



# e-news

from the Photographic Alliance of Great Britain

Issue 142 – July 2015

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## THE INTER-FEDERATION ANNUAL COMPETITIONS RESULTS

### Inter-Fed Open Colour Print Competition 2015 – The Stirling Trophy

	Federation	Total Score	Entry Required	Average Score
<b>1</b>	<b>Lancashire and Cheshire Photographic Union</b>	<b>365.00</b>	<b>32</b>	<b>11.406</b>
2=	Northern Counties Photographic Federation	187.00	17	11.000
2=	East Anglian Federation of Photographic Societies	462.00	42	11.000
2=	Scottish Photographic Federation	330.00	30	11.000

### Inter-Fed Open Mono Print Competition 2015 – The Alexander Keighley Trophy

	Federation	Total Score	Entry Required	Average Score
<b>1</b>	<b>North and East Midlands Photographic Federation</b>	<b>190.00</b>	<b>16</b>	<b>11.875</b>
2	Midland Counties Photographic Federation	427.00	37	11.541
3=	North Wales Photographic Association	115.00	10	11.500
3=	Lancashire and Cheshire Photographic Union	368.00	32	11.500

### Inter-Fed Open PDI 2015 – The Arthur Downes Trophy

	Federation	Total Score	Entry Required	Average Score
<b>1</b>	<b>North and East Midlands Photographic Federation</b>	<b>186.00</b>	<b>16</b>	<b>11.625</b>
2	Surrey Photographic Association	189.00	17	11.118
3	East Anglian Federation of Photographic Societies	460.00	42	10.952

### Inter-Fed Nature PDI 2015 – The OnOne Software Trophy

	Federation	Total Score	Entry Required	Average Score
<b>1</b>	<b>Lancashire and Cheshire Photographic Union</b>	<b>363.00</b>	<b>32</b>	<b>11.344</b>
2	Chilterns Association of Camera Clubs	151.00	14	10.786
3	Northern Counties Photographic Federation	183.00	17	10.765

The judging of the PAGB Annual Inter-Federation competitions was hosted by the KCPA in Burgess Hill on Saturday 20<sup>th</sup> June. Each Federation enters one photo in each competition for every three Clubs they have as members so the larger Federations make bigger entries. The result is based on the average score for the entire entry in each competition so that the Federation's lowest scoring photograph is just as important as its highest scoring one.

A small audience was present and were treated to some wonderful photography. The day ran very smoothly and the judges worked efficiently, scoring the pictures and, later, choosing some individual award winners. The KCPA, and their President, Alan Lomakin, made us all very welcome and everyone had a great day. Watch for details of the resultant exhibition in a later issue of e-news. This competition is generously sponsored by Sony.

The judges were -

**Leo Rich** DPAGB EFIAP/g ARPS APAGB **Clive Tanner** DPAGB FRPS **Richard Walton** MPAGB EFIAP FRPS

Although this is an Inter-Federation Competition the judges were delighted to make a number of awards to Individual Photographers

### Inter-Fed Open Colour Print Competition 2015 – Individual Awards

<b>Overall Winner &amp; Gold Medal</b>	<b>The Pink Hat</b>	<b>Pam Sherren</b>	<b>Paignton PC</b>	<b>WCPF</b>
Leo Rich Silver Medal	Spotted Flycatcher	Jamie MacArthur	Rolls Royce Derby PS	N&EMPF
Clive Tanner Silver Medal	Tulips	Gavin Forrest	Carluke CC	SPF
Richard Walton Silver Medal	Alfie Airborne	Phil Chrystal	Chorley PS	L&CPU

### Inter-Fed Open Mono Print Competition 2015 – Individual Awards

<b>Overall Winner &amp; Gold Medal</b>	<b>Winters Hardship</b>	<b>Hazel Marr</b>	<b>Dumfries CC</b>	<b>SPF</b>
Leo Rich Silver Medal	Mantis	Anne Given	Catchlight CC	NIPA
Clive Tanner Silver Medal	Ballet Dancer	Bill Preston	Ellesmere Port PS	L&CPU
Richard Walton Silver Medal	All Alone	Andy Bott	Burton on Trent PS	MCPF

### Inter-Fed Open PDI 2015 – Individual Awards

<b>Overall Winner &amp; Gold Medal</b>	<b>Golden Girl Jessica</b>	<b>David White</b>	<b>Derby City P</b>	<b>N&amp;EMPF</b>
Leo Rich Silver Medal	Wet	Gerald Henry	Bridgend & Dist. CC	WPF
Clive Tanner Silver Medal	Neck And Neck	Andy Gutteridge	Peterborough PS	N&EMPF
Richard Walton Silver Medal	The Real Thing	Adrian Lines	Chorley PS	L&CPU

### Inter-Fed Nature PDI 2015 – Individual Awards

<b>Overall Winner &amp; Gold Medal</b>	<b>Female Leopard With Cub</b>	<b>Frank McGowan</b>	<b>Smethwick PS</b>	<b>MCPF</b>
Leo Rich Silver Medal	Water Rail	Carol Minks	Keswick PS	NCPF
Clive Tanner Silver Medal	Turnstone	Chris Briggs	Donside CC	SPF
Richard Walton Silver Medal	Tawny Owl Taking A Mole	Roy Rimmer	Wigan 10 FC	L&CPU

The judges also selected a number of ribbon awards from each of the four Competitions

Ed Willis	Carluke CC	Cuckoo	SPF
Gareth Jenkins	Dwyfor CC	Washing The Patches	NWPA
Peter OShea	Chard CC	The Old Hen House	WCPF
Martin Horton	PhotoKlub Non Pareil	Fishing On The Mekong	WCPF
Steve Vause	Ware & District PS	Training Session	EAF
Phil Barber	Wigan 10 FC	Henry	L&CPU
Adrian Lines	Chorley PS	Picking Flowers	L&CPU
Austin Thomas	Wigan 10 FC	A1 Skier	L&CPU
John Massey	Wokingham & East Berks CC	Bella Donna	SCPF
Jason Hyde	Overton PC	Cocktail In A Can	SCPF
Michael Windle	Cotswold Monochrome	Arctic Fox	MCPF
Arun Mohanraj	Chorley PS	Smoking Lady	L&CPU
Ian Mitchell	Bon Accord CC	Skylark With Caterpillar	SPF
Gianpiero Ferrari	Sibley PS	Darwins Heath	N&EMPF
Ian Whiston	Crewe PS	Lioness Catching Warthog	L&CPU
Ted Clements	Leeds PS	Stop Thief Kestrels	YPU
Mike Lane	Arden NG	Crested Tit	MCPF
Arun Mohanraj	Chorley PS	Cheetah With Cubs At Dawn	L&CPU
Ross Eaglesham	Eastwood PC	Rory	SPF
Tony Antoniou	Molesey PC	Standing Out From The Crowd	SPA
Graham Woolmer	Harlow PS	Going For Gold	EAF
David Giffin	Beyond Group	The Wet Room	EAF
Adrian Herring	Kingswood PS	Telling The Truth	WCPF
Brian Mclean	Paignton PC	Thelwell Child	WCPF



*The Pink Hat by Pam Sherren, Paignton PC, WCPF*

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Individual Awards from the  
2015 Inter-Federation  
Annual Competitions



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**The Inter-Fed Judges** – Leo Rich, Clive Tanner and Richard Walton (left) with some of the winning prints and (right) with the PAGB President, Roy Thomas and the KCPA President, Alan Lomakin.



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# e-news 150 – your last chance!

Issue 100 was celebrated in October 2013 with 100 photos by 100 photographers but it went much further than that. In the end we received 500 photos from 500 photographers which, not only gave us two Special Celebratory Issues, but also provided the material for a CD which you can still hire from the PAGB Recorded Lecture Service. So let's do it again!

**There will be no selection.** Just send your favourite photograph as a PDI size jpeg – a maximum of 1400px X 1050px at 96 PPI. It should be titled as “**Your Title by Your Name**”. You need to get this right as it will appear on your photograph exactly as you provide it. Please don't add anything else, such as photo honours, as these will obscure more of your picture. We will only run 150 photographs and it is first come, first served.

The DEADLINE for ENTRY is now 1<sup>st</sup> August 2015 and e-news 150 will probably appear in time for Christmas.



Achar by Eithné Ní Anluain from Ireland.

Remember, you can click on the pictures to browse them on the e-news website.



Three by Eithné.

Valkerie



Or Sisceal



Scathan Gloine

**“Born in Belfast, raised in Dundalk, Ireland, I’m not always known to be in reality. I don’t see things as they should be. There be dragons in the local forest and sirens on the beach. I’ll not get started on the faeries, those wee brats just ruin your clothes when you leave them out. Sock thieves I tell you!**

I like to create artwork that tell stories. Red Sonja has a lot to answer for – I like my girls strong and my men not afraid to get stuck in. I’m also incredibly stubborn and will work and develop my skills to the best of my ability. This has allowed me to develop in style and substance over the years. I can retouch with the best and I illustrate too. I try my best to give my models character and a storyline that will grab you. I hope I succeed.

*Continued on next page*

I primarily work for international publishers doing book cover illustrations. It really is my dream job combining two of my favourite things: art and books! Alas I got side-tracked when I was 18 and went to science (B.Sc. Geology and Environmental Science) instead of art – though now I believe I have the maturity that many do not have in business and dealing with clients. I'm never put off by tight deadlines or edit number 167. It's my job to do the best I can for the client.

I have a full photography studio where I create my own personal artwork and photographs. I love to create costumes and props for models who want to make stories and characters come alive. I believe it's a collaboration, we all work together to bring about an amazing final image. To that end I'm always interested in hearing from anyone wanting to make amazing artwork, photography or illustrations."

**Eithné**



Beriste\_NiAnluain.jpg



Anaigh\_NiAnluain.jpg



GairLeamhan\_NiAnluain.jpg



Filimeala\_NiAnluain.jpg



ForaoisChianaosta\_NiAnluain.jpg



TaA\_NiAnluain.jpg

Eithné is organising workshops in the UK and in Ireland and, if you would like to attend or even host one, please contact her  
Website: <http://www.nianluain.com/> \* Facebook: <https://www.facebook.com/nianluain>

# A BRIEF HISTORY OF THE PAGB

This article is drawn from material on Wikipedia and you can read more at [http://en.wikipedia.org/wiki/Photographic\\_Alliance\\_of\\_Great\\_Britain](http://en.wikipedia.org/wiki/Photographic_Alliance_of_Great_Britain)

## EARLY PHOTOGRAPHIC FEDERATIONS

During the period from 1892 to 1930 various photographic unions of individual photographic clubs were formed, the first of which was the [Yorkshire Photographic Union](#) formed in 1899 as a regional grouping of photographic clubs and societies. This was followed by the [Northern Counties Photographic Federation](#) in 1901, the [Scottish Photographic Federation](#) in 1903, the Lancashire and Cheshire Photographic Union in 1905, the [Midland Counties Photographic Federation](#) in 1907, and the [East Anglian Federation](#) in 1910.

By the late 1920s there was increasing pressure from other photographic societies and camera clubs to distance themselves from the Royal Photographic Society. The Society was less concerned with competition than local groups. Larger alliances were formed, for example, The Council of Photographic Federations in 1926.

## THE FORMATION OF THE PAGB



Mr. J S. Lancaster of the Midland Counties Photographic Federation proposed the formation of an Inter-Federation national body in a letter to the [Royal Photographic Society](#) in 1929, and their affiliation scheme partly gave way to the formation of the Photographic Alliance, to act as an umbrella organisation for federations of societies, in 1930. These individual groups retained their own identities and organisation within the PAGB, which provided a national body to give a structure to club photography: coordinating activities, competitions, and standards.

The RPS fully supported the formation of the Photographic Alliance. Those societies which were territorially in a federation became affiliated to the Society through their federation, and those societies which were not federated were formed into The Central Association of Photographic Societies and were directly affiliated to the Society. The negotiations with the RPS were led by Thomas H. B. Scott (the Society's President 1925-27), F. F. Renwick and Alexander Keighley in 1927 and Scott did much to promote the idea. The RPS made available the whole of its Affiliation lecture, portfolios and funds unreservedly at the disposal of the Alliance.

The Photographic Alliance was established by Articles of Association of the Royal Photographic Society and comprised the RPS; Northern Counties, Midland Counties and East Anglian Federations; the Yorkshire and the Lancashire and Cheshire Photographic Unions; and the Central Association of Photographic Societies. At that time the Scottish Federation declined the invitation. A meeting of the provisional executive committee was held on 8 March 1930, the Council of the RPS agreed that the Chairman of the Alliance need not be a member of the RPS, so reinforcing its status as a body semi-independent of the RPS. The constitution of the Alliance noted 'The business of the Alliance shall be conducted consistently with the Articles of Association of The Royal Photographic Society, and shall not interfere with the complete self-government of the constituent associations'. The Alliance was formally launched at Leicester on 24 May 1930.

The details of these regional federations were not fixed. At first, all clubs that were not members of a regional grouping became members of the Central Association of Photographic Societies (CAPS), affiliated to PAGB. Eventually CAPS was replaced by other regional federations. Boundary changes have continued since then. But the overall structure, with the Photographic Alliance of Great Britain as the national body, has been stable for decades.

By 1936 the Alliance consisted of the six English Federations and Unions and the Central Association, totaling 310 individual societies. The Alliance published its own *Year Book* from 1933-34 of which 1800 copies were distributed in 1936, and the *Photographic Red Book* which had been originally published by Affiliation from 1900 with a total of 6981 being sold in 1936.

## WHERE WE ARE NOW

Over time the PAGB gradually moved away from the Royal Photographic Society and is now a wholly independent body with 15 member Federations. The PAGB has no paid employees and is managed by an Executive Committee of President, Vice President, Immediate Past President, Hon. Secretary, Hon. Treasurer, FIAP Officer, one member from each of the 15 Federations, a representative appointed by the RPS and, currently, three Hon. Life Vice Presidents. They meet three times each year.

In recognition of his pivotal role in creating the Photographic Alliance of Great Britain, the highest Award for Service that we can bestow is the J.S. Lancaster Medal with the post nominal letters Hon.PAGB.

## AWARDS FOR PHOTOGRAPHIC MERIT ADJUDICATION 15 & 16 AUGUST 2015

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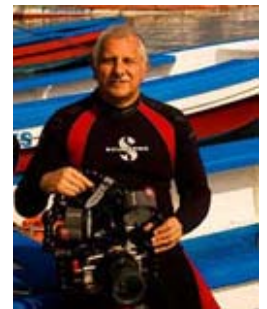
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#### Correction

We announced Len's EFIAP in a recent issue but we contrived to miss an "e" from his name.

## DOING AWAY WITH MARKS

*(purloined from the excellent WPF Newsletter)*

Here is a plea to clubs from a Judges and Presenter's Secretary. How about doing away with the marking system in internal competitions? Some WPF clubs and many English clubs do not award marks. They feel that members are more likely to remember the critique and take benefit from what the judges say about their photograph rather than remember the score, which they tend to do if their mark is low. A few Welsh clubs are already adopting this method and it is a pleasure to judge there. It has been suggested that clubs need the marks to determine a winner at the end of the year but this is quite possible using this method - Gold 20 marks, Silver 19, Bronze 18, HC 17, C 16 and the rest get 15 marks for entering.

Ed Cloutman, WPF Judges and Lecturers Secretary

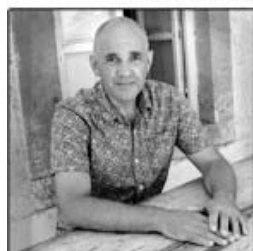
*Editor: It is not just Welsh and English clubs - Dumfries CC, in Scotland, have used this system for several years and it has proved very popular with their judges and their members. They highly recommend it to others.*



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The RPS Nature Group 2015 Exhibition CD, with both PC and MAC versions of the show, displays all of the accepted images from the Annual Exhibition. Including commentary and music, this disc is ideal for an evening's entertainment at photographic/natural history clubs and societies. With a total duration of around 90 minutes, the disc is available for sale at £10 each.

<http://www.rps.org/special-interest-groups/nature/about/members-exhibition>



## AWARDS FOR PHOTOGRAPHIC MERIT IN AUDIO VISUAL



Our newly badged CPAGB/AV and DPAGB/AV, with the President Roy Thomas. A full list appeared in e-news 139

### FROM THE PAGB PRESIDENT – ROY THOMAS APAGB HonFWPF

It was nice, in May, to attend the first APM in AV that the PAGB has held in a while. New rules have been developed, following the long “conversation” that was held between the PAGB and many interested parties. The conversation was organised and conducted by Tony Riley and then by Rod Wheelans and the event finally came together under the guidance of the APM Sub Committee.

I can only say that the event showed that the whole effort was worthwhile. Time was taken by Rod with the Adjudicators to explain our thinking and he also introduced the theme to the 80+ people who attended.

The Adjudicators were sympathetically chaired by Robert Albright and his experience and insights were invaluable. Following each AV entry, usually two or more sequences, Robert asked the individual judges to pass their comments, choosing a judge to represent a positive and negative vote where

necessary; these comments were made publicly to the whole audience but were intended as a method of communication between the judges prior to the final decision being made. Comments were very erudite and mostly positive but pointing out, where necessary, any issues with the sequences that had just been viewed.

Everybody who attended seemed to enjoy the event and I heard many positive comments. I am not an AV aficionado but the 50% pass rate looked just about right to me.

I want to thank all those that organised the event Rod, Leo and Gordon together with Ian Bateman and members of the Wantage Camera Club together with Robert Albright and his team of adjudicators - Howard Bagshaw, Martin Fry, Richard Speirs and Paul Keene - the whole thing ran smoothly and effectively.



Some pictures of the day by Ian Bateman



**APM/AV JUDGES**  
at the 10<sup>th</sup> May 2015  
Adjudication held in  
Steventon, nr. Oxford

*From left to right*

**Rod Wheelans**  
*APM Chairman*

**Richard Speirs**

**Paul Keene**

**Robert Albright**  
*Chairman of the Judging Panel*

**Howard Bagshaw**

**Martin Fry**

**Roy Thomas**  
*PAGB President*

*The next Adjudication is  
already scheduled in the  
same venue on Saturday  
21<sup>st</sup> and Sunday 22<sup>nd</sup>  
May 2016*

## ROBERT ALBRIGHT FRPS –CHAIRMAN AWARDS FOR PHOTOGRAPHIC MERIT IN AUDIO VISUAL

On 10 May 2015 I was privileged to chair the Panel for the PAGB AV Awards. The event was held at Steventon Village Hall, 10 miles south of Oxford. It was the result of two years discussion at the PAGB Executive, of which I am a member, and much hard work behind the scenes by Rod Wheelans, Ian Bateman and Wantage Camera Club.

There was an enthusiastic response to these re-launched AV Awards with 24 applications of which could only programme 14 on the day. The hall is already booked for a full weekend in May 2016.

As Chair of Judges I was appointed to help select the Adjudicators, to oversee the organisation of the Adjudication Day and to join the panel as a voting participant. The Adjudication was overseen by the Chair of the APM Sub Committee, Rod Wheelans. The adjudications were carried out by a panel of five, including the voting Chair of Adjudicators. They were selected from the PAGB Approved List to balance specialist AV skills with general photographic skills.

The Non-Voting Chairman of the event observed closely throughout the proceedings. Both he and the

Chair of the Adjudicators had authority to withdraw the panel for private discussion if required. This authority was exercised on a couple of occasions.

Each of the 5 Adjudicators voted, without discussion, using green and red cards on the total sequences submitted by each entrant. After this initial vote, the Chair invited some of the Adjudicators to comment. The Chair of Adjudicators summarised. Then a second and deciding vote was called.

The PAGB is keen to encourage Photo Harmony applications but, in the event, most of the applications were in the narrative AV category.

The rules had made it clear that a minimum of a competent standard of photography was required. Most of the unsuccessful applications fell down in this respect, although there were other contributing factors in most cases.

There is clearly a demand for AV awards in the UK photographic club scene. There are very few specialist AV clubs, so clearly this is where the bulk of the market lies.

### **10 applications were adjudicated at CREDIT level and 5 were successful**

Michael Reed ARPS, Windlesham & Camberley CC, S PA with The Tall Ships Regatta 2014 and Pompeii

Jeff Mansell, Staffordshire AVGroup, Midland Counties PF with Val's Story and The Magic of Trentham

Jean Hoyle, Windlesham & Camberley CC, SPA with The Lake Distric, The Terracotta Army and An African Experience

Norman Horsham, Woodley CC, CACC with Corsock Gardens, Tranquil Scotland and Winter

Graham Lawrence, Steyning CC, SCPF with The Jigsaw. Impressions of Autumn, Cars of Your Dreams, High over the Falls

### **4 applications were adjudicated at DISTINCTION level and 2 were successful**

David Wilcox, Essex Audio Visual Group, EAF with Where the Passion Flower Grows, Oranges and Lemons & Ghost Town

Melanie Chalk, Folkestone CC, KCPA with Dungeness, Questions About Angels, Mist and Fog and Forgotten Heroes

# RPS NATIONAL AUDIO VISUAL CHAMPIONSHIP 4-6 SEPTEMBER 2015

Andrew N. Gagg FRPS [secretary@rpsnavc.org.uk](mailto:secretary@rpsnavc.org.uk)  
 Edgar Gibbs FRPS, MPAGB, AV-AFIAP [chairman@rpsnavc.org.uk](mailto:chairman@rpsnavc.org.uk)

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CLOSING 26 Sept 2015

## SWANSEA INTERNATIONAL SALON

Sections

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 People PID colour        Nature NID

CLOSING DATE 20 September 2015

[www.swanseaintsalon.co.uk](http://www.swanseaintsalon.co.uk)



Hello Dave. Many photographers have their own web sites as well as Flickr and other places where they display, and sometimes sell, their photographs, also some photographers supply photographs to Stock Photography sites such as Shutterstock. I am aware of the rule "Copyright of all prints must be at the disposal of the author" but are there any other restrictions relating to entering images posted to the Internet? I have seen in other competitions a rule which states "Images must not have been previously displayed on the Internet", but this was some time ago.  
Best wishes, Andrew

Hi Andrew. As far as I know there is no reference to copyright, or any condition about displaying on the internet, in the rules of any PAGB competition. The appropriate PAGB rule, which is also used by most Federations, is a bit more specific.

"Photographs entered must be entirely the work of the photographer. Composite images are permitted provided all component images meet this requirement. For the avoidance of doubt, use of images from any other source including, but not limited to, royalty free image banks and clipart are not permitted."

We are planning an "Ask Famous Dave" Special issue soon, so if you have questions, send them now.

## "Beyondgroup National Exhibition 2015"

OPEN FOR ENTRY NOW AT [http://www.beyondgroup.org.uk/Beyond\\_group\\_Exhibition/8th\\_Exhibition\\_2015.html](http://www.beyondgroup.org.uk/Beyond_group_Exhibition/8th_Exhibition_2015.html)



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## Janet Burdon APAGB DPAGB AFIAP BPE2\* Kirkbymoorside & District C.C.



Kirkbymoorside are very proud of their long standing member, who was presented with her APAGB award in June by the YPU President, Andrew Pell. Janet Burdon became a club member in 1991 and soon joined the committee. She has served as the Programme Secretary, Competition Secretary, Vice Chairman plus two periods as the Club Secretary. Janet performed her duties with professionalism and enthusiasm, always contributing more than expected in these roles, introducing the newsletter, setting up and maintaining the website, leading a digital group, a beginners' group plus an intermediate group encouraging and mentoring club members for distinctions. Janet is always very generous with her knowledge and she is happy to share all the techniques - in camera and computer - she uses to produce her images and is usually the first point of contact for club members with photographic or computer problems. She, and her husband Richard, have given presentations to many camera clubs across Yorkshire. Janet has also done much to promote amateur photography throughout the local community by speaking to local groups, judging at local village shows, running evening adult education classes in digital imaging and putting on exhibitions.

Harry Kingman, Chairman Kirkbymoorside and District Camera Club.

Photo by Colin Dilcock

FREEDOM OF PANORAMA is an odd term to describe a provision in the copyright laws of various jurisdictions that permits taking photographs of buildings, sculptures and other art which are permanently located in a public place, without infringing any copyright that may otherwise subsist. A European Union Directive provides for the possibility of member states having a freedom of panorama clause in their copyright laws, but does not require such a rule. The UK Design and Patent Act of 1988 gives us Freedom of Panorama.

There are European countries such as Italy where there is no freedom of panorama at all and the publishing of photographic reproductions of public places is still prohibited. In France, it is illegal to publish a photograph of the Eiffel Tower by night since the tower's illuminations added in 2003 retain copyright, even though the copyright for the structure itself, built in 1889, has long since expired. Daytime photographs are acceptable.

Some newspapers, including the Daily Telegraph, reported recently that a threat to the UK's freedom of panorama is an unfortunate by-product of an attempt to reform EU copyright laws by German MEP, Julia Reda. Her report calls for the EU to "ensure that the use of photographs, video footage, or other images of works which are permanently located in public places are permitted". However, a number of MEPs are attempting to introduce an amendment which reads: "The commercial use of photographs, video footage or other images of works which are permanently located in physical public places should always be subject to prior authorisation from the authors or any proxy acting for them."

It is likely that the media have over emphasised the danger and the laws should primarily only affect professional photographers using images on a commercial basis, and is unlikely to affect Club members. However, there remains a "grey area" that could affect personal images posted on Facebook, Instagram or websites that generate revenue.

It would probably do no harm to sign the petition at

<http://www.change.org/p/european-parliament-save-the-freedom-of-photography>

but you need to be quick as it will soon close and the first vote will be held on 9 July 2015.



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# Rod Wheelans MPAGB & Anne Greiner MPAGB



Rod & Anne have enjoyed exhibition success over many years with a wide variety of work but are mostly known for their travel photography, from Cuba and China, from the USA and Georgia and most recently from Turkey, a country they have travelled many times, far off the normal tourist track. You can see more of their Turkish pictures and read about their trips at [www.journeyanatolia.com](http://www.journeyanatolia.com)

## SIBLING RIVALRY – How was this done?

The model (Barry Thompson) posed with the desired lighting effect with the camera set up on a tripod. Barry then went away shaved his beard off, as a special favour as it had been grown since 1968. Changed some clothes sat in the other position. The images were put together in Photoshop and a suitable background added to give the image depth. Some changes were made to some of the features to make them look slightly different.

Angela Hannington

[http://www.derbycitypc.co.uk/images/members\\_galleries/angela\\_hannington/](http://www.derbycitypc.co.uk/images/members_galleries/angela_hannington/)



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**BRIAN MERRY of RHONDDA CAMERA CLUB - WPF**

*and Finally ...*

## WE LOVE APM WORKSHOPS

This workshop was organised by the Surrey Photographic Association who will host the APM in April 2017



Many people entering for the Awards for Photographic Merit recently seem to be insufficiently prepared and, if you can get to an APM Workshop, don't miss the opportunity. It will really help!

There are two types of workshop which the PAGB is very happy to support. The "starter" workshop for those Federations who are going to host an Adjudication in two years' time is designed to kick-start interest, so as to encourage local Club members to enter when the APM come to town. We give a complete run down on the level of work needed, with lots of examples from successful entries. The delegates normally bring 5 or 6 pictures to see what Award they might be able to work towards.

The second type of workshop is to give advice to those people who are near to entering, or already have a date, to help fine tune their entry so that they have a much better chance of success.

*"I just want to thank you both very much for coming down to run a workshop for us yesterday. Although I was initially discouraged by my 'favourite' images not being good enough for a 'D', I thought about it on my hour-long drive home and realised that actually I've got at least half a portfolio almost there and will work on getting images for the other half. I know I have them, and I will take more."*

*"I was fortunate to be able to attend yesterday's advisory day with yourself and Anne and I very much appreciated the help you both gave, telling me which of my photographs were an outright no and which were possibles - maybe with some extra work. Happily there were one or two which were acceptable. Not that I am confident yet of reaching the required standard but at least I know what to aim for. The point of writing is to say that I came away enthused to make that extra effort."*

*"I went to the extremely informative and very well run workshop in Crawley today. Thanks to all those involved who made it such a successful day"*

*"Thank you very much for your hard work and commitment on Sunday. I have had several emails from attendees, saying how informative and productive they found the day. I think the advice and feedback given to prospective APM entrants helped to ground them and made them realise the quality and standard of image that is required to achieve success at each level of Award. A few left feeling rather daunted while others felt more positive but I think everyone really appreciated the opportunity the day offered and delivered. I am certain you will be seeing many of the attendees at APM Adjudications."*

Top pic; Rod Wheelans in action in Surrey with the world famous Awards Swing-o-Meter. Bottom pic; happy delegates soaking up the knowledge.