOTIFICATION
Notification cards will be sent by email.

CATALOG
All entrants of the event (participants which submitted works and paid entry fee) will receive PRINTED catalog of the photo event. The organizer will take all possible care while handling the emails, awards and catalogs, however, will assume no liability for damages and losses during shipment.

ACCEPTANCES AND AWARDS
Judging Method
The judging will be done by remote online judging. An award session will be held on-line by the judges viewing the images together.
The judges will be using color-calibrated monitors. Images will be displayed at exactly 100% of their resolution. That is - the images will not be enlarged beyond their native resolution.

Target Acceptance Range
The acceptance target range will be no more than 30% in each section.
No image may receive more than one individual award in a section. Only one award can be given to an entrant in any one section.

EXHIBITION REQUIREMENTS
This exhibition is open to anyone; however, an entry may be rejected when the Sponsor or the Exhibition Organizers, in their reasonable discretion, believes the entry does not conform to exhibition rules. Membership in any photographic organization is not required.

Entries will not be accepted from any entrant who is on the PSA Penalties List for Ethics Violation. Entry fees are not refundable in these circumstances.

IMAGE CREATION AND OWNERSHIP
In all sections of the exhibition, images must originate as photographs made by the entrant. They may not incorporate identifiable images produced by anyone else (for example: clip art, replacement skies, or stock images). Images created in whole or in part by image creation software (frequently called 'AI' images) are not allowed. Editing or alteration of images is permitted within the limits specified in the relevant section definitions herein.

Any person submitting or attempting to submit a totally AI generated image that does not begin with a light capture from the maker, from any Photographic Society of America exhibition, social media, event, or publication, other than for editorial purposes, shall be prohibited from PSA for a period of from 3 years to life.

Reproduction: The entrant permits the sponsors to reproduce all or part of the entered material free of charge for publication and/or display in media related to the exhibition.
Entries will not be accepted from entrants who indicate that their images may not be reproduced in materials related to the exhibition. The exhibition assumes no liability of any misuse of copyright.

RE-USE OF ACCEPTED IMAGES
Any image that has been accepted in this exhibition, past or present, may not be entered again in the same section in any future instances of this exhibition.

DIGITAL ENTRY SUBMISSION
An Entry consists of, up to and including, four (4) images entered by a single entrant into the same Section. An entrant may only enter a specific Section once. Entrants may not enter identical or similar images into the same section or different sections of the same exhibition. Similar is defined as almost identical in subject, composition, props, lighting or technique so that a reasonable person viewing the entries together would decide the entrant has duplicated the previous image except for minor changes.
Photos must be in JPEG format, dimensions no more than 1920 pixels horizontal by no more than 1080 pixels vertical side max at 300 dpi, JPEG compression value 7-12. Maximum file size is 4 Mb. Please note: portrait images must be no more than 1080 pixels vertically.

Exhibitions are not allowed to resize oversized images. In such cases the entrant is required to resubmit their entry with properly sized images.

TITLES
Each image must have a unique title, that is a description of the image. That unique title must be used for entry of that image or of an identical Image into any and all exhibitions. Titles must be 35 characters or fewer. No titles may be visible to the judges, and nothing in the image may identify the entrant. Titles may not include file extensions such as .jpg or .jpeg (or any other camera capture filenames such as IMG 471). Titles may not consist of personal identifiers possibly augmented by a number; or include words such as “untitled” or “no title”. Titles may not consist solely of numbers unless those numbers are prominently contained within the image, such as a contestant number in a race. When entering titles, exhibitors may use Latin1 or Latin2 character sets (ISO-8859-1 or ISO-8859-2) which allow diacritical marks (é, ñ, ü, ą, ę, ś, etc.). While text written in non-Latin writing systems (Hanzi, Cyrillic, Arabic, Devanagari, etc.) might be accepted by exhibition software, this practice is discouraged because it may yield unpredictable results in galleries, catalogs and may be rejected in Star applications.

COLOR AND MONOCHROME
Color and Monochrome images from the same capture that share substantial pictorial content in common will be considered the same image and must be given the same title.

Image Creation

Entries must originate as photographs (image-captures of objects via light sensitivity) made by the entrant on photographic emulsion or acquired digitally. All parts of the image have to be photographed by the author who is holding the copyright of all works submitted. AI images are not allowed!

FIAP Artificial Intelligence
Pictures created by artificial intelligence are not allowed in this salon! All parts of the image have to be photographed by the author who is holding the copyright of all works submitted. Offenders will be sanctioned for life

Certification

By virtue of submitting an image, the entrant certifies the work as his or her own. Images may not incorporate elements produced by anyone else (for example: clip art, images or art by others downloaded from the Internet). Aliases are not allowed.

Data Protection

By entering this exhibition, you are explicitly consenting to the personal details you have supplied, including physical addresses, email addresses, being held, processed and used by the exhibition organizers for purposes associated with this exhibition. You also explicitly consent to such information being sent to organizations that have accorded official recognition, patronage or accreditation to this exhibition. You acknowledge, agree and accept that by entering this exhibition, your participation status which includes your first and last name, name of the country used during registration at the exhibition, number of sections entered, and number of photos entered in those sections will be made public in a published status list and that the results of your entry shall be made public in exhibition gallery, exhibition catalog. You also agree and accept the policies regarding Breaches of Rules of the FIAP.

Alteration and Computer Generation

Subject to Divisional restrictions (particularly Nature, World in Focus, and Photojournalism) images may be altered, either electronically or otherwise, by the entrant; adjustments to enhance images or creatively modify images are allowed providing the underlying photograph is retained in a way that is obvious to the viewer. Images may not be constructed entirely with a computer and must be the sole work of the entrant.

Submission of Works

The photographs of authors with the application are submitted in these ways: uploading through our web site: http://salon.torontocameraclub.com

Identification

To participate in this contest, entrants will apply with black and white or color works. The maximum number of photographs per section is 4. No title or identification of the maker shall be written anywhere on the face of an image.

The Exhibition will be conducted in accordance with the rules of FIAP. An entrant's images will not be presented to the judges consecutively. An entrant's four images will be distributed throughout four rounds of judging in that section. Distribution of images will be in the same round order as submitted by the entrant. At no stage will a judge be able to view all the entrant's images together.

SUBJECT MATTER AND SECTION DEFINITIONS

Statement on Subject Matter - applicable to all sections

The fundamental rule that must be observed at all times and **applies to all sections** offered in exhibitions is that the welfare of living creatures is more important than any photograph. This means that practices such as baiting of subjects with a living creature and removal of birds from nests, for the purpose of obtaining a photograph, are highly unethical, and such photographs are not allowed in any exhibition. Under no circumstances may a living creature be placed in a situation where it will be killed, injured or stressed for the purpose of obtaining a photograph. Images that show live creatures being fed to captive animals, birds or reptiles are not permitted under any circumstances.

There are also concerns about the use of aerial photography, drones, helicopters, low flying aircraft. These should not cause any interference with other individuals or animals which causes a disturbance in their normal activity or disrupt the way any individuals or animals interact with their environment. Entrants in recognized exhibitions should comply with all relevant laws and regulations, associated with aerial photography, in the country in which the image was taken.

Entry into recognized exhibitions is conditional on accepting these policies. The content of images must comply with the General Conditions and with the Division and Section definitions listed in these conditions. Images that, in the sole opinion of the judges or the Exhibition Organizers, do not comply, will be disqualified so the entrant may be aware of the problem when considering entry into other exhibitions.

Color Definition
The Image category for PID color must be a color image. A greyscale or multi-colored image modified or giving the impression of having been modified by partial toning, multi toning or by the inclusion of spot color on a monochrome image is considered a Color Image.

FIAP Monochrome Definition
A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with various shades of grey. A black and white work toned entirely in a single color will remain a monochrome work able to stand in the black and white category; such a work can be reproduced in black and white in the catalogue of a salon under FIAP Patronage. On the other hand, a black and white work modified by a partial toning or by the addition of one color becomes a color work (polychrome) to stand in the color category; such a work requires color reproduction in the catalogue of a salon under FIAP Patronage.

PSA/FIAP Nature Definition
Content Guidelines
Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both overwater and underwater.

Nature images must convey the truth of the scene. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human activity threatening a living organism's life or welfare are not allowed.

The most important part of a Nature image is the nature story it tells. High technical standards are expected, and the image must look natural.

- Objects created by humans, and evidence of human activity, are allowed in Nature images only when they are a necessary part of the Nature story.
- Photographs of human-created hybrid plants, cultivated plants, feral animals, domesticated animals, human-created hybrid animals, and mounted or preserved zoological specimens are not allowed.
- Photographs made where the scene is natural and the animal is unharmed in a carefully managed environment, such as Zoo, rescue centers, and ethically managed natural environment farms are permitted.
- Attracting or controlling subjects through the use of food or sound for the purpose of photographing them is not allowed. Maintained situations such as provided supplemental food

due to hardship caused by weather conditions or other conditions beyond the animals' control, where photography is incidental to the feeding of the animal does not fall under this provision.

- Controlling live subjects by chilling, anesthetic, or any other method of restricting natural movement for a photograph is not allowed.
- Human-made elements shall be permitted under the following circumstances:
  a) When they are an integral part of the nature story, such as a songbird singing atop a fence post a manmade object used as nest material, or a weather phenomenon destroying a man-made structure.
  b) When they are a small but unavoidable part of the scene, such as an unobtrusive footprint or track in the background.
  c) Scientific tags, collars, and bands are specifically allowed.

When photographing at a zoo, sanctuary, or rehabilitation center, it would be construed that the photographer ensured that it's properly accredited and conforms to best practices.

WILDLIFE PHOTOGRAPHY

In addition to the restrictions on Nature photography, to be eligible for any Wildlife award images must meet the following conditions:

a) Zoological organisms must be living free and unrestrained in a natural habitat of their own choosing.
b) Images of zoological organisms that have been removed from their natural habitat, are in any form of captivity, or are being controlled by humans for the purpose of photography are not allowed.
c) Botanical organisms may not be removed from their natural environment for the purpose of photography.
d) Images that have been staged for the purpose of photography are not allowed.

Editing Guidelines:

Processing or editing must be limited to making the image look as close to the original scene as possible, except that conversion to grayscale monochrome is allowed.

Allowed Editing Techniques:

- Cropping, straightening and perspective correction
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion
- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the appearance of the original scene
- Complete conversion of color images to grayscale monochrome
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking)
- Image stitching - combining multiple images with overlapping fields of view that are taken consecutively (panoramas).

Editing Techniques That Are Not Allowed:

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing
- Blurring parts of the image during processing to hide elements in the original scene
- Darkening parts of the image during processing to hide elements in the original scene
- All conversions other than to complete grayscale monochrome
- Conversion of parts of an image to monochrome, or partial toning, desaturation or over-saturation of color

Photojournalism Division Definition
Photojournalism Entries Are:

- images with informative content and emotional impact
- reflecting the human presence in our world
- The journalistic (story-telling) value of the image receives priority over pictorial quality
- Images that misrepresent the truth, such as those from events or activities arranged specifically for photography or of subjects directed or hired for photography, are not eligible

Editing Guidelines for PJ: Processing or editing is limited to making the image look as close to the original scene as possible, or complete conversion to monochrome.

Allowed Editing Techniques:

- Cropping, straightening and perspective correction
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration or lens distortion
- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the integrity of the original scene.
- Several images (typically 2-4), each with a small white border, combined into a single image that depicts a progression of events or related activity.

Editing Techniques That Are Not Allowed:

- Removing, adding, moving or changing any part of an image, except for the eligible techniques
- Blurring or darkening parts of the image during processing to obscure elements in the original scene
- Partial color or partial toning
- Unnatural color, extreme saturation or desaturation

When **human interest** is specified, those images depict a person or persons in an interactive, emotional or unusual situation, excluding sports action.

Still Life Definition
The definition of still life photography is the art of taking pictures of inanimate objects. These objects are usually arranged in a creative way to create an aesthetically pleasing image. The objects used in still life photography can be anything from food, flowers and plants to books, bottles and other everyday objects. The aim of still life photography is to create an image that captures the beauty, simplicity and detail of these objects.

Pets and Domestic Animals
Pet photography focuses on capturing expressive portraits, playful interactions, and memorable moments involving domestic animals, including dogs, cats, birds, and exotic pets. It highlights the personalities, emotions, and companionship shared between pets and their owners.

Breaches of Rules
If, at any time, it is determined in the reasonable discretion of the exhibition organizer or the judges before, during, or after the judging of an exhibition that an entrant has submitted entries where one or more images may fail to comply with these Conditions of Entry, including the stated definitions, exhibitions, on behalf of the judges, are allowed to request unedited or raw files of the submitted image.

In order to ensure that images comply with the Conditions of Entry and definitions, the exhibition organizers may carry out reasonable measures to verify that:

- the images are the original work of the entrant, and
- the images comply with the rules and definitions as set out in these Conditions of Entry

These steps include, but are not limited to, questioning any entrant, requiring the submission of RAW files or other digital files representing the original capture of the submitted image(s), confronting the entrant with evidence that one or more submitted images fails to comply with the Conditions of Entry (also known as Entry Rules), and offering the entrant a reasonable opportunity to provide counter evidence to refute the exhibition organizer's evidence by a set deadline. Such entries that are not cleared or are still questionable after the entrant has presented evidence may be considered in breach of these Conditions of Entry and declined.

If another party is processing images for an entrant or submitting images on the entrant's behalf, the entrant will still be held responsible for adhering to all Conditions of Entry including the specific conditions in the relevant definitions.

FIAP RULES

The mention that by the sole act of submitting his/her images or files to a salon under FIAP Patronage, the entrant accepts without exception and with no objection the following terms: - that the submitted images can be investigated by FIAP to establish if these obey to FIAP regulations and definitions even if the entrant is not a member of FIAP, - that FIAP will use any means at its disposal for this undertaking, - that any refusal to cooperate with FIAP or any refusal to submit the original files as captured by the camera, or failure to provide sufficient evidence, will be sanctioned by FIAP, - that in case of sanctions following the non-compliance with FIAP regulations, the name of the entrant will be released in any form useful to inform the breaches of the rules. It is recommended to leave the EXIF data in the submitted files intact in order to ease eventual investigations. If, at any time, it is determined in the reasonable discretion of the exhibition organizer or the judges before, during, or after the judging of an exhibition that an entrant has submitted entries where one or more images may fail to comply with these Conditions of Entry, including the stated definitions, the exhibition organizers reserve the right to delete the entry from the exhibition and void any or all acceptances or awards in connection with the exhibition. Fees may be forfeited or refunded in these circumstances. The entrant acknowledges that the decision of the exhibition organizers or the judges is final.

FIAP NOTICE:

In order to have legal authority on those who do not respect the rules of FIAP, the organiser must make sure that all participants of an online event under FIAP Patronage tick a box next to which the following text is stated:

"I hereby expressly agree to FIAP document 040/2023 « Conditions and regulations for FIAP Patronage » and FIAP document 038/2023 « Sanctions for breaching FIAP Regulations and the red list ». I am particularly aware of chapter II « Regulations for International photographic events under FIAP patronage » of FIAP document 040/2023, dealing under Section II.2 and II.3 with the FIAP participation rules, the sanctions for breaching FIAP regulations and the red list"

Failure to agree will mean that the application will not proceed.

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Presentation DVD

THIS YEAR WE'LL CONTINUE TO SELL OUR DVD PRESENTATION UNDER THE SAME PRICE AS ALWAYS:

15 US$ (POSTAGE INCLUDED)

When the judging is complete, a 1-hour audio presentation with winning images (Medal winning images, Honorable Mentions and all Acceptances) is produced.