

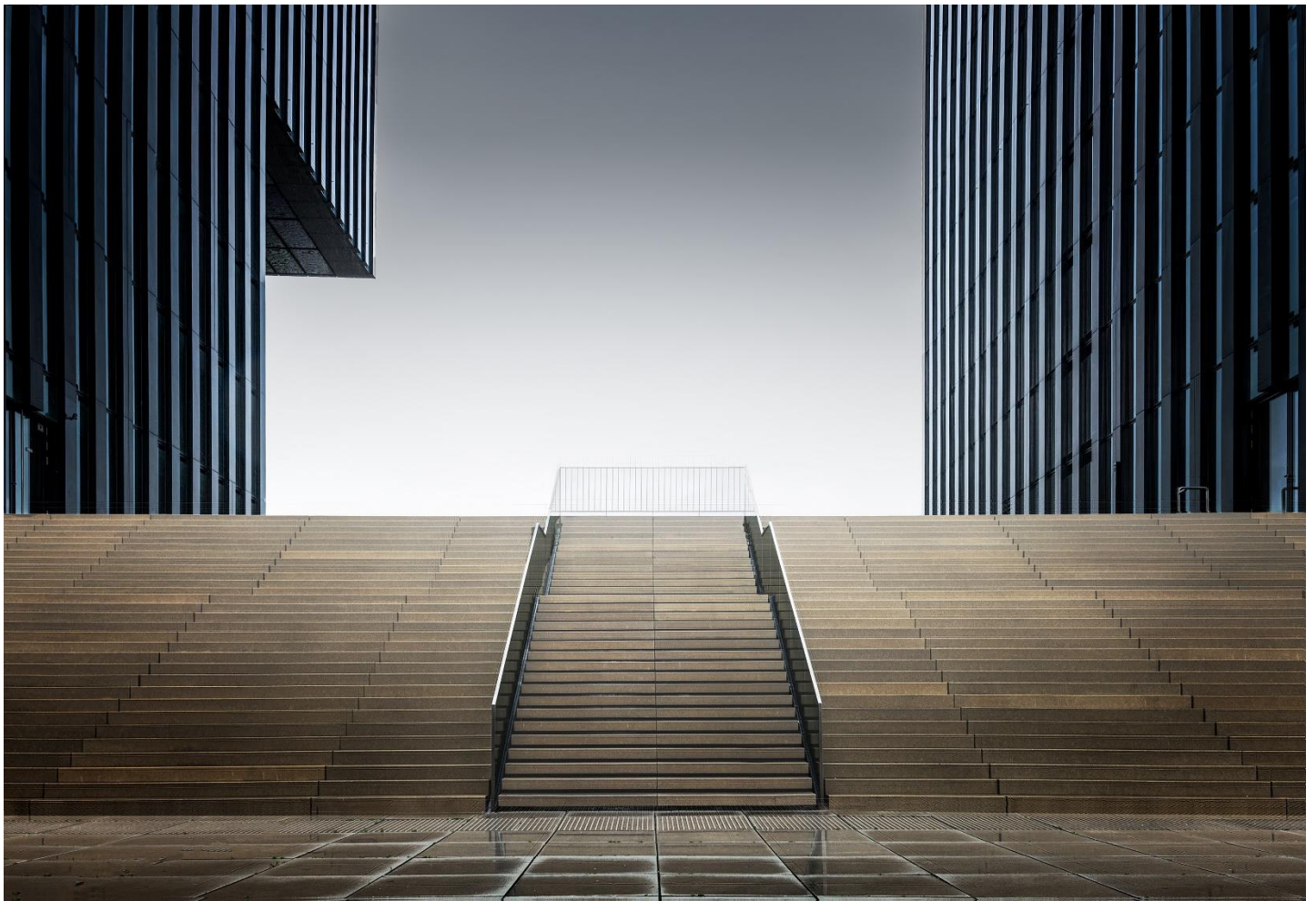


PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF THE PAGB e-news

e-news

from the Photographic Alliance of Great Britain

Issue 316 17 Sept 2022



Dusseldorf by Les Forester

MASTERS OF PRINT 2022 – TIMETABLE

ACES OPENING DATE **NOW OPEN**

CLOSING DATE ONLINE **20 Nov 2022**

RECEIPT OF PRINTS BY **25 Nov 2022**

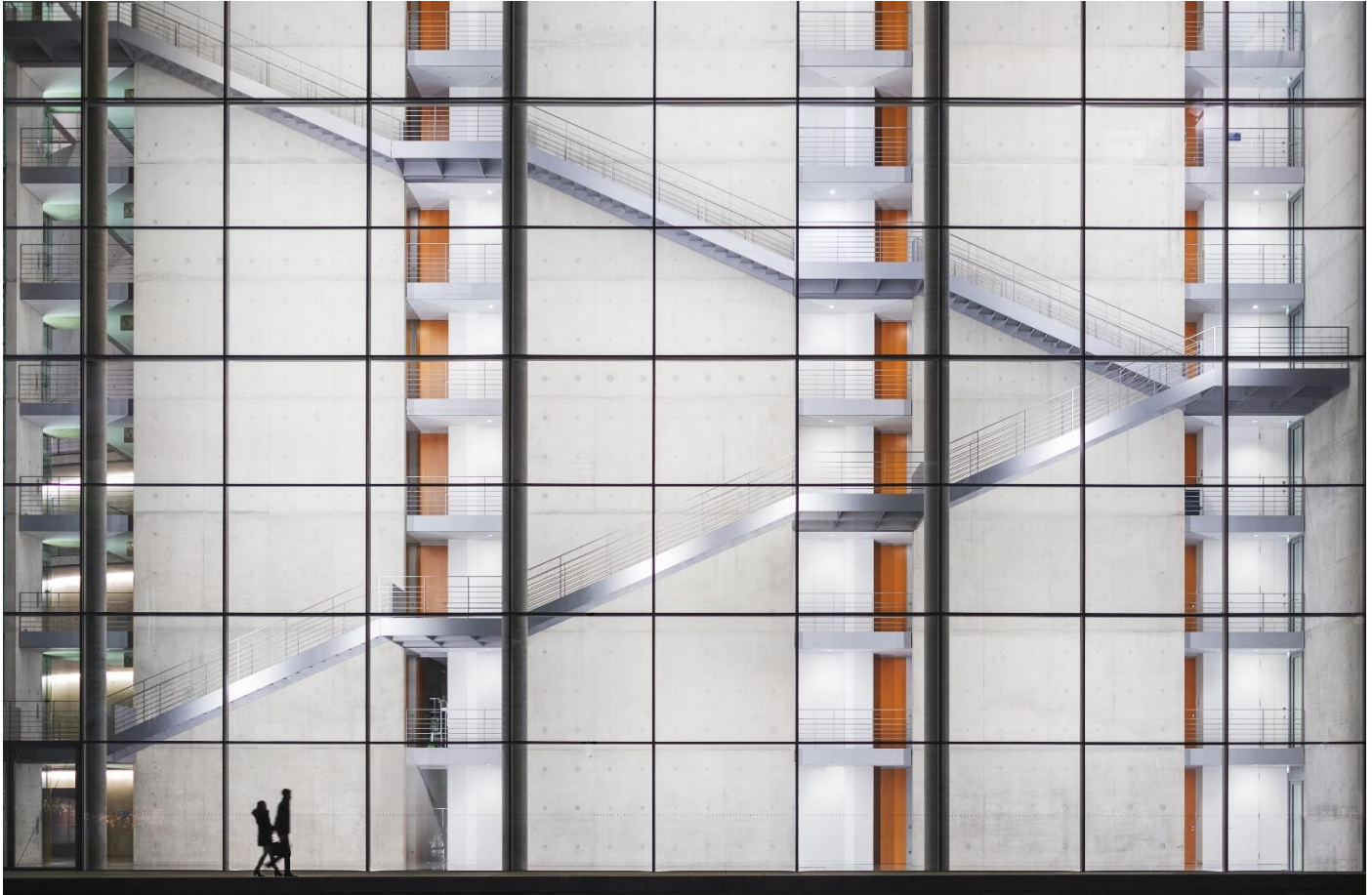
JUDGING **04 Dec 2022 tbc**

GRAND OPENING **04 Feb 2023**

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My passion is for architectural photography with the majority of my work being carried out in European cities, usually on “city breaks”. I enjoy both the travel and the photography, and I have successfully learned to combine the two. I would like to share with you, how you can fully enjoy a city break or a short holiday, whilst photographing its architecture.



Berlin

Planning the trip

Usually I will plan four days in my chosen city, but photography wouldn't be all day every day, otherwise I'd be exhausted after day one. I remind myself it's also a holiday, that I should take time to relax and enjoy what the city has to offer me. I start researching my city break months ahead of a planned trip I as find it's an important prerequisite. Thorough research of a city and its architecture enables me to maximise opportunities, allowing me to get more out of the photography and the city.

I already have a list of various cities I'd like to visit with a few architectural opportunities listed but I need to refine these since it might be for a project I'm working on, or it might be its culture and the cuisine that also interests me. Once I have chosen the city, I will have three or four buildings earmarked from my research. It's then a matter of researching a city to identify other possibilities. There are lots of resources via the Internet where most cities have a dedicated city guide, architecture tours and lots more information that

assist me. Once I find anything of interest, I look at their own website as most public buildings will have a website so that I can find their location, nearest transport links and whether photography is allowed. I also need to consider whether permission is needed for both exterior and interior shots. I have found most European cities have a relaxed approach to photography of an architectural nature, but it is always advisable to check.

I mentioned earlier that my trips are around four days, but I tailor that to what a city has to. It's about pacing yourself. If I have chosen six buildings but three are on one side of the city, two on another and one a little further away, I will break these into three separate days. This leaves the fourth day to revisit one or two if the prevailing weather conditions haven't been in my favour - or I might already have the images I wanted and I can spend that last day as a tourist.

What camera and lens do I use?



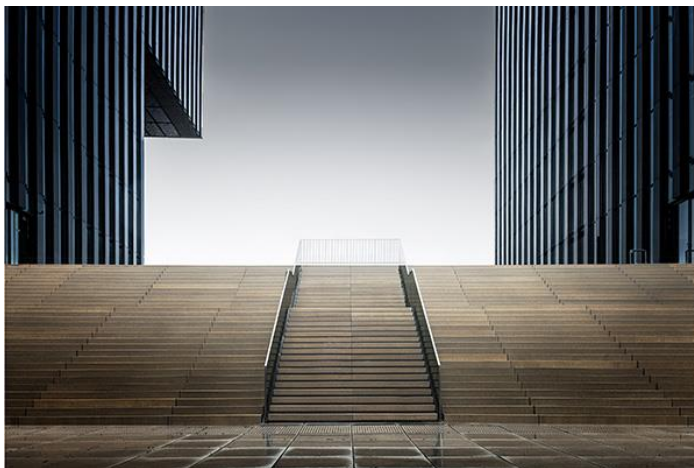
Venice

When photographing architecture I don't use any complicated equipment such as a tilt and shift lens. My kit contains the following lenses, 16-35mm, 24-70mm and sometimes a 70-200mm along with two mirrorless full frame cameras. I always have a backup camera just in case. Other kit I take is a lightweight travel tripod and probably a set of ND magnetic circular filters. I take a tripod, but I don't always use one. Interior shots are handheld because it's rare you'll be allowed a tripod inside a building.

Although I don't use tilt and shift lenses, I like to make sure both the verticals and horizontals are straight so I shoot a little wider than I need then, with Adobe Lightroom, I can use the transform section to help with the symmetry, they may require another small adjustment in Adobe Photoshop. The conclusion of my trips, once I have edited my work, is to print a selection of images as I personally find the process is not complete until I have produced the prints.

It's not finished until it is printed

There is a very wide range of papers, both in sizes and mediums, to suit the look I'm after and I print my work on a variety of papers, depending on the image; I believe it is the image that chooses the paper not the photographer. I use a Matt paper for lighter toned images. [Fotospeed Platinum Baryta 300](#) paper for darker monochrome or colour-saturated images. If I'm unsure of which paper to use then I'll use one of [Fotospeed's test packs](#) before making the final decision of a larger format paper.



Dusseldorf



Personally I'm not sure there's a better feeling than of holding a print of my work. I find it more satisfying than seeing it on a screen and, with good paper, I'm assured my print will last many for years to come. I hope this article has helped you to understand my perspective and will help you think about a city break, where shooting architecture can be just as much fun as printing your work.

Les

A little about the photographer

Over the years I have photographed numerous subjects but I've always had a passion for architecture along with my second love, Minimal Photography using of long exposures. My photography is now focused around both these subjects although living the Yorkshire Dales a few landscapes may be a possibility.

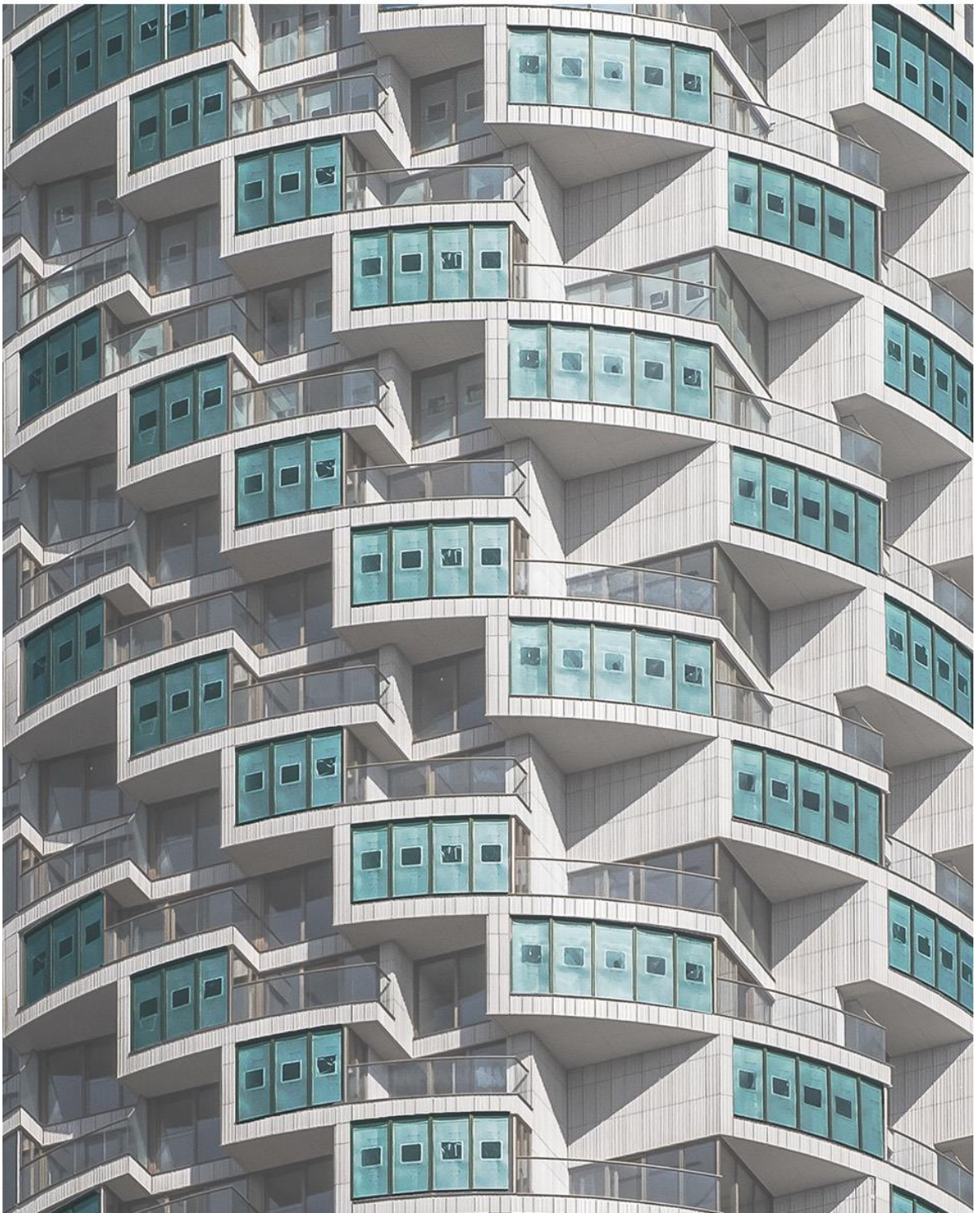
I have a Bachelor of Arts first class honours degree in photography and I've also competed around the world in international competitions and achieved numerous awards. I am a member of the London Salon of Photography.

I work as a professional partner, in collaboration with

[Kase Filters UK](#)



More by
Les Forester



CLICK ON
any picture
to view it on
our website



e-news is now on Facebook!

If you have questions or any comment on any of the articles in e-news, you can join our Facebook page at <https://www.facebook.com/groups/880685259986763/posts/880694563319166>

We also welcome constructive criticism and suggestions for future articles.

Normally I am a fixture at the fabulous Photography Show but, regrettably, a bad foot infection has made it impossible for me to attend this year.

I have booked lots of Club Members from all over the UK to receive advice about their

possible submissions to the PAGB Awards for Photographic Merit and I'm really sorry not to be there to chip in my "tuppence worth". However, there will be a really good team there to help, all of them expert in the Awards standard at CPAGB, DPAGB and MPAGB, and courtesy of Permajet, I have left a small gift for each of you. Enjoy the advice and the Show!

Rod Wheelans

The
Photography
Show

The
Video
Show

17-20 SEPTEMBER 2022, THE NEC, BIRMINGHAM

INSURANCE – A NEW BROKER FOR THE PAGB AND YOU

It's that time of year when clubs start asking about public liability insurance and the premiums etc



You will recall that I wrote last year Darwin Clayton UK gave the PAGB notice that they could no longer arrange insurance for us and they stopped taking on new clubs for public liability in April 2022. This gave us the problem of finding a new broker, who could arrange insurance for more than a 1000 Camera Clubs and their Federations.

I soon discovered that, although to us collectively the premiums were quite high. many of the 'big boys' thought we were too small to bother with.

After several false starts, I was introduced to a broker **Your Gadgets Covered.com** who were part of a larger organisation, **Hive Insurance Services**. Through their Technical Director John Sant and Isaac Lam, the CEO of Hive, after several long discussions which started in March 2022 and a follow-up visit, we have secured a policy with the same benefits we enjoyed with Darwin Clayton at a very similar premium .

You can only apply **on line** through **the PAGB website** at <http://www.thepagb.org.uk/> Follow the link from the front page to an application form. Clubs and Federations should use the same form.



Payment is by credit card, which keeps the cost down. The underwriters are AXA.

Gordon Jenkins HonPAGB, Hon Life Vice-President and PAGB Insurance Officer.

See next page >>

The launch of an exciting new insurance offering

IMPORTANT
INFORMATION
FOR ALL CLUB
DIRECTORS/SECRETARIES

Hive Insurance is delighted to be partnering with the PAGB, providing their clubs with comprehensive, straightforward and reliable insurance services.

We're taking over from Darwin Clayton who are no longer providing new plans for clubs. Please come to us for renewal and cover.

Why you need insurance

Insurance provides instant peace of mind knowing that you are protected against risk. Any stress is removed and your club and members can enjoy their photographic adventures with a smile.

Hive Insurance provides many benefits

- ✓ Quick and easy online application process
- ✓ Immediate cover
- ✓ Tailored policies at club level
- ✓ Trusted, professional and experienced advisors
- ✓ Underwritten by AXA, one of the UK's leading insurance companies
- ✓ Covered by the Financial Services Compensation scheme

Three elements of cover

Public Liability Cover

This provides important cover against accidents and injury whilst attending club events (cover of up to £5m).

Property "All Risks" Cover

This provides important cover against loss, theft or damage to club-owned or borrowed equipment (cover of £5,000, £10,000 or £15,000).

Management Liability

This provides important financial protection for the directors/officials of the club or federation against being sued in conjunction with the performance of their duties (cover of £100,000 or £250,000).

Apply here for immediate cover

For instant reassurance, apply here: <https://stbinsurance.co.uk/pagb-apply/>



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Hive Insurance Services is authorised and regulated by the Financial Conduct Authority, registered number 308655.

WHY YOU SHOULD ENTER THE MASTERS OF PRINT

The MASTERS OF PRINT is a unique exhibition and, in many people's opinion, the most prestigious in UK Amateur Photography.

Only 60 Prints are accepted by 60 different photographers. Whilst this sounds statistically very difficult, it provides a wonderful opportunity for lesser known Club members to have a Print accepted. No matter who enters, no matter how successful in other exhibitions, they can only have one Acceptance in this exhibition.



Successful entrants receive a very special unique bronze badge, a real symbol of honour and, on acceptance to a 5th MOP, they receive a silver version of the same badge. You too could secure one of these badges and, like other recipients, wear it with pride at photographic events.

Send us your Best Print
You'll never know if
you don't try!

Every accepted photographer is appointed to the Hall of Fame and will have the opportunity to be featured in e-news in their own words and with their favourite images. Thousands of people will read your article and admire your images.

And, of course, there are many valuable prizes given to pictures in the exhibition, chosen by our Sponsors. Paper, printers, cameras and valuable gift vouchers have been presented. What might YOU win this year?

MASTERS OF PRINT

Sponsored by www.on-line paper.co.uk

WHY NOT ENTER AS A CLUB?

Entry as an Individual. A maximum of 5 prints may be entered, divided amongst the three Categories in any way. The fee for an Individual entry is £15.

Entry by a Club. The Club may collate the work of any number of Photographers, excluding anyone who has entered as an Individual. A maximum of 5 prints per Photographer may be entered, divided amongst the Categories in any way. The fee for a Club entry is £3 per print with a minimum Club Fee of £15.

Club Awards

Club Entrants will accrue points, and Individual Entrants will also accrue points to their Club.

- 1 point for every Print entered.
- 3 points for every Print scored 13 or over by the Judges,
- 5 points for every Print accepted into the Exhibition.

Club Awards will be based on the order of merit of total points accrued.

- The **Online Paper Gold Club** trophy will be awarded to the top Club, with a valuable prize from our Sponsor.
- There may be other awards.

<http://www.thepagb.org.uk/competitions/pagb-masters-of-print/>

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PAPER SPECIALISTS



Get your inkjet paper, inkjet cards, desktop printers, and ink all at the best prices



HOT NEWS It is going to be possible for Prints to be forwarded directly from the **MASTERS OF PRINT 2022** directly to the **GB Trophy Competitions** where they will be added to your Club's entry. We don't quite have the arrangement in place but full details will appear in the next issue of **e-news**. Don't worry if you have already submitted your MoP prints. We will contact you to tell you how you can participate in the GB Trophy. The prints are not returned from either of these events but this will give you two competitions instead of one.

2022 FIAP WORLD CUP FOR CLUBS

Closing date: 02 December 2022

Judging: 15 to 17 December 2022

The Award Ceremony will take place in June 2023, in place and date to be defined, compatible with the international health situation at the time.

On-line registration and upload at

<https://fiapworldcup.fotogenius.es/fiapworldcup/2022/>

Organiser - Michele MACINAI, Via Campo Romano n. 2, Fraz. Mercatale Valdarno, 52021, Bucine (AR), Italy.. e; michele.macinai@gmail.com.

1. - Limit of 2 works per author
2. - No more than one entrant, in any club entry, may be a resident of a country that is foreign to that club. However, the foreign author must be a "resident member of the club", which means that the foreign author must also be a member of the club participating in the FIAP World Cup for Clubs
3. - Each author can enter for one club only,
4. The authors of photos accepted in the FIAP World Cup for Clubs can count these acceptances for Individual FIAP distinctions

FIAP NATURE BIENNIAL COMPETITION 2022

Thank you to everybody who entered images into the 2022 Selection Process for our entry (GB) into the 2022 FIAP Nature Biennial Competition. This will be judged in Turkey later this year ..

All provided images were scored and two distinct panels were selected from the higher scoring images. This meant that we had some excellent short listed images which couldn't be used as they could not be fitted into a themed panel.

We have entered a PRINT panel of 10 images called '**Butterflies**'.

These are all square images which we have printed on a Textured Fibre Art Paper, kindly provided by <https://www.paperspectrum.co.uk/> .

Photographers whose work was selected are Neil Humphries, Neil Partridge, Gianpiero Ferrari, John Cobham, Richard Sheldrake, Colin Bradshaw, Mallory Mercer, Andre Neves and Tony North.

We have entered a PDI panel of 20 images called '**Interactions**', each with two birds interacting.

All selected photographers will receive the limited edition 'black' PAGB badge, along with a Printed or Digital Catalogue early next year.

Photographers whose work has been selected are Robin Price, Gill O'Meara, Mary Pears, David Godfrey, Stewart Haynes, E Morris-Abson, Richard O'Meara, Graham Pears, Neil Treloar, Colin Bradshaw, Sue Critchlow, Julia Wainwright.

All the short listed images, including our selected entry, will be available to view on the PAGB competition entry system in a digital catalogue and in a virtual gallery.

The images and authors will be published in greater detail once the competition has been judged.

Adrian Lines MPAGB EFIAP FBPE Chair Selection Committee

And finally ...

As editor, I wouldn't normally print my own photographs in e-news but, after more than 300 issues, I hope you will forgive me. My reason for running this image of the lovely Erica Mulkern is that it was taken with my phone as a record and, virtually untouched, prints beautifully on A3 paper, better than it looks as a small image here! I'm using a photo paper from Permajet's just released Heritage Range and I like it. Let's see what judges think. 😊

Rod Wheelans.

