

## Definitions of Subjects for Competitions

The following definitions are based on the Focal Encyclopaedia of Photography and are those generally accepted by the YPU.

**Scapes** - The Scapes competition at Cookridge (formerly designated 'Landscape') now encompasses all types of 'scape', be it landscape, cityscape, seascape, moonscape etc. A 'scape' is simply a representation of a scenic view, vista or prospect. Usually broad and sometimes even panoramic in nature, a scapes image tends to represent a wide, extensive view of a scene as a whole, rather than concentrating on a particular detail within it, depicting the view as it naturally occurs, the details unenhanced by any obvious post-processing artifice. Scapes photographs may include buildings, artefacts such as pylons, wind-turbines, farming machinery etc. The sky is often part of a scapes picture and in fact, may provide the main interest. The weather may be a feature too, and the season of the year and the time of day may be significant elements. Figures in the image do not preclude it from this category as long as they are not a main point of interest.

Underwater, sea-bed images would not be excluded from the 'scapes' category.

Entries to this class must be from a single image; this means the image should be from a single exposure, or from multiple exposures taken at the same time and merged to work round camera limitations. Specifically, HDR, focus stacking and stitched panorama techniques are allowed so entries to this class can be creative images.

**Pictorialism** -A method of photographic presentation which aims primarily of aesthetic, emotional and intellectual effects. Design and tone rendering in a pictorial photograph are considered and controlled in such a way as to reinforce or create some appeal of their own which may or may not be inherent in the subject.

The qualities of pictorial photography should be close approach, angled viewpoints, dramatised lighting, emphatic tone rendering, simplified shapes and a variety of associated appeals. Most present pictorialism favours technical perfection, deliberate composition and conscious search for artistic impression. Landscape photographs without a pictorial content should not be entered in this competition.

**Architectural and general record** -A Record Photograph is taken in order to give an accurate depiction of a particular object or building ancient or modern, and/or allied objects or furnishings belonging to, or associated with the subject.

This class includes archaeological or other inanimate objects, e.g. ceramics, statues, stained glass windows, historic decorative panels and plaques etc. It therefore follows that extreme contrasts of light and shade should be avoided so that detail is not obliterated.

Very imaginative viewpoints and drastically converging verticals would not depict the subject accurately, and are more suitable for the pictorial category.

In this category, the title is extremely important. It can be quite detailed in order to give all the necessary information about the subject shown.

**Photo journalism** -An image or set of related images on one mount or transparency which would be suitable for publication in a magazine or newspaper.

**Portrait people and figure studies** - Shall include figure studies, groups of a portrait nature and animal portraits.

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**Nature** - The Nature competitions at Cookridge (formerly designated 'Natural History') fall into two categories – 'Animate' and 'Inanimate'. Animate subjects are those that move about of their own volition – animals, birds, fish, reptiles, insects etc. Inanimate subjects are normally static, such as plants, trees, fungi, and geological formations; this category also includes weather phenomena. All branches of natural history are allowed with the exception of anthropology; cultivated plants, domestic pets, farm animals and mounted specimens are not allowed.

The object of Nature photographs is to depict natural phenomena as they actually are, in such a fashion that any well-informed person would be able to identify and recognise the subject and testify to its honest representation. Nothing which alters the veracity of the image is therefore permitted. However, processing of the captured image is allowed, by cropping, exposure adjustment, colour correction, noise minimalisation, dodging/burning, HDR, focus stacking or sharpening. Cloning of image defects, sensor blemishes and minor distractions including overlapping elements, is also allowed, provided it does not distort the truth of the photographic statement.

Images which have been taken of subjects in controlled conditions such as zoos, safari parks, game reserves, aquaria, botanical gardens or any enclosure where the subjects are dependent on man for food are allowed. Scientific tags, bands, rings, radio collars and jesses may be shown in the photograph. It should be borne in mind that the welfare of the subject is more important than the photograph.

The above guidelines conform broadly with the PAGB rules. However, if images are to be entered into competitions other than those of Cookridge Camera Club, the appropriate subject definition should be consulted (e.g. the PAGB definition of 'Wildlife' on the PAGB website).

**Still life and table top** -An arrangement of objects by the photographer.

**Sport** - Photographs at sporting or athletic events of any kind with pictures of action so that movement does not show in the final image.

It should present a sharp and permanent picture of a split second of exciting movement which the eye normally misses or sees as a fleeting blur.

**Abstract** - Where the subject matter is treated in such a way as to distance it from interpretation, or where there is no subject matter.

To create abstracts deliberately, there should be no clear message - it is not an attempt to communicate an idea. The first aim is to provoke viewers to react on an emotional level, then perhaps on an intellectual one; only 'suggest' never try to inform.

There are at least two distinct types of abstract: - abstraction by isolation - e.g. close up in detail  
abstraction by distortion - e.g. use of filters or other technical manipulation.

**Demonstration of the breadth of photographic skills** (the Eddie Spence Trophy) The object is to demonstrate the all-round ability of the photographer. The entry shall consist of four projected images which must be different in subject and/or technique.

The entry will be judged as a set; the set is not intended to be judged as a panel but purely as evidence of the breadth of the photographer's skill.