



e-news

from the Photographic Alliance of Great Britain

Issue 86 – Mar 2013

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Lee Bonniface, Country Director, Consumer Imaging Canon UK, said:

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When Things go Wrong by John Hartshorne – GB Cup (Small Clubs)

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SEE PAGE 12 FOR **THREE** WINNERS IN FEBRUARY

GB CUP 2013 – MORE INDIVIDUAL AWARDS

The judges were delighted to award a number of category winners in each of the three GB Cups and I know these have been well received. There are no cups for these but Gold Medal Certificates which will be sent to the appropriate Club with the GB Cup AV in the Autumn. The Judges and the GB Cup Chairman were also permitted to choose a personal Awards which will also receive a Gold Medal Certificate. *We regret that we forgot to include the names of the GB Cup Nature judges in e-news 85.*

GB Cup Open			
Graham Hodgkiss chose	APOCALYPSE	Jim Duncan	Norfolk
Al Buntin chose	EVACUEES	KT Allen	Wigan 10
Michael O’Sullivan chose	THE HUNTED <i>shown below</i>	KT Allen	Wigan 10
Chairman’s Choice	OHURUGU WINS	Harish Chavda	Arden
GB Cup Small Clubs			
Graham Hodgkiss chose	YOU PIG!	Roy Lambeth	V of Romsey
Simon Allen chose	JUST YOU AND ME	Clare Acford	Duston
Michael O’Sullivan chose	AT WORK	John Hill	W. Wickham
Chairman’s Choice	SPEED AND POWER	Gareth Jenkins	Dwyfor
GB Cup Nature			
Karen Berry chose	YELLOW BILLED OXPECKER	Ian Whiston	Crewe
David Osborne chose	KESTREL LANDING	Steve Shaw	RR Derby
Michael O’Sullivan chose	WILDEBEESTE AT CROSSING	Roy Wake	Long Eaton
Chairman’s Choice	BROWN HARE	Alan Dixon	Norfolk

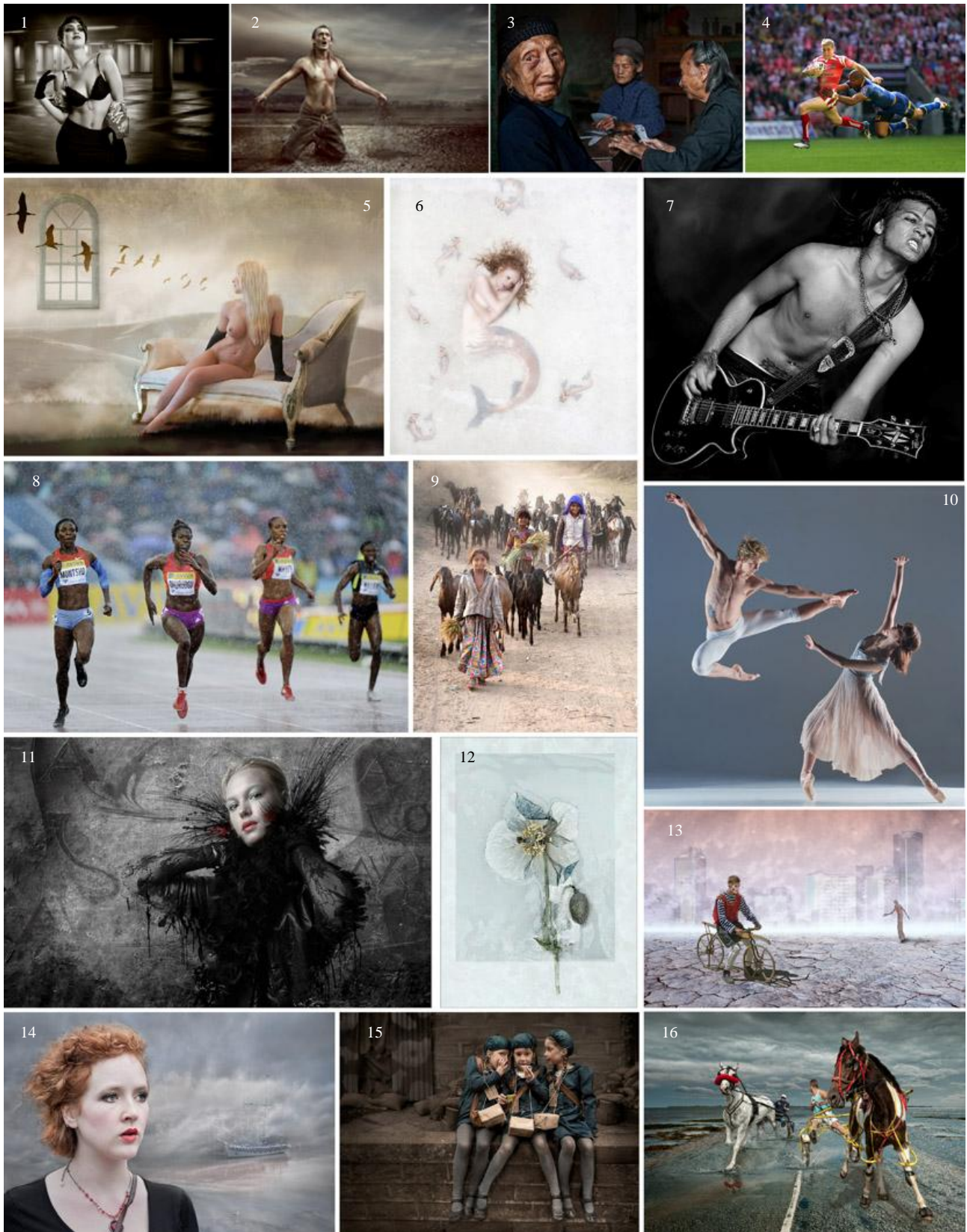


An AV Show of all Three GB Cups will be sent to the Entrant Clubs in August and will be available from the PAGB Recorded Lecture Service for non-participating Clubs to hire- Each will fill an evening.

Previous GB Cups can also be hired.

**< The Hunted
by K T Allen**

GB CUP 2013 OPEN - AWARDS



- 1 BEST MONOCHROME –Seana by Ross McKelvey 2 BEST CONTEMPORARY PORTRAIT – Triton by KT Allen
 3 BEST ENVIRONMENTAL PORTRAIT –Card School by Mike Sharples 4 BEST SPORT – Breakaway by Maurice Jones
 5 BEST FIGURE STUDY –Dreamscape by Jill Baxter 6 BEST CREATIVE –Mermaid by Dinah Jayes
 7 BEST LIVE PERFORMANCE –Rock Kid by David Hone 8 CHAIRMAN’S CHOICE – Ohurugu Wins by Harish Chavda
 9 BEST PHOTOTRAVEL –Goatherders by Maureen Toft 10 BEST THEATRICAL –At the Ballet by Val Duncan
 11 BEST OPEN PDI –ELEN by Barry Poxon 12 BEST STILL LIFE –Iced Mecanopsis by Hazel Marr
 13 Graham HODGKISS chose Apocalypse by Jim Duncan 14 BEST CLASSIC PORTRAIT – Waiting by Libby Smith
 15 AI BUNTIN chose Evacuees by K T Allen 16 BEST ACTION –Don’t Look Back by Jill Baxter



Blackburn
College

SNAPSHOT

Blackburn College are pleased to announce the release of their new suite of courses:-

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Until now PAGB Competitions have stated that the FIAP Nature Definition applies. The following definition will now be used

PAGB NATURE DEFINITION *Issue 1, Feb 2013*

Nature photography depicts living, untamed animals and uncultivated plants in a natural habitat, geology and the wide diversity of natural phenomena.

Photographs of animals which are domesticated and photographs of cultivated or hybrid plants are ineligible.

Minimal evidence of humans is acceptable for nature subjects, such as barn owls or storks adapting to an environment modified by humans, or natural forces, like hurricanes or tidal waves, reclaiming it.

Any manipulation or modification is limited to minor retouching and must not alter the truth of the original scene.

Note: PAGB Competitions are not Wildlife Competitions, unless otherwise specified, and Nature photographers frequently take pictures of animals under “controlled conditions” in order to record species or behaviour that would be very difficult or impossible to record in the wild. Such photographs are eligible for entry to PAGB Competitions. So too are pictures of “wild” flowers growing in parkland or “wild” gardens provided these have not been modified by such cultivation.



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More GB Cup Award Winners

FARM IN WINTER BY PAM SHERREN



BLACK WINGED STILT
BY GERALD GRIFFIN



EARLY MORNING, HALONG BY MIKE SPURWAY

FEATURED PHOTOGRAPHER

MIKE CULLIS ARPS (Tenby & District C.C.)

I retired from full time employment to dedicate most of my spare time to my passion for photography. I upgraded to pro equipment with a particular emphasis on photographing wildlife. Recent travels have taken me to the Arctic and the Masai Mara, and also photographing birds around my home territory of Pembrokeshire. I have another trip planned for March next year to Florida for bird photography. I am a WPF judge and presenter and have had work accepted in various salons, including reaching the final of the BBC Veolia Wildlife Photographer of The Year competition. In addition I have been published in UK and German newspapers and magazines. I am keen to present my work to any camera club that has interest.-



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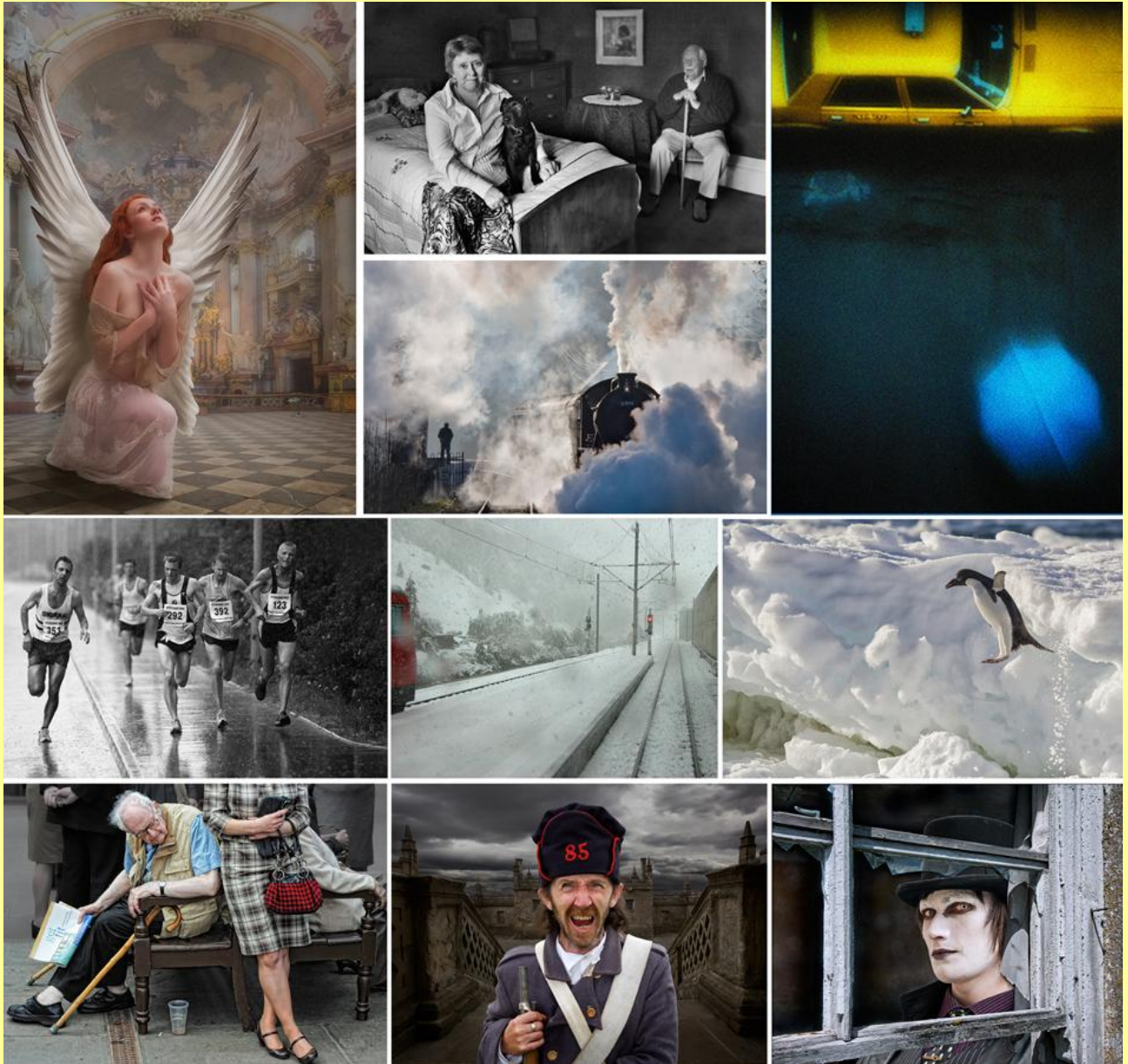


Canon

canon.co.uk/eos6d

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>> MORE PHOTOGRAPHS FROM THE AWARDS FOR PHOTOGRAPHIC MERIT <<



DPAGB photos from recent APM Adjudications by Al Buntin, Danny Heaton, David Scott, Carl Mason, Chris Forster, Stewart Niven, Gerald Chamberlin, David Gibson, Jane Lines, Linda Wride and Margaret Elliot.

Volume 2 of the CD describing the standard required to achieve the C & D Awards, profusely illustrated with successful pictures from the most recent Adjudications, is now available for Clubs (only) to hire from the PAGB.

Stephanie Cook DPAGB AFIAP t: 01977 682857 e: stephanie.cook@btinternet.com



The RPS are trying to complete an archive of back issues of their Journal. If you have complete years of the Journal that you no longer require - 1853 to 2010 – please contact Director-General Michael Pritchard. The Society would arrange collection. The years from the 1930s to 2000 are particularly sought. Any other historic publications or brochures are also welcome.

The PAGB does not anticipate that, in 150 years, we will be appealing for back issues of e-news

ARE YOU CONFUSED ABOUT DPI AND PPI?

DPI (dots per inch) is an old term that has been applied to everything relating to resolution and the size of a digital image. However, different situations work with resolution in very different ways, and having a single term for all of them is just confusing.

PPI (pixels per inch) is now in common usage and is more specific for what the term entails. Unfortunately PPI is often referred to as if it is the resolution of the print output and this a further cause of confusion.

Don't, of course, confuse either with PDI - Projected Digital Image*, the acronym preferred by the PAGB to Digital Projected Image for obvious reasons.

PIXELS PER INCH

PPI will affect the quality of the print output if there are too few pixels per inch - the pixels will be very large and you will get a *pixelated* image with jaggy edges.

EXAMPLE

Suppose you have a 3000 x 2100 pixel image file. It could be printed at many different sizes. If you set the image to print at 100 PPI, then you'd have a 30 x 21 image but it may appear *pixelated*. If you set the image to print at 300 PPI, you would have a 10 x 7 image. Note that adjusting this value doesn't effect the number of pixels in the image file at all, it just changes how big the print will be.

You may hear various different numbers thrown around as to what an acceptable PPI for a print-out is. Many people think that 360 PPI is the *magic* number. However, a lot will depend on the size of the print. This is because you look at large prints from a further distance than a small print, so you may get away with a lower PPI and still have the image look fine.

I have found that, in general, you can print satisfactorily down to around 180 PPI. If the size of print you need takes you down to a PPI

under 180 you may be tempted to resample.

Resampling changes the number of pixels (and thus the file size) in order to match the print size. If you change the PPI with resampling, you will **throw away pixels** (if you set the PPI to a lower value) or you will **create pixels** (if you increase the PPI).

Creating pixels is a bad idea. They are generated by the software** and the quality of the print is diminished. **Throwing away pixels** is less damaging as long as you don't need the bigger size later. However, it will make little difference to your final print if you print with a higher PPI so why bother?

DOTS PER INCH

DPI only refers to the printer. Every pixel output is made up of different coloured inks (at least 4-6 colours, although good photo printers use more). The printer needs to be able to mix these inks to make up all the colours of the image. So each pixel of the image is created by a series of tiny dots (you could think of them as sub-pixels). Generally, the higher the DPI, the better the tonality of the image, colours should look better and blends between colours should be smoother. You'll also use more ink and the print job will be slower.

So a 1440 dpi printer mixes 1440 dots of ink in every inch to make up the colours. If you print at 360 PPI image, then every pixel would be made up of 16 smaller ink dots (1440 DPI x 1440 DPI / 360 PPI x 360 PPI). A lower DPI would have fewer ink dots making up each pixel, which could make the colour look worse. A higher DPI would have more ink dots for each pixel and should give more accurate colour.

In most circumstances, however, the loss of print quality you will see printing at a lower PPI is much less than the loss of quality caused by resampling. Make a print both ways and see what you think.

** If you need a very large print you could try Perfect Resize from our Corporate Sponsor, onOne Software, which is rather more clever than resampling in Photoshop.

* For Projected Digital Images (PDI) you have to resample to get a small enough file for projection. The screen image will look fine but it could only be printed very small. The PAGB recommends PDI for Projected Digital Images to avoid confusion with Dots Per Inch..

SOUTHERN COUNTIES PHOTOGRAPHIC FEDERATION

The Southern Photographic Federation have known themselves since their foundation in 1963 as the SPF although the PAGB know them as the Southern Federation (SF). Any Federation is obviously entitled to call themselves anything they like but it has always been a source of mild confusion and a source of mild irritation to the original SPF in Scotland - founded 1903. We are delighted that the SF have decided to change their name to the Southern Counties Photographic Federation (SCPF) and that this is how they will appear henceforth. It is unusual for a Federation to change its name although the Surrey Photographic Federation, founded 1960, considerably changed their name to the Surrey Photographic Association when they joined the PAGB a few years ago.



Members of Wigan 10 in Paris after collecting the FIAP Clubs' World Cup.

Photograph by Riccardo Busi, President of FIAP.

Not for the faint hearted -

<http://www.bbc.co.uk/news/uk-england-manchester-21524295>

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ELECTIONS The Society elects its Honorary Officers (the President, Vice President and Treasurer), Council and Advisory Board every two years. The next election will take place in 2013 with the results announced at the Annual General Meeting which takes place on 28 September 2013.

CALL FOR NOMINATIONS Nomination papers were included in the RPS December/January Journal. Nominations are open until 1 April 2013. Members may download a nomination form for the [Officers and Council](#) and the [Advisory Board](#) by clicking these links. **Only RPS members may nominate candidates and vote in elections.**

Two members of the current PAGB Executive Committee intend to put their names forward for election on a platform aimed at the continued improvement in relations between Camera Clubs and the RPS. Both believe there is considerable untapped potential for increased RPS membership in clubs.

Howard Tate, the PAGB Secretary, intends to stand for election to the [Advisory Board](#)
ARPS AFIAP MA(Phot.)

Rod Wheelans, e-news editor, intends to run for the Council. Visit- [Officers and Council](#)
FRPS MPAGB MFIAP FIPF HonPAGB HonSPF

When the Election opens, both Howard and Rod would welcome your Vote and the Votes of any of your Club members who are also RPS members.

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**** THREE WINNERS THIS MONTH ****

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Peter Harman - Merthyr Tydfil Camera Club

Pamela Sutton - Selby Camera Club



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editor - Rod Wheelans, 43 Lovers Walk, DUMFRIES, DG1 1LR e. rod@creative-camera.co.uk t. 01387 257906

We ran an article, "Graphic or Non Graphic", in e-news 82 by Dave Hipperson followed by a response in Issue 84. These generated a lot of comment. This will be the last of e-news coverage of this matter but here are a few more extracts from some of the submissions received. These are the bits that caught my eye - not an attempt to provide a balanced argument.

I strive to get an image as perfect as possible in-camera so that it needs minimal work in the computer afterwards. I do find that, whilst very clever and creative, these 'manufactured' images that are appearing should be in their own class, as they are certainly more about computer skills than camera craft when creating the non realistic final image.

In the end, refusal to change, refusal to consider new ideas and general intransigence leads to stagnation, so if we can't accept that mildly photoshopped images are different to hugely photoshopped images I think the end result will be less mildly photoshopped images - and since the majority of members of camera clubs probably fall into the "mild photoshopping users" the end result could well be a continuing decline in club numbers - and nobody wants that!

I have no argument with anybody who wants to take the technology to its highest possible level. I think the point was that manipulated images and "non-graphic" images are two different species and should not be judged with the same criteria applying. That is what I am supporting, not the old chestnut of "Photoshop is ruining photography" with which I do not agree.

Having read the latest e-news. I wondered how I can make great photos using Photoshop and modern digital cameras, for which I have both. I went to Wales Saturday, travelled for about 4 hours, near killed myself trekking into the hills, got wet feet going too far into a lake, and came home with a load of lame shots, and a body aching from head to toe. According to the article, anybody can make great photos with Photoshop and digital cameras.

... where to draw the line. Whilst it would be ideal if the PAGB took this matter on board and created guidelines, I understand that both the Graphic Image photographers and the Non-Graphic image photographers would argue forever as to where the line should be drawn. It may be better, as Dave suggests, that clubs segregate the two classes themselves and let it percolate upwards.

If you hold down Alt+Ctrl+Shift, with PS open, and type in "15" you automatically apply the "Make me a Masterpiece" filter which will guarantee a score of 15 in most Exhibitions. Don't know if this works on MAC as you don't see many good pictures from them.

I ask your readers to consider that in the "Art" world, modern abstracts are rarely displayed alongside old masters because the mindset to appreciate each genre is not the same - not better, not worse, just not the same. And so it is with photographs that have been taken into the extremes of photoshopping and those that have not - not better, not worse, just different

My Uncle Alec, from whom I learned much in photography, once had a print demoted from first place to second because of manipulation. This was in the 1950s. It was a mono image of a country scene – winding road, frost-speckled trees, wispy smoke from the chimney of a bucolic cottage and a horse and cart coming round the corner. The demotion was based on the judge noticing that Alec had "touched up" the wheel of the cart with brush work. Alec freely confessed to this crime, but declined to advise the judge that he had indeed painted the whole horse and cart on to the print! Alec was a commercial artist to trade, and was therefore able to manipulate his images in this way. Apart from technology, has anything changed?

BTW. I should not have allowed the article to refer to individuals without their consent and I won't make that mistake again. Several people pointed out that K T Allan was a web developer not a web designer or a graphic artist and that most of her work is quite clearly photographic in both content and production. *Editor*



and finally

3D Stooges. Sandy Cleland and Rikki O'Neill
(Assessing a potential ARPS Panel of 3D photographs)