

# FACES OF EXTINCTION

## Submission guidelines

Thank you for taking part in Faces of Extinction. To maximise the visual impact of this art campaign, it is essential that we all work to the same spec, so please follow the guidelines closely. There are no restrictions on how many masks you make, you can take part as many times as you like.

Faces of Extinction is an ongoing project, and there are currently no submission deadlines, though this may change in future.

Faces of Extinction occupies a dedicated page on <https://www.gladyspaulus.com/faces-of-extinction>, as well as on instagram (@facesofextinction) and facebook (Faces of Extinction).

### 1) SELECT AN ANIMAL

Visit the IUCN Red List of threatened species (<https://www.iucnredlist.org/>) and select an animal whose plight you would like to highlight. This can be an animal you have a particular affinity to, one that comes from your geographical area, or one that you think looks visually arresting or presents a creative challenge to you. You are free to choose an organism that is not an animal, but before you embark on this, please consider below guidelines carefully. Don't worry about duplicating animals/organisms that others may be making - not one mask will look the same and it cannot hurt to highlight the plight of a particular animal more than once.

### 2) MAKE A MASK

Use any medium or combination of mediums you like; you have creative licence to portrait & interpret this animal's uniqueness in any way you see fit. The only restrictions are that the animal needs to be recognisable and the mask needs to cover your head completely. Note: Participants in 'Faces of Extinction felt making master classes' will be guided in making a suitable mask.

### 3) GATHER FACTUAL INFORMATION

Using the Red List, put together some facts to create a letter board.

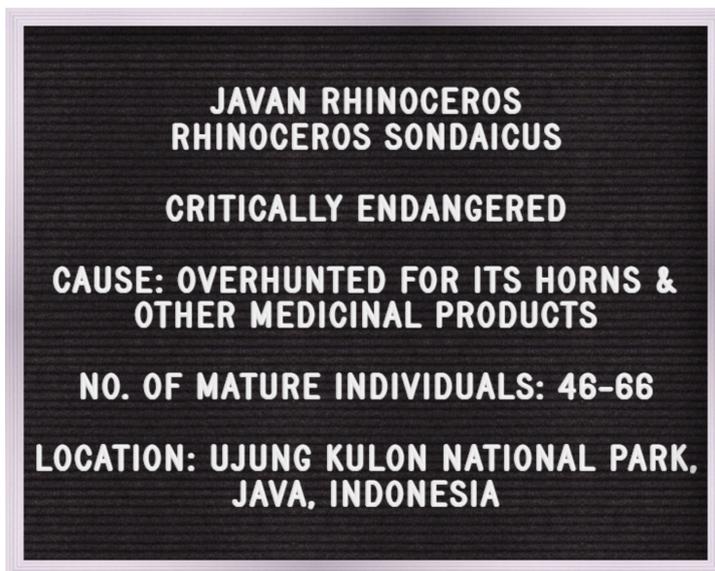
Facts to include:

1. Common name of species
2. Latin name of species
3. No. of mature individuals left
4. Its status (e.g. endangered/critically endangered)
5. Cause(s) of threat to species (e.g. over hunted/habitat loss/etc.)
6. Location(s) that species can be found in the wild (or captivity).

Please feel free to include any other information that you feel is important, but be succinct & factual. Remember it has to fit on the letter board *and* be legible.

#### 4) CREATE A LETTER BOARD

A letter board is the sign that the model will hold in the photograph (see image below)..



It used to be possible to create and print free letter boards, using <https://www.letterfolk.com/pages/virtual-letter-board>, but unfortunately they now ONLY offer a *paid* service. If you are happy to pay for this service, follow the link, and then:

1. Type your text in the text box provided
2. Adjust the text size if necessary (but keep it as large as possible,  $\frac{3}{4}$ " or  $\frac{1}{2}$ " should work in most cases)
3. Select 'text centre aligned'
4. Select white writing on black or grey background

5. Select format "CW"

Save your image (it automatically saves as a png. file). Once it has downloaded, click on the arrow next to the image and select "show in folder". Cut and paste the image into a location of your choice, rename, save as a jpeg. or tif. and print on A4)

Cut out paper and glue to a piece of (card)board.

IF YOU DO NOT WANT TO PAY:

1. Create a Word doc. Containing the factual information you have gathered. This doc. can consist of 1 or 2 pages.
2. Use Arial as the font
3. Depending on how long your text is, font size can be anything between 48-72. Make sure the text is legible from a distance.
4. Cut a piece of cardboard to size
5. Glue the page(s) to the cardboard

## 5) TAKE PHOTOGRAPHS

Ask someone to take some digital photos of you wearing the mask, or find a model for you to photograph.

The quality of these photos is important! Your photos are the face of this project, and not only do they need to showcase your art and do justice to all your hard work, they should also make people sit up and take notice. If the image quality, lighting or composition is poor, the project won't gain traction. So take your time and follow the guidelines below as best you can. Take a look at the photo examples at the end of this document.

### EQUIPMENT

Modern phone camera quality is pretty good these days, so there should be no need for a DSLR camera (unless you have one).

Regardless of the equipment you use, photos should be in colour, **in focus** and show the mask clearly.

### LIGHTING & BACKDROP

- Take photos in **natural daylight** wherever possible.
- **Backdrop should be plain, light in colour**, and not detract from the mask and model. A plastered house wall is ideal, but avoid window or door frames/house signs/numbers/vegetation behind or around the model. A large sheet can be used as a

backdrop, but please iron it before, ensure it reaches **all the way to the ground**, and stretch it as taut as possible.

- **IMPORTANT:** When composing the photo, **leave plenty of space all around the subject** to allow for square image cropping later.

## COMPOSITION

Just like humans, masks have more and less photogenic sides and angles. Experiment with **different head angles** (tilting slightly up, down or sideways) in order to achieve the best possible representation of both mask and animal species. Take **multiple photos of each pose**, to give yourself plenty of choice. If you don't know which photos to select for submission, feel free to submit a wider selection that we can discuss together.

- The model should wear a **plain t-shirt or vest**. Plain trousers/skirt are also advisable, in case parts of the model's lower body are visible in the composition.
- Take at least 4 photos with the model **facing the camera, looking straight ahead**.
- Take at least 4 photos with the model's torso and head **in profile**(left or right facing, or both, whichever you prefer).
- The model should **hold the sign** so that it faces **straight to the camera**, regardless of the angle or position of the body

The images below illustrate an example of a suitable and an unsuitable photo. The blue square/dotted outline shows where the photo would be cropped.



This backdrop in this photo is light and uncluttered. The backdrop sheet has been ironed. The model is positioned in such a way that any drape in the backdrop fabric can easily be cropped out. There is plenty of space all around the model, allowing for square crop. The lighting is natural, and there are minimal shadows.



Though the image is in the required square format, the mask is clearly visible, and the model is centrally positioned and facing the camera, the backdrop fabric has not been ironed, and does not stretch across the whole image. Poor artificial lighting has created strong shadows and a yellow tinge to the image.



Although the outdoor lighting is excellent, with minimal shadows, the vegetation and backdrop folds are still visible in the photo, even after cropping.

If the backdrop sheet had been stretched all the way to the ground (covering the vegetation), and more space was left around the model in the composition, this would have been a good photo.



This photo is in the required square format. It is well lit with natural lighting and has minimal shadows. The backdrop is a plain, masonry wall with no crinkles or drapes to distract the eye. The model and mask are centrally positioned, and the head is tilted sideways slightly to present this particular mask at its best angle.

## 6) SUBMIT YOUR PHOTOS

**Select the best 2 photos of each pose.** Discard any images that are not in focus, that do not show the mask off well, or ones where the animal species is unclear. If you don't know which photos to select for submission, feel free to submit a wider selection that we can discuss together.

1. Save the photo as a **jpeg**.
2. Image size (quality) should be **at least 1mb**
3. If you have editing software, crop the image into a **square**. **Minimum image size: 492 x 492 px, maximum image size: 2048 x 2048 px**. Take care not to crop into the mask, sign or model. *Note: if you are unable to crop the images yourself, send them to me as they are and I will crop them.*
4. **Save at 72 pixels/inch** resolution (this is fine for social media purposes)

5. Send final images to me via **Wetransfer** or via email at [gladys@gladyspaulus.com](mailto:gladys@gladyspaulus.com)

**Please include the following information:**

- Artist's name, incl. instagram handle/Facebook name if applicable + country of residence
- Year the work was made
- Medium (e.g. handmade felt, stitched textiles, paper mache & paint, etc.)
- Model name
- Photographer name
- A paragraph or two on your reasons for taking part and choosing this particular species
- Jpeg file of the letterboard you have produced

## THE SMALL PRINT

**By submitting your work to Faces of Extinction, you agree to the following:**

(i) To use the hashtags #FacesofExtinction and #WeAreAnimal when sharing the final accepted, selected and published images of your Faces of Extinction submission on social media, printed media or any other form of publication.

(ii) To include a link to <https://www.gladyspaulus.com/faces-of-extinction> when sharing the final accepted, selected and published images of your Faces of Extinction submission on social media, printed media or any other form of publication.

(iii) If information is missing or photo quality is insufficient, you may be asked to make amendments and/or retake some photos. Submissions will be uploaded on the dedicated Instagram & Facebook pages once *all* the required information has been received.

(iv) As the curator of Faces of Extinction, I reserve the right to make decisions about which of your submitted images to upload, and in what order, and to carry out minor photo editing on the photographic backdrop (only if required). I also reserve the right to exclude contributions that do not meet the guidelines set out above, or ones that contain inappropriate content.

(v) Some or all of the images you have submitted may be used in any publication or platform (printed or digital) in order to promote the Faces of Extinction project. You will be credited with your full name any time your photo is used. Previous magazine articles have included Felt Matters (UK), FUN magazine (Germany), Felt (Australia).

(vi) As the initiator and curator of Faces of Extinction, I, Gladys Paulus, reserve the right to pause or cease this project and/or to introduce submission deadlines with no notice.