

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 [my website](#), as well as on instagram (@facesofextinction) and facebook (Faces of Extinction).

1. SELECT AN ANIMAL

Visit the [IUCN Red List](#) of threatened species 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

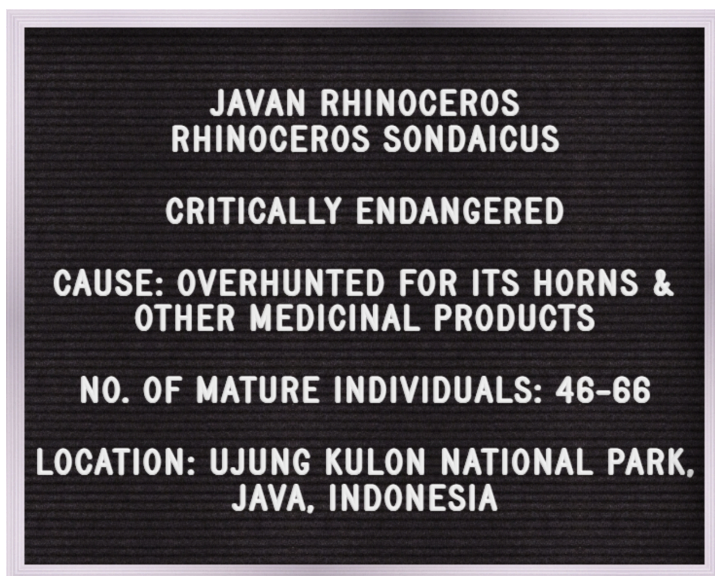
Using the Red List, put together some facts to create a letter board. Facts to include:

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 below:



[Create a Canva Letterboard for FoE](#) (kindly created by my student Zoé Massot).

Anyone with the link can modify the text, no need to create an account with Canva. All you need to do is download & save the created image as a pdf file.

Print to A4, cut out paper and glue to a piece of (card)board.

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 extremely 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

Mobile phone camera quality is good, 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 from multiple angles.

Ask someone to photograph you wearing the mask, or find a model for you to photograph. **The quality of these photos is important!**

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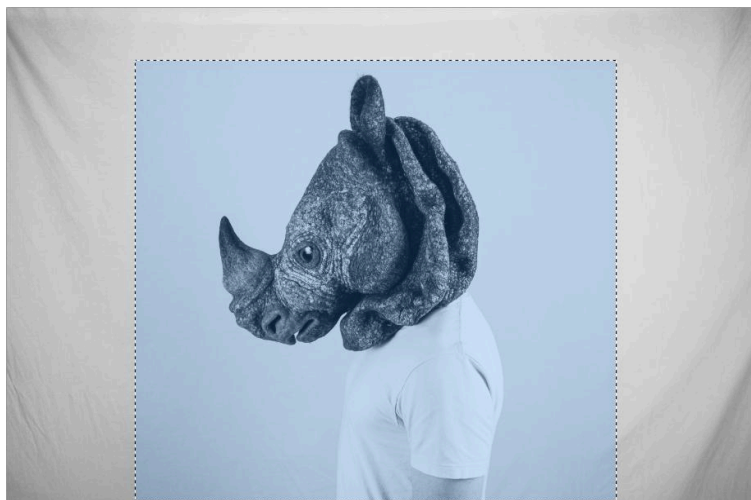
	DO	DON'T
LIGHTING & BACKDROP	Take photos in natural daylight for best effect.	Take photos under harsh/yellow/fluorescent/artificial lights, or in very bright sunlight.
	Use a plain, uncluttered backdrop, to prevent detracting from the mask and model. A plain wall is ideal.	Photograph in front of window or door frames, house signs, vegetation, landscapes or cityscapes.
	If using a plain sheet as a backdrop, make sure it is ironed, covers the entire background, and is stretched taut.	Use any crinkled, creased, and/or patterned fabric backdrops.
MODEL	Wear a plain t-shirt or vest. Plain clothes on the model's lower body is also advisable, should it be visible in the composition.	Wear patterned clothing, logos, or anything that would distract from the mask
COMPOSITION	Take a wide-angle photo, leaving plenty of space around the subject. I will crop the image to the right size and shape.	Zoom in (zooming in lowers resolution quality!).
	Take photos from 3 angles: <ul style="list-style-type: none"> ● Left profile ● Straight on ● Right profile 	Take a photo from one angle only.
	Take a minimum of 3 photos per pose, to select the best later. Feel free to submit more than 1 photo per pose, if you can't choose.	Take a single photo.

	DO	DON'T
	Search for the mask's most photogenic and characteristic pose (e.g. tilting the chin slightly up or down).	Accept any standard of photo. Your mask took a long time to make, and it should be represented at its best.
	The letterboard should face straight to the camera, regardless of the angle or position of the body.	Tilt or angle the sign, so it becomes impossible to read.
FILE TYPE	<ul style="list-style-type: none"> • High resolution jpeg • Minimum image size 1mb • Minimum resolution 72 pixels/inch 	<ul style="list-style-type: none"> • Low resolution files • Image size smaller than 1mb • Lower than 72 pixels/inch
SEND FILES	Email (in multiple batches) or WeTransfer (preferred).	Whatsapp, Instagram chat or Facebook chat, as you lose image quality.

Remember, your photos need to fit well in this gallery wall:



EXAMPLES OF SUITABLE AND UNSUITABLE PHOTOS:



SUITABLE: The backdrop in this photo is 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 (see blue square/dotted line). There is plenty of space all around the model, allowing for square crop. The lighting is natural, and there are minimal shadows.



UNSUITABLE: The model is positioned well, but 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. Because the image has already been cropped, it is not possible for me to crop it any further.



UNSUITABLE: 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.



SUITABLE: This photo is provided in the required square format, and is ready for use. It is well lit with natural lighting and has minimal shadows. The backdrop is a plain, masonry wall with nothing 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. This photo does not require any editing by me.

6. SEND PHOTOGRAPHS

1. 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.
2. Save the photo as a jpeg.
3. Image size (quality) should be **at least 1mb**
4. 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.
5. Save at 72 pixels/inch resolution (this is fine for social media purposes)
6. Send final images to me via Wetransfer or via email at 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 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) If you made your submitted mask in a masterclass with me, to include this in any labelling when showing the mask in any public spaces, on-line or in a physical space.

(vii) Any discussion about exhibiting works under the Faces of Extinction label is to be discussed with me prior to the exhibition dates.

(viii) 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.