

## 2011 Competition Set Themes and Definitions

There have been a few changes to the competition rules for 2011. PLEASE read the updated rules documents which can be found on our website at [www.derbycitypc.co.uk](http://www.derbycitypc.co.uk) on the Competitions page.

For each of the monthly competitions (with the exception of the two Present a Panel competitions), members may enter a maximum of one Open image and one on the Set Theme for that competition ie. two images in total. Each Present a Panel competition may have one entry consisting of a panel of four images.

The programme of all internal competitions and set theme descriptions are below. The interpretation of how well a picture fits the set subject, and how to include this interpretation in the marking, must be left to the discretion of the judge for the evening. The judge will be told that the following is the guidance that has been given to all of the members.

It may go without saying, but just for the record, an Open competition may have any image subject entered. There are absolutely no restrictions on subject matter as long as it is in good taste.

<b>21<sup>st</sup> February</b>	<b>Present a Panel (Open)</b>	<b>Print</b>	<b>Steve Roper CPAGB</b>
<b>7<sup>th</sup> March</b>	<b>Present a Panel (Open)</b>	<b>Digital</b>	<b>David Grounds LRPS</b>
The rules for panels are defined in the monthly competition rules document.			
<b>21<sup>st</sup> March</b>	<b>Forgotten</b>	<b>Print</b>	<b>Alan Fernihough</b>
A theme with many interpretations: a gravestone; a dilapidated barn; shoes left behind on the beach are a few examples. The final image should clearly convey the idea of forgotten, rather than just old.			
<b>18<sup>th</sup> April</b>	<b>Mono</b>	<b>Print</b>	<b>Steve Myall EFIAP</b>
An image comprised of tones of grey from black to white, or entirely of tones of a single colour. A black and white work modified by a partial toning, split toning or by the addition of one colour becomes a colour work and is therefore excluded.			
<b>16<sup>th</sup> May</b>	<b>Up Close</b>	<b>Digital</b>	<b>Peter W Jones ARPS DPAGB</b>
The subject of the image should be no larger than 6 inches in real life.			
<b>13<sup>th</sup> June</b>	<b>Energy</b>	<b>Digital</b>	<b>Sue Wilson CPAGB</b>
Again, this theme may have several interpretations: a representation of electricity or gas; the exertions of a sportsperson; a lively abstract image are a few examples. The final image should clearly convey a feeling of energy.			
<b>11<sup>th</sup> July</b>	<b>Annual Print (Open)</b>	<b>Print</b>	<b>Graham Hodgkiss ARPS DPAGB APAGB AFIAP</b>
<b>12<sup>th</sup> September</b>	<b>Annual Digital (Open)</b>	<b>Digital</b>	<b>Peter J Clark FRPS EFIAP/p</b>
<b>26<sup>th</sup> September</b>	<b>Urban Decay</b>	<b>Print</b>	<b>Jim Hartje ARPS DPAGB APAGB AFIAP</b>
Urban decay is the process whereby a previously functioning city or town, or part thereof, falls into disrepair and decrepitude. As examples, the image may be all or a part of abandoned building(s); a desolate, inhospitable urban landscape, or the people forced to live there. The image should invoke an emotional response from the viewer.			
<b>17<sup>th</sup> October</b>	<b>Architecture</b>	<b>Digital</b>	<b>Peter Yeo FRPS DPAGB APAGB</b>
An image of the exterior or interior of a domestic, commercial, religious, institutional, or engineering structure. Whilst it is important to accurately portray the structure, the artistic merit should not be overlooked.			
<b>21<sup>st</sup> November</b>	<b>Abstract</b>	<b>Print</b>	<b>Ian Pinn</b>
An image which uses form, colour, lines and/or texture to create a composition rather than a recognisable subject.			
<b>12<sup>th</sup> December</b>	<b>Portrait</b>	<b>Digital</b>	<b>Bill Hall DPAGB AFIAP</b>
An image of a person or animal, in which the face and its expression is predominant. The intent is to capture the likeness, personality, and even the mood of the subject. It may show the subject in context, or in an artificial (studio) setting.			