



PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF THE PAGB e-news

e-news

from the Photographic Alliance of Great Britain

Issue 201 14 February 2018



The Key to My Heart by Dianne Owen FRPS

<http://dianneowen.info/>

Turn to the next page for-
A NEW DEFINITION OF NATURE FOR PAGB COMPETITIONS

Hon Editor: Rod Wheelans MPAGB MFIAP FIPF HonPAGB HonSPF. rod@creative-camera.co.uk

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At its Executive Meeting in February, the PAGB agreed a new Definition of Nature for entry to its own competitions. It should be noted that this definition will not apply to exhibitions and competitions run under the auspices of FIAP and PSA but, the PAGB will take a more relaxed attitude, particularly to the presence of human artefacts and to cloning out distracting elements which do “not change the truth of the photographic statement”. This definition takes effect immediately and will apply in the forthcoming Inter-Federation Annual Competitions.

DEFINITION OF NATURE TO BE USED IN PAGB COMPETITIONS

Note that images already meeting the separate FIAP Definition of Nature will satisfy this less restrictive definition.

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation.

The story telling value of a Nature photograph must be weighed more than the pictorial quality while maintaining high technical quality.

Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

Processing of the captured image, by cropping, exposure adjustment, colour correction, noise minimisation, dodging/burning, HDR, focus stacking and sharpening, is allowed. Cloning of image defects and minor distractions, including overlapping elements, are permitted when these do not distort the truth of the photographic statement.

Images entered as Nature can have landscape, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.

Access to biological subjects may be restricted. By entering a PAGB event, Photographers warrant that they have followed relevant codes of practices and hold any necessary licences.

Guidance

Guidance on implementation and interpretation of the PAGB Definition of Nature is available on the next page and should be read in conjunction with this Definition.

Wildlife

Images entered in Wildlife sections are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections.

PAGB DEFINITION OF NATURE

Guidance on Implementation and Interpretation

The PAGB organises a variety of Events where a Nature definition is used to determine eligibility for inclusion and exclusion. Decisions on the application and interpretation of Rules are delegated, by the PAGB, to each Event Organiser.

Events where **ONLY Nature entries** are permitted

- The GB Cup (Projected) Nature
- The GB Trophy (Prints) Nature

Categories within an Event where **ONLY Nature entries** are permitted

- The Inter-Federation Projected, Nature
- The **masters of print** Exhibition, Nature

Quotas within an Event where Nature entries are **RESTRICTED** to a maximum number

- The Inter-Club Print Championship
- The Inter-Club Projected Digital Image Championship

Events and Categories where Nature entries are **NOT** permitted

- The GB Cup (Projected) Open.
- The GB Cup (Projected) Small Clubs
- The GB Trophy (Prints) Open
- The Inter-Federation Projected Open
- The **masters of print** Exhibition, Monochrome and Colour categories.

Artistic Nature, meaning photographs which started as Nature, but which have been creatively modified to show a purely pictorial image, do not meet the Nature definition. They may be entered in "Open" events and categories, and do not count towards any Nature quota restriction.

It is not feasible to investigate adherence to the Nature definition when receiving multiple entries at an Event. Entrants should therefore expect the Organiser to consider that if an image looks like a Nature image, then it will be treated as a Nature image, even if the entrant suggests excessive manipulation. Entrants should plan their entries accordingly, whether that is to an Event, or in a Category or within a Quota. It is not desirable to have an Image excluded at short notice, before or after judging, when there is no facility for discussion.

In a Nature Event or Category, the Judges should assume that any Image presented to them does meet the PAGB Nature definition.

After judging, the Organiser has discretion to review eligibility, including calling for the original file of the image, and this is likely for any awards.



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NEW JUDGES ON THE PAGB LIST

These are the judges used by the PAGB for their Competitions, Championships and Awards for Photographic Merit. They are appointed following a rigorous nomination and assessment process, based on experience and ability.

Robert Millin DPAGB EFIAP/g ABPE SPSA EPSA	L&CPU	<i>Current details on p124 of the PAGB Handbook</i>
Pax Garabedian DPAGB EFIAP EPSA	NCPF	<i>Current details on p131 of the PAGB Handbook</i>
Neil Smith DPAGB AFIAP APAGB	SPF	<i>Current details on p 95 of the PAGB Handbook</i>
Sue O'Connell DPAGB ARPS EFIAP/s BPE4*	WCPF	<i>Current details on p148 of the PAGB Handbook</i>
Ralph Duckett MPAGB EFIAP APAGB	MCPF	<i>Current details on p126 of the PAGB Handbook</i>

AWARDS FOR PHOTOGRAPHIC MERIT

THERE IS STILL AN OPPORTUNITY TO
GET EXPERT ADVICE FROM THE PAGB AT THE

The
Photography
Show

17 - 20 March 2018

The NEC, Birmingham

Once again, the PAGB will have a stand at the Photography Show in Birmingham where we will be offering Awards for Photographic Merit 1:1 Advisory Sessions.

We will have several APM Adjudicators in attendance to discuss any work you want to bring along (Print or PDI) and this is likely to give you a much better chance of success.

For an appointment slot, please e-mail rod@creative-camera.co.uk saying which Club you are a member of, what day you are coming, if you prefer morning or afternoon, what level you are interested in, (CPAGB, DPAGB or MPAGB), and if you are bringing Prints or PDI.

THE DIARY IS FILLING UP – DON'T LEAVE IT TOO LATE

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NEW PAGE ON THE PAGB WEBSITE

Lectures Catalogue

This catalogue listing includes updates from the current PAGB Handbook, but please enquire for any more, or upcoming titles.

- ▶ *Pictures on PermaJet by Irene Froy, EFIAP, MPAGB, HonPAGB*
- ▶ *Have I Got Nudes For You - Words and Pictures by Tim Pile and production by Robert Albright*
- ▶ *Kaleidoscope 1 - Digital Audio Visuals by the members of Leicester Forest AV-Group*
- ▶ *Kaleidoscope 2 - Digital Audio Visuals by the East Midlands AV-Group (formerly Leicester Forest)*
- ▶ *PAGB GB Cup 2015, 2016 and 2017*
- ▶ *PAGB Awards for Photographic Merit (2016, 2017)*
- ▶ *Awards for Photographic Merit in Audio Visual*
- ▶ *PAGB Inter-Federation Print and PDI Competitions and Exhibitions (2016-2017)*
- ▶ *How to Judge or not to Judge by John Wigmore FRPS, EFIAP, MPAGB, APAGB*
- ▶ *Svalbard, Kingdom of the Ice Bear - featuring images by Pam Lane ARPS*
- ▶ *DPAGB EFIAP and Eddy Lane ARPS, DPAGB, EFIAP, Narrator Eddy Lane and Production by Robert Albright FRPS*

▶ *500 Photographs by 500 Photographers*

To mark the 100th issue of e-news, the PAGB invited readers to submit their favourite photograph, 100 of which would be published in a special commemorative edition. The response was much greater than expected and some 500 photographs by 500 different photographers, all taken from the period from the first e-news in 2008 to 2013 are included on this DVD – an archive of amateur photography in the early years of the 21st century.

▶ *Ken Payne's Video Tutorials*

Additions since the PAGB Handbook

- ▶ *Awards for Photographic Merit in Audio Visual (APM/AV) by Ian Bateman FRPS*
MPAGB AV-FIAP APAGB

It is now much easier to see the Recorded Lectures available to your club. If you don't find anything you want, look back soon as there are exciting new shows coming soon. Not yet listed is the **masters of print** Salon Refusés which you can read about on the next page. There are shows here to make a great night for Clubs, large and small!



New is a compilation by Ian Bateman looking at the work required to obtain an Award for Photographic Merit in Audio Visual.



The **masters of print** exhibition is for printed work and, despite requests there will be no digital version on DVD.

However, you can view, and download, the superb catalogue from http://www.thepagb.org.uk/catalogues/mastersofprint_catalogue_2017.pdf

We have compiled a **Salon Refusés** from the pictures missing the cut and a box of unmounted prints can be hired by Clubs from the Recorded Lecture Service.

Contact - stephanie.cook@btinternet.com

All Exhibitors should have now received their catalogue

In conjunction with  **Hahnemühle**



6th Cheltenham International Salon of Photography 2018

Open for entries	1 January 2018	Printed A4
Entries close	2 April 2018	FIAP 4*
Judging	13-15 April 2018	Catalogue

www.cheltenhamcameraclub.co.uk




Visit the PAGB on Stand A34 at the Photography Show

< A picture for Valentine's Day by Dianne Owen FRPS
<http://dianneowen.info/>

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& Howard Bagshaw ARPS MPAGB

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At the recent meeting, the Executive Committee of the PAGB agreed that the **masters of print** exhibition had been a resounding success and that it should be repeated in 2018. Watch for more information in e-news, soon

It is probable that the Formal Opening, Preview and Presentation Day for the **masters of print 2018** will be Friday 16th November 2018. In anticipation of your success, you should put that date in your diary **NOW!**

The Photography Show

17-20 MARCH 2018
THE NEC, BIRMINGHAM

MAGNUM
P H O T O S

The Photography Show 2018 has partnered with **Magnum Photos** to bring visitors to the show a unique opportunity to view works by some of the greatest photographers in history, at **'David Hurn's Swaps'**, a Magnum Photos Touring Exhibition.

Over the years, renowned documentary photographer David Hurn has collected more than 600 photographic prints by many of the biggest names in photography, spanning from the 19th century right up to the present-day. To mark the celebration of the 70th anniversary of Magnum Photos, Martin Parr has curated a selection of these prints to create the 'David Hurn's Swaps' Exhibition. The collection will be on display at The Photography Show 2018, (one of only two destinations between now and September 2018), before the collection settles at its final home in the National Galleries of Wales.

Speaking about his unparalleled collection, David Hurn said, *'In 1958, a chance encounter in Trafalgar Square affected my future life. I was photographing the pigeons. Sergio Larrain, was doing the same. We became close friends and he, later, gave me as a present, my first collectable prints.'*

Parr observed of the collection; *'It is very apparent that Hurn has a fine eye for photography. Every one of the images he has selected is a winner. The images range across the many genres of photography, across the broad spectrum of Magnum photographers.'*

The exhibition features images captured by David Hurn, Martin Parr, Sergio Larrain, Henri Cartier-Bresson, Bill Brandt, Bruce Davidson, Elliott Erwitt, Eve Arnold, Philip Jones Griffiths, Josef Koudelka, Herbert List, Chris Steele-Perkins, Christopher Anderson, Paolo Pellegrin, Carolyn Drake, Thomas Hoepker, Susan Meiselas, Guy Le Querrec, Peter van Agtmael, Sebastiao Salgado, Ferdinando Scianna, James Nachtwey, Lorenzo Meloni, Stuart Franklin, Carl De Keyzer, Jonas Bendiksen, Harry Gruyaert, Diana Markosian, Michael Christopher Brown, Alec Soth, Erich Lessing, Patrick Zachmann, Matt Black, Alex Webb, Bruce Gilden, Antoine d'Agata, Newsha Tavakolian, Matt Stuart, Jerome Sessini, Abbas, Olivia Arthur, Moises Saman, Jean Gaumy, David Alan Harvey, Bieke Depoorter and Gueorgui Pinkhassov.

Speaking about the collection being show at The Photography Show 2018 David remarked *"All photographers should be swapping prints with their friends and contemporaries. It clarifies ones interest and knowledge of the medium and you never know what you could end up with. I'm delighted that a new audience is going to see my selection!"*

The Photography Show's Event Manager, Ruth Burgess said of the exhibition; *"We are delighted to be working with Magnum to bring this unique collection to The Photography Show - the whole team is really excited to share this with our audience"*.

Access to the exhibition is included with show entry tickets to The Photography Show 2018.

David will also conduct private tours of the exhibition for small groups of visitors, on Sunday 18th March at 3pm and 4pm. Visit the Photography Show website to book on to these exclusive guided tours. This exhibition is supported by theprintspace.

The full exhibition selection can be seen at
<http://pro.magnumphotos.com/Package/2K1HRGKVOBV0>

"In Search of the Blues" wins The Howard Gregory Memorial Trophy

Alan Boothman DPAGB AFIAP

<http://www.visiclef.net/pageav/players/blues2017.html>

At the Great Northern Festival, in Manchester last year, I was delighted to receive The Howard Gregory Memorial Trophy for the Most Creative Soundtrack, within my Audio-Visual presentation "In Search of the Blues". I enjoy AV creation most when incorporating a complex sound track, so this award is particularly important to me.



I shot my first digital photograph in January 2002, using a Canon PowerShot S30 camera. Since then, my fascination with the growing capability of digital cameras, to add sound recording and video to high quality images, has never stopped. Shortly after, I joined the Newton Abbot Photographic club, and came to realise that there were some similarities between my multimedia interests and those of the "AV workers" within the photographic community.

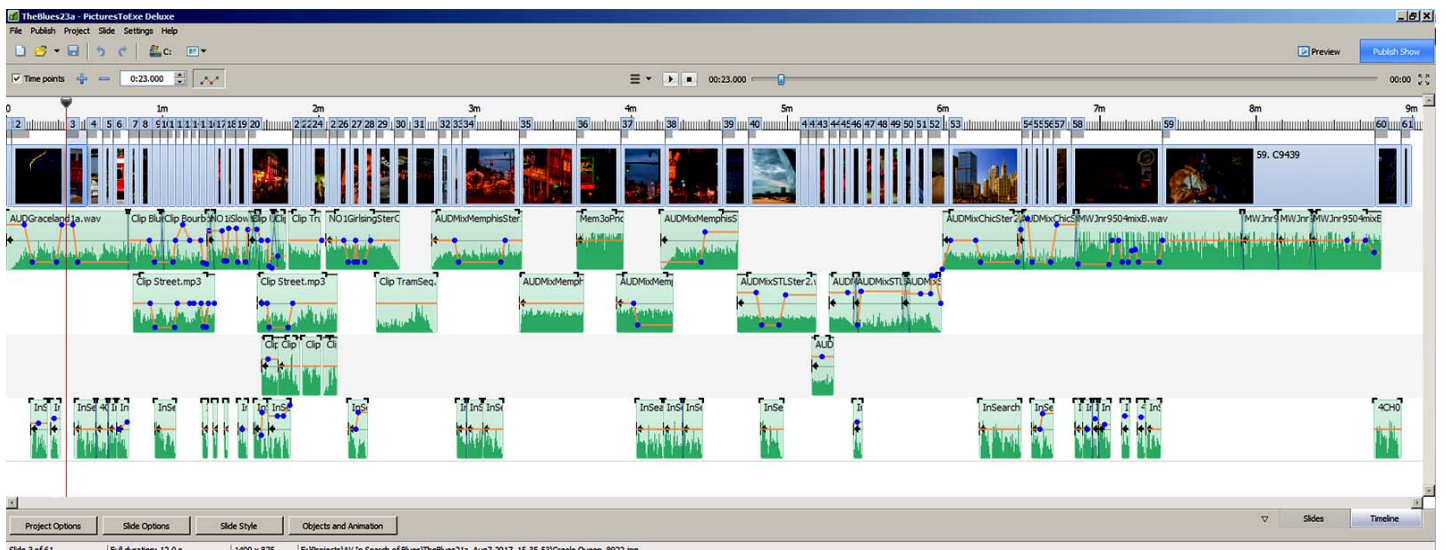
Seven years later, I had my first AV competition success, but still found that most AV judges had an aversion to the amount of movement I used in my sequences, and, at that time, video was a "no-no". However, on the strength of this, I gained my DPAGB in 2010.

I was fortunate to have a daughter, living in the mid-West in the noughties, who gave me a base for numerous music trips, over a few years, to Chicago, St Louis, Nashville, Memphis and New Orleans. The first pictures were taken on that 3-megapixel pocket camera, but, with the passage of time, I was able to include quality video, taken much later my long-term favourite Canon 7D, disguised in a non-descript bag. Photography in jazz and blues clubs can be risky, particularly leaving after midnight, with expensive camera equipment - a magnet for possible muggings!



Sadly, the DSLR has become too heavy for my use, but a Panasonic FZ1000 reduces the equipment I carry, giving me a very useful 4K video with stereo sound. I make many live music videos from this camera and find the 4K ideal to give me a post-processing zoom capability. The current version of "In Search of the Blues" was compiled in 2017. In making the sequence, I made the rule that all sound had to be live, and, apart from a couple of switches, ensured that any musical performance matched the performer in the image. At various stages, I used other sound recording devices to supplement the camera. I remember one night in New Orleans, using a soldering iron in my hotel to make an attenuator between a microphone and a Sony mini disc recorder. I would covertly wire myself for a five hour marathon in the clubs, recording some interesting conversations in addition to the sounds of Bourbon Street.

In compilation of an AV soundtrack, I rely completely on the excellent timeline function in PicturesToExe. For "In Search of the Blues", the music and sound effects clips number around thirty and most are pre-processed combinations of numerous raw clips from camera or sound recorders. There are a further thirty commentary sub-clips, split from the narrator voice recording, to refine the timing. The Timeline picture, below, shows the layout of the four sound tracks.



In discussion with those interested in AV in my Western Counties region, I have often found that, as better photographers than me, they do have problems with adding the sound track. I have tried to guide them in what I consider to be first principles, like always using the ending of any music performance, and ensuring that its final fade is "perfect" to zero level. I also say that no AV should be restricted to simply matching the length of a recording, where shorter can be accommodated by a cut and merging somewhere in the centre, but better is to merge shorter clips, to help create and synchronise the changes in atmosphere at the correct moment.



Commentary level is important. Initial advice to me was to reduce the background, e.g. music, to 20%, but I prefer to vary this level on a subjective basis. To develop the narration, I always use "Text to Speech", only making the live voice recording after many reviews and changes to the content. I currently use a Zoom H4n recorder for the voice-over, fed from a t. bone SC400 large diaphragm studio condenser microphone with a shock mount and Popkiller.

Whilst the Slides' View, shows 61 slides, many contain multiple image files. For example, the Objects and Animation picture, above, shows a single slide for the last eighty seconds, containing fifteen images and two masked video clips.

The full AV can be played on line from the link <http://www.visiclef.net/pageav/players/blues2017.html>

At the Festival, I was also delighted to hear RPS AV Group Chairman and Judge, Howard Bagshaw, calling on all of us to try new things in their AV, and am hopeful that this will herald an era of increased originality in this artform.

Alan Boothman - January 2018

PAGB Nature Photographer of the Year 2018

Roy Rimmer - Chorley PS



Tawny Owl Catching Mole by Roy Rimmer of Chorley Photographic Society (LCPS)
The GB Cup for Nature - Nature 2018



Greenfinch Dispute by Roy Rimmer of Chorley Photographic Society (LCPS)
The GB Cup for Nature - Nature 2018



Wasp Collecting Water by Roy Rimmer of Chorley Photographic Society (LCPS)
The GB Cup for Nature - Nature 2018

for his entry of 3 Images in the GB Cup Nature
Tawny Owl Catching Mole. Greenfinch Dispute. Wasp Collecting Water.

[http://www.thepagb.org.uk/competitions/gallery/album-for-2018/nggallery/2018/GB-Cup-\(Projected\)-Nature-2018](http://www.thepagb.org.uk/competitions/gallery/album-for-2018/nggallery/2018/GB-Cup-(Projected)-Nature-2018)

Masters of Print Hall of Fame



I have always been influenced by photography because my dad (Philip Byrne) is also a club photographer, quite successful too. The only reason I didn't get into photography sooner was the thought of sending film away to be developed and not knowing if the photos were any good for a week after taking them. I bought myself a Nikon D40x for Christmas 2009 because it was cheap and, if it was a fad, it wouldn't have been a disaster. I spent around 5 months in the back-garden learning how to use it. I used online tutorials and internet forums to get advice and information and took 10,000 photos of flowers experimenting with depth of field and shutter speeds, etc. Not long after, I bought a Nikon D300 for the extra features it offered, I then started going out, taking photos, mainly with my Dad.

At the beginning of January 2010, I found out about FIAP competitions and decided to enter one. I was told not to be disappointed if I didn't get any accepted as the standard required was quite high, but on my first salon I had all 8 accepted! This spurred me on to enter more.

Landscape is my first love, but, if you look at my website you will find photos of anything and everything. I really enjoy being out of my comfort zone and shooting something I have never tried before. I have attended the British Super Bikes, Tough Guy Competition, A Camel Festival, a Tattoo Festival, Severn Valley Railway.... anything that takes my interest to be honest.

David Byrne. www.85mm.co.uk

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Photography News

Image by Paul Sanders

www.fotospeed.com/platinumglossartfibre

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Once again, we will also have our Live Stage with a range of exciting guest speakers:

- Fine Art & Conceptual photographer Rosie Hardy
- Photojournalist and Documentary Film maker Ulla Lohman
- The Times Chief Sports Photographer Marc Aspland
- Naturalist and Photographer Chris Packham

Schedule of full names and timings to be confirmed soon.
See you there!

canon.co.uk/about_us/events

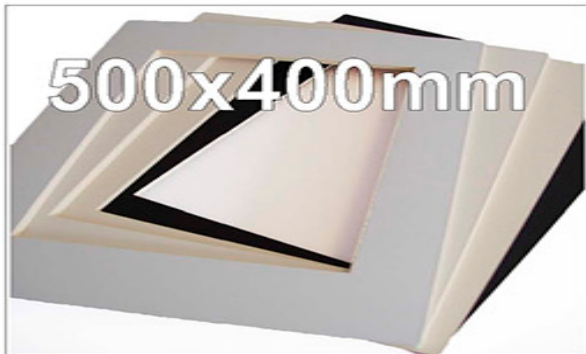
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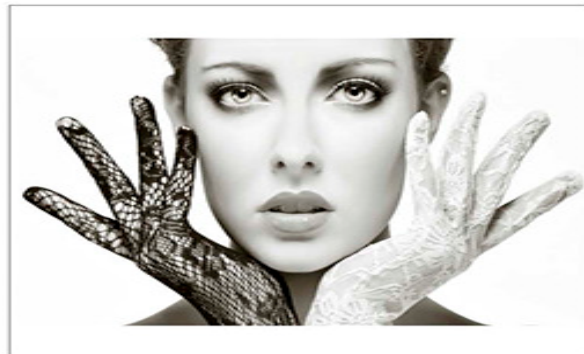
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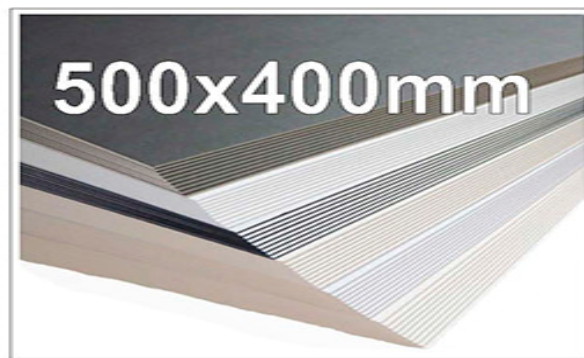


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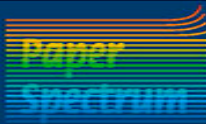


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We are grateful for the increased circulation of **e-news** but, if you want to notify your Club members or your friends, then you should NOT forward the notification e-mail that you have received from the PAGB. Instead, create a new e-mail and send it out with the link to e-news, or you can attach the pdf which you have downloaded. Better still, ask your members to subscribe for themselves at www.pagbnews.co.uk. Those that want to receive e-news will subscribe and those who don't want it won't be bothered again. **Remember please**, that, if you forward our e-mail to people who don't want it, you have made our **e-news** into SPAM.

Do you want to enter

EXHIBITIONS?

You can find a complete list of all the **British Photographic Exhibitions** at <http://www.britishphotographicexhibitions.org.uk/>

The BPE exists to encourage photographers to enter exhibitions and to recognise successful entrants via their Crown Awards. The Exhibitions share ideas, promote each other's exhibitions and work together to improve competitive photography.

A family of International Exhibitions, including many in the UK, enjoy the patronage of the **Fédération Internationale de l'Art Photographique** and a full list of exhibitions can be found at <http://patronages.fiap.net/> This is a website created to service the FIAP salons. You can use the search menus to select the range of salons that you wish to consider entering, or if find that a little perplexing, you should look to the right-hand side of the page there is a blue tab to download a PDF with all the 2018 Salons and Exhibitions approved to date. Success in FIAP Exhibitions is recognised by the award of their distinctions of AFIAP and EFIAP.

The **Photographic Society of America** also patronise International Exhibitions around the World and you can find these listed at <https://psa-photo.org/index.php?exhibitions-current-exhibition-list>. They award an extensive range of Honours such as PPSA, EPSA and MPSA.

And, of course, you will often see adverts for UK Exhibitions, and sometimes others, here in **e-news**.

we  *GB Cup*

Watch out for a GB Cup Special issue of e-news. Coming Soon