



e-news

from the Photographic Alliance of Great Britain

Issue 135 – 1st April 2015



Specially commissioned for e-news, Rikki O'Neill.

<http://www.rikoart.com/> <https://www.facebook.com/rikki.oneill.5>

I hope you have enjoyed the e-news cover pictures by Rikki O'Neill and Diane Owen. Anyone else like to have a go? May Day, Summer Bank Holiday, etc. Any occasion you can think of. I cannot promise to use them at the appropriate day, or even to use them at all, but I will try.

rod@creative-camera.co.uk

GAY BIDDLECOMBE DPAGB

These are thumbnails of the succesful DPAGB in Prints achieved by Gay in December 2014 in Dumfries



01_DP1169_CloseShave.jpg



02_DP1169_LostInThought.jpg



03_DP1169_VolcanicDust.jpg



04_DP1169_Friends.jpg



05_DP1169_StandOffYellowstone.jpg



06_DP1169_YellowstoneRiver.jpg



07_DP1169_DawnRannochMoor.jpg



08_DP1169_ItWasFamousOnce.jpg



09_DP1169_PrayersToTheGanges.jpg



10_DP1169_BlueIce.jpg



11_DP1169_DawnYellowstone.jpg



12_DP1169_WindySeafordBay.jpg



13_DP1169_ExtremesYellowstone.jpg



14_DP1169_StormApproaching.jpg



15_DP1169_TwoFacesOfBert.jpg

PLAYING BY THE RULES We thought this (slightly abridged) reply to a very sensible question from a Club might help others with similar decisions to make.

You do not specify which competition you are selecting for and we can only advise with regard to the PAGB Rules applying to our Inter-Fed and Inter-Club events as well as the Awards for Photographic Merit. The PAGB rule regarding composite images is shown in the box below.

If, as you say, the main element was captured by photographing someone else's work (from a painting) then this is not acceptable. Had the image been, for example, a couple sitting in a restaurant interior with a painting hanging, incidentally, on a wall in the background it would have been a different scenario

In this case, the author has clearly 'appropriated' the capture of a car and used it as a key element in the image. This is not acceptable and amounts to plagiarism - i.e.

passing someone else's work off as one's own. If detected, the image would be rejected or disqualified from PAGB competitions. The PAGB has a Breach of Rules Procedure and depending on the nature of the offence, the author might well be excluded from entering such events for a significant period of time and/or suffer other, lesser or greater, sanctions.

18. The PAGB accepts the use of digital imaging in all its competitions. Images entered into all PAGB competitions must be entirely the work of the photographer. Composite images are permitted provided all component images meet this requirement.

(Note: This does not include Nature Classes for which we have adopted the combined FIAP/PSA definition which can be found at www.thepagb.org.uk and which permit only minimal adjustments to the original image).



Thank you for seeking our advice in this matter. The PAGB is concerned that all club photographers should clearly understand our stance regarding these issues which, unfortunately, seem to be becoming more common with the degree of manipulation that can now be quite easily achieved using digital techniques. Please note that this has nothing to do with copyright or consent to use third party images, we simply do not permit it.

Whilst the PAGB can only impose our rules on PAGB competitions, we are anxious to communicate this policy to clubs and club members. We would encourage everyone organising photographic competitions to adopt the PAGB Rule quoted above and require those entering to declare that they have read and understood it.

Kind regards, Tony Riley, PAGB Standards Officer

THE NEXT PAGB EXECUTIVE COMMITTEE MEETING

The members of the PAGB Executive Committee (EC) take on an enormous workload on behalf of Club members and our meetings are vital to ensure proper co-ordination and planning. London hotels are expensive but often the cost of travel to the Capital is less than travelling to other UK cities. However, the PAGB is constantly reviewing the cost of staging its EC meeting, three times each year, and are actively considering moving to Birmingham when its current London contract expires.

Recently FIAP reported that it had been cheaper to meet in South America than in Europe and, following this lead, and to encourage greater international co-operation, the PAGB has decided to hold its October EC meeting in Rio de Janeiro. Whilst it is probable that this will lead to somewhat higher travelling costs it is thought that the price of the hotel will be significantly cheaper and that this will help to balance the expenditure. If the experiment is successful the PAGB will consider holding its AGM in Athens in April 2016. The very last PAGB tie was sold recently at the Photography Show and, in the light of this South American trip, it has been decided to commission PAGB speedos. It has long been a cause for complaint that those women who do not wear ties had no equivalent item, such as a scarf, to mark their loyalty to the PAGB. Sample bikinis have been examined but to date none have been sufficiently large to comfortably display the PAGB logo. The search goes on and the PAGB Procurement Sub-Committee are confident of obtaining a suitable garment. The new PAGB beachwear will be modelled by Federation Representatives at the AGM in 2016 and will be offered for sale to Club members thereafter. Incoming PAGB President, Roy Thomas, said "I always have to travel abroad for our meetings and travelling from Wales to Rio might be preferable to travelling to England and I am really looking forward to trying out the PAGB speedos on Port Eynon beach".



Argentine tango and Brazilian waxing demonstrations are scheduled at the Rio meeting and it is also intended to invite local participation to the important Executive Committee discussions of its definitions for Nature, Travel and Monochrome photography and to other important discussions such as the hire of its scoring machinery. This may result in a much bigger meeting than is usual and plans are in hand to hire the Maracana Stadium if the numbers should justify it.

3rd Cheltenham International Salon of Photography
Cheltenham Camera Club 1865 - 2015

2015

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Travel

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Call for Entries Cotswold Salon

The National Exhibition of Monochrome Photography
is celebrating the 20th Anniversary of the exhibition.



All UK photographers are invited to submit a monochrome print entry by the closing date of Friday 29th May 2015.

Entry forms and conditions may be downloaded from

<http://cotswold-monochrome.co.uk>

Cotswold Salon 2015 has PAGB and BPE patronage

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Northallerton Camera Club



John Webster - "Travel Photographer of the Year"

Recently our President, John Webster ARPS MPAGB, decided to enter the 2014/15 "*Wanderlust Travel Photo of the Year Competition*". He was absolutely amazed but equally pleased to learn that he had won the competition with this stunning shot, taken during a photographic trip to Hungary last year.



Wanderlust Travel Photo of the Year 2014/15
"Red Footed Falcon" by John Webster ARPS MPAGB

"This female falcon had just sat through a torrential Downpour, lasting about an hour, hence the high ISO and low shutter speed, when she decided it was time to dry off" The winners of the competition were revealed recently at London's Destinations Show and the judges commented that the standard this year was incredible, one of the toughest to judge yet.

Commenting on John's picture one of the judges said, "Great shot, love the contrast with the blur of the wings and the sharpness of the head." Another commented, "Utterly magnificent, imaginative, difficult and at that speed a huge gamble, which paid off brilliantly." John says he is now trying to decide which of the foreign trip on offer as part of the prize he is going to undertake. Rumour has it that he is considering offers for "bag carriers".

JUDGING AUDIO-VISUAL

To judge A-V objectively, it's necessary to discard your "photographic mind set" and switch on your "A-V mind set." This is not always easy to do. It is also necessary to "switch on your ears" and listen, really listen, to the soundtrack.

1. **Start with the title.** It should make you want to see the sequence. "Our Holiday in Cornwall" may not inspire you; "Beyond the Tamar" might sound a bit more enticing; "Sand and Cream Teas" might suggest an original, and interesting, approach.

2. **Did it hang together?** At the end, did you feel satisfied? Did you have a feeling that "there was nothing out of place?" These first impressions are important. Then analyse the sequence in more detail.

3. **Was it a sequence or just a collection of images?** If the images change at equal intervals (ie the producer has used the "auto-fit" function) there cannot be any relationship between the music and the timing of the image changes - so it can't be an A-V sequence. If there is no visual or logical relationship between the images, then it's not a sequence. If these essential relationships are missing, it shouldn't be considered for any award, no matter how good the individual images may be. We are judging A-V, not photography. Please don't misunderstand - I'm not saying that you can get away with poor photography, I'm saying that good photography alone is not sufficient; other areas have to be right too.

4. **Is there a structure to the sequence?** A story of some kind, a "beginning, middle and end" or a logical and/or visual progression from one image to the next, a relationship between the sound and the pictures.

5. **Is the photography technically and pictorially good?**

6. **Did the soundtrack match the mood** of the pictures? Was it well recorded? Did music and pictures make a satisfying whole? Did it end properly or was the music just faded out in an unsatisfactory way?

7. **Other things being equal**, a well-crafted, more elaborate soundtrack should gain more points than just a piece of music.

8. **Does the soundtrack have odd clicks** and bumps or hiss? Is there any distortion? Are fade-in and -outs smooth? Is the script well-written? Is the dialogue well spoken? Is the voice well recorded with no popping "p"s due to poor mic technique and no "space invaders" type artefacts due to inappropriate processing?

9. **A very common error** is mixing the music too loud, making the voice difficult to follow. Another is having sound effects (particularly birdsong) too loud in the mix, and/or having spot effects which switch on and off, rather than fade in and out smoothly. Ideally, spot effects should gradually emerge out of some background ambience so that you only just notice them. At club level, this may be regarded as quite advanced, but in mainstream A-V circles it is routine.

10. **Are picture transitions and other effects used appropriately**, is one effect overused, or is an effect used simply because "it hasn't been used for a bit, so I'll use it now"? Are there pointless "zooms onto nothing?" Zooming out is almost always preferable to zooming in. A zoom out reveals new information and holds the attention better.

11. **Has the sequence been padded out** with inferior pictures because "that's how long the music was." It is better to shorten the music to match the duration of your better pictures.

12. **A well-structured sequence** that uses merely competent pictures should score more highly than a random collection of superb images set any-old-how to a bit of music. Look at it this way - if you were judging prints, and someone entered a watercolour painting, you would say that it's not a photographic print, and therefore, however good, it can't win an award. Similarly, something that is not an A-V sequence should not be rewarded in an A-V competition.

Howard Gregory

chairman@wilmslowguildav.org.uk

Note. The PAGB Awards for Photographic Merit in A-V (APM/AV), will accept "Photo Harmony" Productions. However, but these must consist of good photography, the music must be appropriate and the pictures must have a logical and pleasing progression. Although we may not assess the APM/AV exactly in accordance with all the points in this article, the same production values in sound and sequencing will be taken into account.

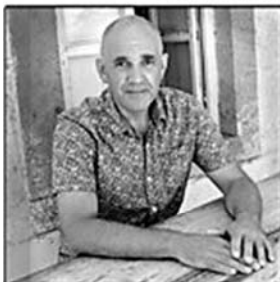
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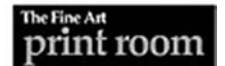
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Joe Cornish

BREAKING THE LINK

The imaginary link between the scene before the camera and the expressive monochrome print is discussed by Andy Beel FRPS.



Monochrome prints are not colour pictures with the colour taken out. The phenomena of a de-saturated colour file are regularly seen in club circles supposedly masquerading as black and prints. The expressive monochrome print by necessity does not rely on the mimicry of the tones and the tonal range of a scene as found in

nature. A big step forward is made when the Printer (the person not the machine) of the photograph realises the tonality of the original scene as found in front of the lens is not necessarily linked to the tones of the expressive black and white print.

Austrian Photographer Josef Hoflehner makes this point very well in his studies of the Icelandic coast, in his stunning work he largely disregards the mid-tones (middle greys), relying on controlled and separated highlight tones and solid blacks. This is not describing the landscape as it is but elevating it to art through the use of the black and white photographic medium and craft of printing.

Pictures are taken, photographs are made

The key word here is expressive. I am not attempting to record and describe reality as pictorial photographer. This is a fundamental point. The purpose of the expressive pictorial print is to communicate with the viewer at an emotional level what we saw and felt and not merely to describe how something looks as a record.



The expressive print also takes on an additional dimension that comes from the philosophy and attitude of the Printer. The Printer sees the original digital negative or file as a print that has only been designed to its concept stage. All other design decision are yet to be taken in the various stages of the post-processing. Even where a

photographer has a recognisable printing style, there is always a coming to the final expressive print that may be a long and circuitous route. A point made by many authorities is that pictures are taken but photographs are made.

The preparation and production of the expressive digital monochrome print in its post-processing stages will require the same degree of application, dedication, skill and experience that has always been vital to the darkroom exhibition print worker

Andy Beel FRPS

See more articles by this photographer at <http://www.andybeelfrps.co.uk>

AWARDS FOR PHOTOGRAPHIC MERIT

15/16 August 2015, an extra Adjudication hosted by the PAGB with assistance from the sRGB group and others
Ormskirk School, Wigan Road, Ormskirk, L39 2AT

To cope with the ever-increasing demand for the APM, especially at the CPAGB level, and extra Adjudication has been scheduled in Ormskirk, hosted, not by a Federation as is normal, but by the PAGB who are very grateful for the assistance they are receiving from Dianne Owen and other members of the sRGB group in the L&CPU.

Normally DPAGB is Adjudicated on the Saturday and the CPAGB and MPAGB on the Sunday but, to cope with the much higher than usual number of Credit entries, we have had to change the programme as shown below.

Saturday 15 August **DPAGB Print (11 entrants, 165 photographs)**
DPAGB PDI (7 entrants, 105 photographs)
CPAGB PDI (24 entrants, 240 photographs)

Sunday 16 August **CPAGB Print (63 entrants, 630 photographs)**
MPAGB Print (8 entrants, 160 photographs)

Unless there has been a sudden rush as we go to press, we can still accept applications to all three categories

THE APM ADJUDICATORS ON 15/16 AUGUST 2015 AT ORMSKIRK

Gwen Charnock MFIAP FRPS	L&CPU
Roger Parry DPAGB EFIAP ARPS HonPAGB	MCPF
Leo Rich DPAGB EFIAP/g ARPS APAGB	SCPF
Libby Smith MPAGB EFIAP APAGB	SPF
Richard Speirs DPAGB APAGB	NCPF
Christine Widdall MPAGB EFIAP ABPE	L&CPU

THE PAGB AT THE PHOTOGRAPHY SHOW



We had a great time at the Photography Show where we met a great many Club Members, all of whom walked away with their free PAGB carrier bag - just the right size to carry mounted prints. See one at YOUR club soon! We also gave advice to lots of prospective Awards

for Photographic Merit applicants, at every level from CPAGB to MPAGB. It was a lot of fun.

Many other people dropped by who were interested in finding a club and hopefully your Club might have had a referral for membership. Please let e-news know if anyone turns up. Watch out for a full report in the next issue.



The PAGB team ready for action with designer carrier bags



Gordon Jenkins sells another tie!

92nd SCOTTISH INTERNATIONAL SALON OF PHOTOGRAPHY



* OPEN FOR ENTRIES * * CLOSING DATE 4TH APRIL 2015 *



2014 Award Winners & Acceptances L to R (top to bottom) - by Gordon Rae, Scotland; Mohammed Yousef, Kuwait; Jurgen Margreitter, Austria and Lynne Morris, Wales

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The RPS Journal

is the world's oldest photographic magazine, being published continuously since March 1853. To celebrate winning three Awards The RPS is making its March Journal available free of charge at http://issuu.com/thinkpublishing/docs/rps_march_2015. If you like the look of the Journal, which is published monthly, The Society is also offering a 20% discounted membership for those signing up at www.rps.org/join using the discount code: IOIC15

Ian Rose (left) receiving his APAGB Certificate from Richmond CC Chairman, Bob Burrell-Corey.

Ian joined the Richmond Camera Club in 1984 and became a committee member during the 1987-88 season. This started the ball rolling as, in 1989, he took up the position of Club Secretary. He was then promoted to Chairman the following year and held this office until 2005. Due to other commitments and family affairs, Ian stepped down to vice Chairman for the following 2 years. He then took up the reigns of the Programme Secretary in 2008 for a year before eventually sitting down and enjoying the club.

Whilst doing all of the above, Ian remained a prolific photographer specialising in still life and studio work. Ian was and still is an enthusiastic member of the club, not just internally but externally too. He has provided many a critique by judging other clubs' work for them, and was also a member of the North Yorkshire & South Durham Photographic Association.





THE WAINMAN TRUST

<http://www.wainmantrust.co.uk/>

are raising money to enable us to provide safe, affordable care for vulnerable older people and you have a chance to win £250 by in our Photography Competition.

The closing date is **Saturday 18th April 2015** so there is plenty of time to get your cameras out and get snapping. We are asking for a small donation of **£5 per photo**, which is payable through the PayPal Donation link which will appear on the confirmation page, once your images have been submitted.

The theme for this year is **'Capturing the Character of Old Age'**.

First prize is £250, 2nd prize is £150 and 3rd is £100. Finalists will also receive a Jessops A2 canvas of their entry.

AWARDS FOR PHOTOGRAPHIC MERIT IN AUDIO VISUAL

There are still tickets available at only £6, including refreshments, to watch the next Adjudication

The Village Hall, Abingdon Road, STEVENTON, OX12 6RR

Apply SOON as seating is limited to <http://www.ibateman.co.uk/wcc/pagb-av-awards.html>

ADJUDICATION IN 2016

We are already planning a 2 Day APM/AV Adjudication in May 2016 and have received applications for 10 Credit, 1 Distinction and 1 Master. Please apply as soon as you are sure or we might book up and you will have to wait until 2017! With the costs involved we do not want to run another uneconomical one day event so we do need at least another 10 applicants.

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For more information

Gordon Rae DPAGB

Jo McIntyre DPAGB

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e-mail - gjwildlife@gmail.com

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JANE LINES

COLIN TROW-POOLE

ROGER PARRY

HARISH CHAVDA

Each holding a print from their successful MPAGB entries in November 2014 at Kegworth

James Downs is writing a Ph.D thesis on the photographic work of clergymen-photographers, (of all denominations), who were active between 1839 and 1909. As part of his research he is seeking information on clergymen who were involved in local photographic societies or camera clubs, including office-holders. He would be very grateful to hear from Club members who might know of such individuals, and could provide names or any other information.

James can be contacted at jd475@exeter.ac.uk

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INTER-CLUB PRINT CHAMPIONSHIP SUNDAY 25 OCTOBER 2015

Chatfield Theatre, University Church of England Academy, 164 Whitby Road, Ellesmere Port, Cheshire, CH65 6EA

Apologies for any confusion but the last issue of e-news should have shown the important date change for this event as well as the change of venue. (Something went wrong in the PDF process)



and finally

**PAGB EXECUTIVE MEMBER, GORDON JENKINS,
LOSES HIS PIZZA VIRGINITY.**

We were astounded after a recent workshop in Amersham to discover that, despite his rapidly advancing years, Gordon had never eaten pizza. Vicky, our Pizza Express waitress, was so taken aback that she asked to be photographed with such a unique personage. Gordon suffered the ordeal bravely.

Picture by Steve Smith MPAGB FRPS