



# e-news

from the Photographic Alliance of Great Britain

Midsummer Day Issue 165 – June 2016



This cover picture for our Midsummer Day e-news is "The Investigator" by Sally Sallett CPAGB ARPS, Wakefield CC

<https://www.facebook.com/pineapplipix/>

We are very saddened to report that, Sir George Pollock Bt, passed away at the end of May, peacefully in the Royal United Hospital in Bath. The funeral was held in Bath on 13 June. The wish of his family is that, if you wish, you should express your sympathy by donations to Dorothy House Hospice Care [www.dorothyhouse.co.uk](http://www.dorothyhouse.co.uk) or to the Forever Friends Appeal, Royal United Hospitals Bath NHS Foundation Trust [www.foreverfriendsappeal.co.uk/gifts-memory](http://www.foreverfriendsappeal.co.uk/gifts-memory).

Hon Editor: Rod Wheelans MPAGB MFIAP FIPF HonPAGB HonSPF. [rod@creative-camera.co.uk](mailto:rod@creative-camera.co.uk)

# DAVID BYRNE MPAGB EFIAP

Cannock P.S. Midland Counties Photographic Federation



David Byrne, Silent Hope



02\_MP273\_BlackRocks.jpg



15\_MP273\_PreservingtheCod.jpg



03\_MP273\_DelemereForest.jpg



04\_MP273\_StormoverGlenCoe.jpg



12\_MP273\_WinterLight.jpg



08\_MP273\_WhiteSmoke.jpg



06\_MP273\_CrashingWaves.jpg



05\_MP273\_FrontierMan.jpg



07\_MP273\_StormOverNewBrighton.jpg

**David Byrne** gained his MPAGB Award at the latest adjudications in Gateshead on Sunday 24th April. This is the highest award the PAGB give and the first achieved by a Cannock P.S. member! David submitted 20 prints which 6 judges awarded marks out of 5, the pass rate was 22.5 out of a possible 30. 450 in total. David scored 465 to join a very small group of photographers to have achieved the M, including just 16 from the MCPF. *Well done Dave!* Reproduced from <http://www.cannockps.co.uk/>

# DAVID BYRNE MPAGB EFIAP Contd.



18\_MP273\_JustTwoHouses.jpg



13\_MP273\_BalestraManeuver.jpg



10\_MP273\_beacon.jpg



09\_MP273\_RidingHisLuck.jpg



17\_MP273\_WhatHappensNext.jpg



20\_MP273\_OldBothy.jpg



14\_MP273\_TestingDefenses.jpg



01\_MP273\_WiseGuy.jpg



19\_MP273\_CrossRoad.jpg



David Byrne, Arctic Winter Beach

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Remember - Click on most of the photographs to browse them on the e-news website

# IAN BATEMAN APAGB MPAGB FRPS

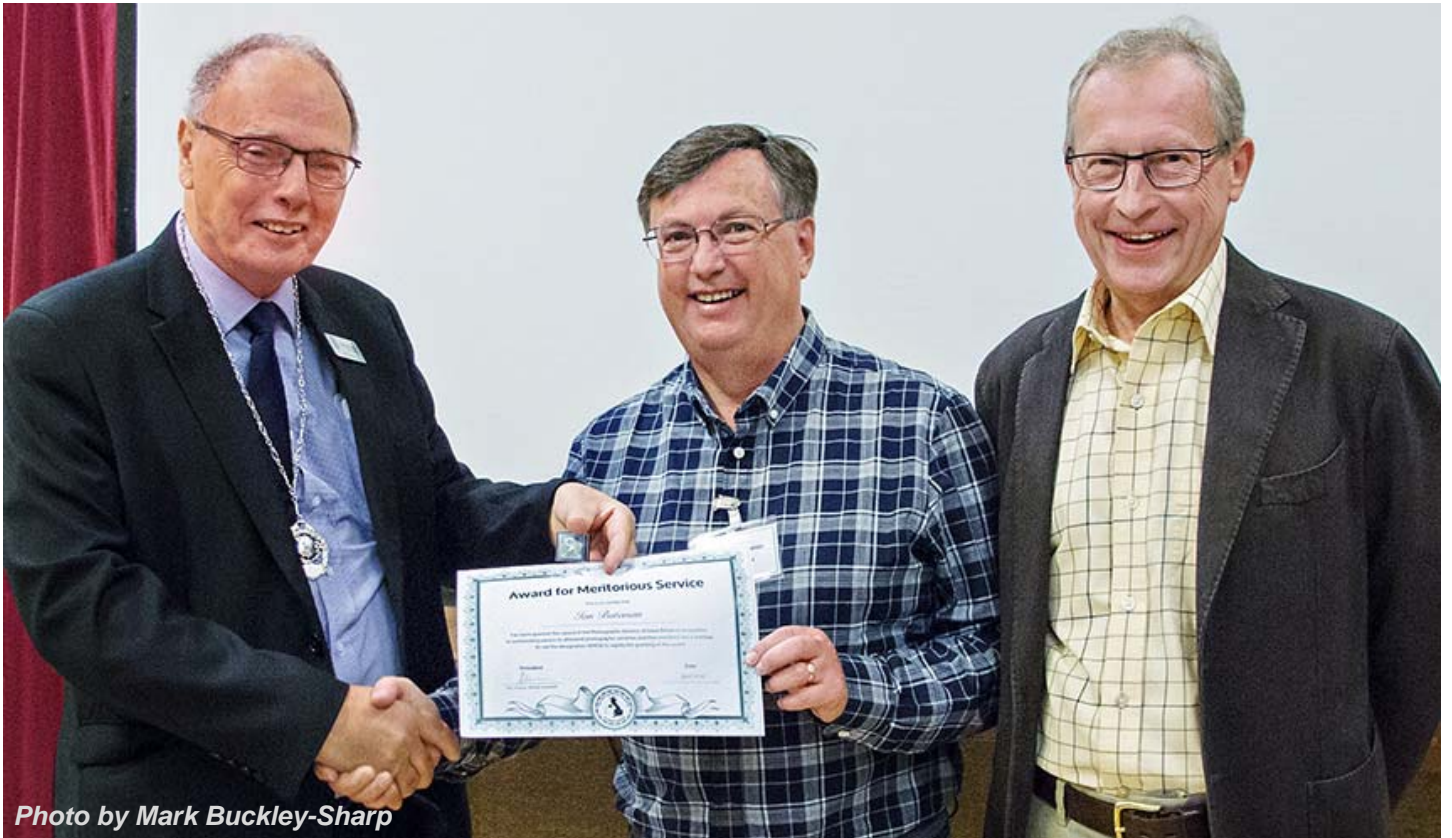


Photo by Mark Buckley-Sharp

A surprised Ian Bateman, being presented with his well-deserved APAGB badge and certificate by the CACC President, Stan McCartin, and the PAGB President, Roy Thomas, at the APM/AV Adjudication in Steventon last month

## ROYAL PHOTOGRAPHIC SOCIETY DOCUMENTARY PHOTOGRAPHER OF THE YEAR 2016



View from a Deck Chair - Arles by Mark Phillips ARPS

Two categories - Colour & Monochrome  
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<http://www.dpoty.com/how-to-submit.html>

## AWARDS FOR PHOTOGRAPHIC MERIT IN AUDIO VISUAL WORKSHOPS

Following the recent APM/AV Adjudication the PAGB is considering the possibility of running workshops to demonstrate the standards required at each level and also to comment constructively on some potential entries that you might wish to bring. We would need these to be organised and hosted by Federations but the PAGB would support them as they currently support APM Print and PDI Workshops. Let your Federation know if you would be interested in attending such an event as a participant or observer, perhaps paying a modest fee.



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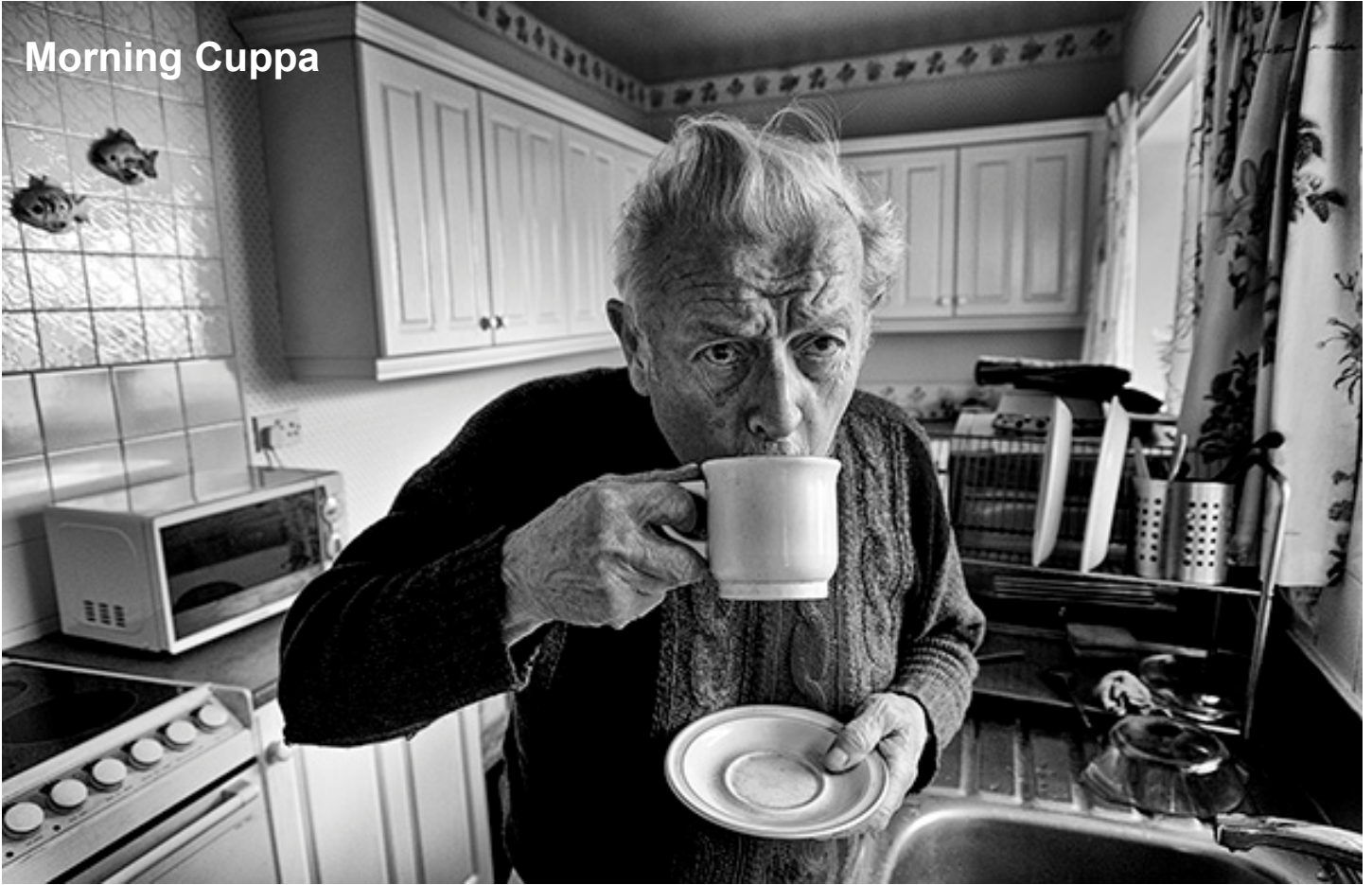
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# NEIL MAUGHAN MPAGB EFIAP<sup>s</sup> ARPS

Durham P.S. Northern Counties Photographic Federation

Morning Cuppa



"On the day, before they started the adjudication the Master applicants were told to "prepare ourselves" as the pass rate was low, apparently about 1 in 5. Gulp!"

First Day at School



# NEIL MAUGHAN MPAGB EFIAP<sup>s</sup> ARPS contd.



02\_MP274\_TwoTrees.jpg



03\_MP274\_Siblings.jpg



04\_MP274\_StookieAndBlackie.jpg



01\_MP274\_BathTime.jpg



16\_MP274\_Smack.jpg



07\_MP274\_ClassRascal.jpg



08\_MP274\_HighStreetBusker.jpg



09\_MP274\_Playtime.jpg



10\_MP274\_FrozenCopse.jpg



12\_MP274\_Widower.jpg



11\_MP274\_SharpDressedMan.jpg



15\_MP274\_LoneTree.jpg



14\_MP274\_WetDayAtWestCliff.jpg



20\_MP274\_Age.jpg



17\_MP274\_RushHour.jpg



13\_MP274\_TheMainMan.jpg



18\_MP274\_EnjoyingThePapers.jpg



19\_MP274\_WinterInWeardale.jpg

**NEIL MAUGHAN MPAGB.** I obtained my DPAGB in 1997 and, whilst I knew I had to improve in leaps and bounds to even consider applying for the Master award, I didn't think it would take me nearly 20 years to eventually apply. However, in 1997 my career was taking off and, with other interests competing for my spare time, I didn't really didn't concentrate that much on my photography.

However, a few years ago, after deciding I'd gone as far as I really wanted with the career, I started to give more time to my photography. As my enthusiasm returned, I started to enter International Salons and I put together a panel for the Associateship of the Royal Photographic Society. Once I started to consistently get works accepted into International Salons and started to pick up some awards, it made me realise that perhaps I was reaching a standard that would make it possible to have a decent crack at the Master Award. I also saw a lecture about the PAGB distinctions by Rod (Wheelans) and his wife Anne (Greiner) at Durham PS that included work from photographers who had been awarded a "M" which helped me understand better the exceptional standards that were required. Hmmm. I was sure I had some very good images but did I have sufficient "exceptional" images?

For my "M" application I decided that I really needed to concentrate on those images that had been accepted into Internationals more often than not and had won awards. As the prints are only in front of the judges for a few seconds, I needed images that would catch the their interest immediately. I knew it would be no good submitting pictures that the judges really needed to study to fully appreciate. I decided I couldn't use any of my recent urban exploring images as some of the story telling and fine detail in those images just wouldn't be appreciated in the short time they would be in front of the judges. I also decided not to use any of my nature images since, although I have had moderate success with many of them they are not, I think, of the exceptional standard required at this level.

So, I was left with my environmental portraits, street pictures, landscapes and sport. I started with a pile of about 50 of my best images in these categories and eventually whittled them down to the required 20. I re-printed some images where I felt improvements could be made and also re-mounted all the prints in fresh mounts. It's no good presenting sub-standard work into events like these. Shoddy work and a lack of attention to detail are immediately apparent to the very experienced judges.

All the pre-event information was really useful including helpful tips of how to prepare the prints and also how to prepare a CD of the images I was submitting. A CD of the images is needed as the they are projected on the day for the benefit of the audience. Of course, the judges are sat directly in front of the print easel to make their assessment on the print placed in front of them and can't see the projected image.

Arriving at the venue in Gateshead on the Sunday morning, I was impressed at how slick the

organisation was. When I walked in, my prints were taken from me at the reception desk and I was directed to the tea and coffee facilities. The hall where the adjudication was taking place was a buzz of activity as the organising team made final preparations. It was also good to catch up with other photographers and members of the NCPF. The lights darkened at 10:30 and Rod explained how the event would work. It was only when the judges were introduced that I started to feel a tad nervous.

Rod explained that Credit prints were going to be assessed first and then the Master applications after lunch. The Distinction applications, Prints and PDI. had all being assessed the day before. I settled back and enjoyed viewing the Credit prints. A lot of the work was superb and it was no surprise that many passed.

For those who don't know, all the pictures in each category are mixed up and come out in a random order. Whilst the title and score is announced, the photographers name isn't. The judges have no idea who the picture belongs to. There are 6 judges and they can mark between 2 and 5. So the lowest mark you can get is 12 and the most 30. For the Master category, I really needed each print to score 22½ or more to get over the 450-point pass mark (in reality that's 23 as there are no ½ marks). To get that, you really need nearly every judge to Vote YES by hitting the 4 button and of course, that doesn't always happen!

Before the adjudication began, Rod explained what the judges would be looking for....by the time he finished I'd convinced myself that none of my 20 prints had any of this! He finished by ominously telling the MPAGB applicants to "prepare ourselves" as the pass rate was generally very low. I was just about to get my coat and leave...but he finished on a positive note by saying that he was confident that we would do well...so I settled back down in my seat, sure that he knew what he was talking about.

About 10 or so prints from previously successful "M" applications were presented to the judges to "warm" them up. Then it was straight into the Adjudication. I think my first print was the fourth one out. The title was announced "Bath Time", I held my breath, heart pumping...."25" came the score. Great, 2 points above the "23" required, a good start. A few minutes later, out came my second print, "The Trees"...."20" came the score, well below the asking rate. Panic! However, despite that early blip and my fears that my entry wouldn't be "exceptional" enough, my 20 Prints acquired 471 points in total, comfortably over the 450 points required. I must admit, it was nerve racking, waiting for my prints to



come out and waiting for the score. Despite collecting a "19" for one of my prints, others scored much better, one print scored 27. So thankfully higher scores compensated for the couple of images that scored lower.

After the judging I went through a period where I wasn't sure if I'd got past the 450 mark. People sitting around me were keen to know if I'd done it but adding the scores was difficult whilst fielding questions. Other members of the NCPF came over and started to congratulate me and it was only then that it started to sink in. It was a very enjoyable end to the day when all the people who had achieved credit and master were invited up onto the stage to shake the hand of Roy Thomas (PAGB President) and have their photographs taken. It was also great to hear that, unlike previous adjudications, 6 of the 7 applicants for the MPAGB had been successful.

To put on an event like this takes an awful lot of time and effort and it doesn't just happen. A lot of people gave up their entire weekend to help organise this event in order for it to run so smoothly. In addition, the judges had two long days of looking at images for all 3 levels and it must have been exhausting for them maintaining their concentration for that length of time. I would like to thank everyone for giving up their time to make the adjudication at Gateshead so successful and enjoyable.

*Neil has kindly allowed this article which he posted on the Durham P.S. website to be edited for e-news.*



***Hello Dave. I see that the latest Awards for Photographic Merit in Audio Visual are now shown as CPAGB/AV, etc. Does the PAGB consider these to be less important awards? I have a CPAGB in Audio Visual. Do I now have to show it as an AV award?***

**You are not the only one to have this thought. Several people raised it last year but I'm not sure why. Producing Audio Visual sequences involves many more photographs and much more time than (say) producing an entry of 10 or 15 prints/PDI. Dave thinks that you should be proud to tell the world that this is how you achieved your award. Before 2015, the /AV addition was not required and the PAGB have made no requirement that it should be used retrospectively for awards before that. However, Dave thinks it should be something that the holders would prefer to do. There was at least one person from the last round of adjudications who now has the ability to list himself CPAGB and CPAGB/AV. Wear your badge, and your letters, with pride!**

## **ROBERT ALBRIGHT FRPS, CHAIRMAN OF ADJUDICATORS APM/AV**

*"We saw some good competent sequences at the C level but when it came to the D the change up did not happen. What do we expect? Well good photography and few mistakes in the sound and production. Applicants did not show this in their work and maybe if they had sought more expert advice before submitting they would have had more success.*

*Advice is freely available, both virtual or physical - attend festivals, join an AV Group, seek advice from experienced producers. We are a friendly community where advice and critical feedback can easily be found. Where this advice had been sought, the work was vastly improved.*

*Occasional workshops are held by some clubs and if you attend the major Festivals you will see 70 - 80 productions, all at C, D or even some at M standard.*

*Whilst some 3rd party images are allowed these have tended to be of poor quality especially those taken directly from the internet. Historical images are available at a much higher resolution and these should be used wherever possible.*

*Is the standard of photography required less for AV?*

*No, at the C level they must all be 'competent' but at the D standard they must be even better. We maybe show around 100 images in a sequence and one bad one will really stand out therefore we should ensure we look at each and every image to ensure that they are all up to standard. It is hoped that the PAGB might consider running Advisory Days when potential applicants can bring along their work for assessment to see if it has the potential to reach the required standard."*

Download an APM/AV advisory leaflet at <http://www.thepagb.org.uk/awards/apm-awards-av/>



## PAULINE PENTONY BA Hons CPAGB ARPS

I have been associated with dance in and around Darlington since the age of twelve, when I became a member of the Eastbourne Generation Dance School. By nineteen I had progressed into teaching and choreography and took over the everyday running of the school, teaching a diverse range of dance to all age groups.



The dance school produced a very successful and motivated set of dancers who ultimately won many top competitions and awards across the North of England, both team and individual. I also formed a successful semi-professional dance team, '**Dancing Fashion**', from some of the older members of the school. Through our performances we were able to fund the dance school and ensure its survival. Dancing Fashion performed at all the Sol Hotels in a tour of Majorca, Spain and also performed at the Royal Albert Hall and the Westminster Hall in London along with many T.V. appearances. We danced for many charities including The Variety Club of Great Britain, Dr. Barnardo's and The Durham County Association of Youth Clubs, where we won an award as the club who had contributed the most to the community, on no less than fifteen consecutive years, and raising thousands of pounds for good causes.

Due to a long-term injury I was forced to retire from dance after twenty years and this led me to take up photography, first attending a basic course in the use of digital cameras and editing software. Having caught the photography bug, I went on to gain an A Level in Photography followed by a two-year Art and Design Foundation course at Teesside University plus a further year when I graduated with a BA Hons. Photography.

I have been a member of Northallerton Camera Club and Darlington Association of Photographers for the last three years and a member of the Northern Echo Camera Club for the last six months. In April I entered the PAGB Awards for Photographic Merit where I gained my CPAGB.

I combine my love of dance with photography to produce images which have been exhibited in International Salons the world over and which have gained many medals and awards. All of my talented dancers attend local dance studios and I am forever grateful for their hard work, dedication and patience during some really intense photo sessions.







**The Arts Centre  
University of  
Warwick**

**Saturday  
16th July 2016**

**Commencing  
at 10.15am**

The **PHOTOGRAPHIC ALLIANCE OF GREAT BRITAIN** invite all interested in PHOTOGRAPHY, whether members of a competing club or not, to attend this exciting and stimulating event. It is held in the 550 seat tiered theatre within The Arts Centre complex of the University. The University is just a few miles south west of Coventry, off the Coventry-Kenilworth Road (A429). There are Bar and Catering facilities within the building and ample free Car Parking.

Two Clubs from each of the 15 Federations, together with the top 9 placed clubs from the 2015 Championships will compete to find the Champion Club for 2016.

Admission is by prepaid ticket only from 9.30am; these can be purchased by completing the form below and sending it with the correct remittance and a SAE, see below.

Wheel-chairs can be accommodated, but such requirements must be notified on the ticket application form.

✍

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Please send me.....Admission Tickets at £10.00 each. Total remittance £.....

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**Please include a Stamped Address Envelope**

**Please note that tickets booked and paid for are non returnable**

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*Pauline Pentony*  
PHOTOGRAPHY

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## AWARDS FOR PHOTOGRAPHIC MERIT IN AUDIO VISUAL

*Ann Owens, the Publicity Officer for the WCPF, in conversation with Sheila Haycox MPAGB/AV*

**SH:** My first AV was made in 2004. I wanted to record my grandchildren, from birth over several years, and an AV was the obvious answer. It progressed from there with more short AVs of the children's trips and holidays. How they loved viewing the latest creation, and this really spurred me on to doing more. I then began to think about an AV from images I'd collected, and the idea I had was to illustrate a fantasy poem, called The Crocodile.

**AO:** *Do you use images from your files - or do you shoot specifically? For instance, most people know you go away on quite a few foreign trips. Do you set out with a "shooting script"? What research do you do, especially when visiting a foreign country?*

**SH:** I have seldom shot specifically when I'm away - but I always take "extra shots" of anything different just in case I decided to make an AV. I have started doing more research recently for some of the AVs I do, but in the main they are not of a documentary nature.

**AO:** *Surely you don't just start creating an AV? What help have you had?*

**SH:** I recall seeing an AV by the late Val Rawlins at a WCPF AV Day, and was so impressed I had to find out how she had created it. I discovered WAVES, (Western Counties Audio Visual Club), specifically set up to help and inspire those interested in this genre. I joined it! That was in 2004, and it was the best thing I ever did! What I especially like about WAVES is being able to show a piece of work in progress, and then get comments and advice on how to improve it. Recently, small offshoot of WAVES, called RIPPLES, has been formed, with members meeting in each other's homes to help each other to perfect sequences.

**AO:** *You achieved your DPAGB/AV a few years ago. Please tell us more about this? How does it compare with the RPS one? How many images did you need? Were they 'story telling' or images to music - I think there is now a category for this called Photo Harmony?*

**SH:** I applied for my DPAGB/AV in 2011. I had to produce 15 to 20 minutes of audio visuals, which could be one or more pieces. I entered three - all of which had narration and music. I was lucky enough to gain my Distinction on that occasion. Photo Harmony wasn't pushed so much at that time, but today, it is positively encouraged by the PAGB. Photo Harmony is not an "easy option"! I applied for my ARPS/AV in April 2012, but, as the RPS have a 'referral system', I did not hear until October 2012 that I had been successful. I had to produce another AV to the same standard as the ones I had submitted. I did, and was awarded that distinction.

**AO:** *When did you start to think about trying for your MPAGB/AV?*

**SH:** Goodness knows! It was always at the back of my mind, but I didn't think I was quite good enough. Then, just over a year ago, I decided it was time to put my name down - so then I was committed! Fortunately, through going to WAVES and getting different opinions on two of my latest AVs, I gained confidence and more experience, and managed to get some sequences together for the adjudication.

**AO:** *You sound so confident when voicing a sequence! What tips can you pass on to anyone reading this, who would like to give this a try?*

**SH:** When I started doing this, my voice was very flat and monotonous! The advice I had was "lift your voice; have a glass of wine before you start a recording; make the recording several times". Over the years I think I have improved. Recently, I found someone from a drama club who was willing to do a voice-over for me, and he helped considerably. One of his tips was that I should over-emphasise - and I have found this has paid off.

**AO:** *Any more advice?*

**SH:** I really can't stress enough the value in joining a club like WAVES if you want to improve. I'm always thinking about different ways of producing a new sequence. For instance, how can I make the images interesting? What sort of story shall I tell? AV Competitions such as the RPS National and International ones are valuable as they give so much inspiration and ideas. It really is a case of "getting out there". Go to meetings. Talk to people. Go to demonstrations and see other AVs. Sitting at home will get you nowhere!

**AO:** *Now - please give us an idea of the stress and tension involved with an adjudication like the PAGBs?*

**SH:** I was certainly very nervous. The Adjudications were held by the PAGB at Wantage Camera Club in Steventon. There were five judges, three of whom were experienced AV workers, and two who were international judges for photographic prints or PDI. The first day was for the CPAGBs. There were 8 passes out of the 14 applicants. The second day saw five DPAGB entries and my MPAGB.

I was getting worried. I was the only entry for an MPAGB/AV. At the start of the proceedings on the first day, it was stressed that photography was important. I knew that I had no problems there, two of my sequences were Photo Harmony, but I wasn't so sure about my techniques in story-telling, video use, sound etc.

The first judge stood up and said how stunning my images were, how he was moved by one of the AVs, and enjoyed the humour in another. I relaxed a little! The second judge also gave me some excellent comments. Then the Chairman of the Adjudicators stood up and gave his remarks. He gave a few minor negative points on my presentation - so that heightened my nerves! The PAGB have an immediate review procedure, so judges then had to retire for a joint discussion covering all the results that day- so more waiting!

Finally, the announcement was made. "Unfortunately, this afternoon we are unable to make . . . (with a pause) any DPAGB awards". The tension in me grew! Then, "but fortunately, we do have an MPAGB/AV to award". I knew it was mine but I still couldn't believe it!

Some photos from Sheila's four MPAGB sequences, *Lucy's Secret*, *Made by Men*, *Scotland's Changing Views* and *Is There Hope?*



Click on the pictures to see these, and more, larger on our website.

PHOTO HARMONY is encouraged, particularly at CPAGB but also at DPAGB and even at MPAGB.

### PHOTO HARMONY DEFINITION OF PHOTO HARMONY

PHOTO HARMONY should demonstrate skill in the production and visual progression of still photographs linked to sound. No script or commentary with a specific beginning, middle and ending are required but the images must flow well in a pleasing progression, not just in a random manner. The emphasis is on visual harmony in colour, tone or graphic design.

The aim is not only to display a collection of photographs which may be excellent when considered individually, but rather a sequence of pictures which blend well with each other and with the sound chosen. Good technique is essential and it is expected that the sound and the pictures will start and finish together and that the original ending of the music is preserved, rather than an arbitrary fade out.

In a successful Photo Harmony sequence the Adjudicators will expect virtually all of the pictures to be the entrants own photography with a proportion better than just competent standard at CPAGB and much better than competent at DPAGB. To succeed at MPAGB the photography in a Photo Harmony production must be of an exceptionally high standard in both content and quality.

### AWARDS FOR PHOTOGRAPHIC MERIT. Update by Leo Rich APM Secretary.

**26 and 27 November 2016 – Scotland** Entries for this event are continuing to come in at a steady trickle (bearing in mind most clubs are winding down for the Summer) and I am confident that both days will be full before the official closing date of 1 August. As there will be no "catch up" closed adjudication in December, any applications too late for this event will have to wait until April 2017. Currently there are 10 places left at CPAGB and perhaps 1 at DPAGB. This will be an event to see as, if all goes according to plan, we will have **Nine** applications at Master Print level. The event will be held in the Beaconsfield School 52 Kenilworth Rd, Bridge of Allan, Stirling FK9 4RR, by the Stirling University campus.

PLEASE NOTE that, for this, and probably for future events, we will run **both** Credit Sections on the **SATURDAY** and the **Distinction** and **Master** Sections on the **SUNDAY**.

#### April 2017 - Surrey

As previously advised the list for this event has not yet been opened and might be delayed beyond 1 August as the APM committee are looking at some possible improvements in the administration. Any changes will be notified as soon as we are sure the system is robust. I am aware a large number of photographers in the South who are planning on entering so, once the starting gun has been fired, we may witness a few Usain Bolts!

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The Judges (L-R)

**Rod Wheelans**  
MPAGB MFIAP FIPF

**Ross McKelvey**  
MPAGB EFIAP/b FIPF BPE5

**Des Clinton**  
MFIAP FRPS FIPF



THE SONY PAGB INTER-FEDERATION ANNUAL COMPETITIONS

# RESULTS

The Four SONY PAGB Inter-Federation Competitions were judged in Belfast on Saturday 18 June 2013, hosted by the Northern Ireland Photographic Association. Under revised rules, instituted this year, each Federation counts its best 10 photographs in each section and this has resulted in a much closer competitions with some unexpected results.

## The Alexander Keighley Trophy for Monochrome Prints

1 <sup>st</sup>	NIPA - Northern Ireland Photographic Association	142.00
2 <sup>nd</sup>	MCPF - Midland Counties Photographic Federation	136.00
3 <sup>rd</sup> =	EAF - East Anglian Federation of Photographic Societies	130.00
3 <sup>rd</sup> =	L&CPU - Lancashire and Cheshire Photographic Union	130.00

## The Stirling Trophy for Colour Prints

1 <sup>st</sup> =	L&CPU - Lancashire and Cheshire Photographic Union	134.00
1 <sup>st</sup> =	MCPF - Midland Counties Photographic Federation	134.00
1 <sup>st</sup> =	SPF - Scottish Photographic Federation	134.00

## The Arthur Downes Trophy for Projected Images

1 <sup>st</sup> =	L&CPU - Lancashire and Cheshire Photographic Union	134.00
1 <sup>st</sup> =	MCPF - Midland Counties Photographic Federation	134.00
3 <sup>rd</sup> =	WCPF - Western Counties Photographic Federation	133.00
3 <sup>rd</sup> =	EAF - East Anglian Federation of Photographic Societies	133.00

## The onOne Trophy for Projected Nature Images

1 <sup>st</sup>	SPF - Scottish Photographic Federation	139.00
2 <sup>nd</sup>	L&CPU - Lancashire and Cheshire Photographic Union	136.00
3 <sup>rd</sup>	WCPF - Western Counties Photographic Federation	135.00

There will be a full report, including news of the Individual Awards, in the next issue of e-news