



e-news

from the Photographic Alliance of Great Britain

Issue 87 – Mar 2013



THE PAGB AT FOCUS ON IMAGING

The PAGB had a small but perfectly formed presence at the recent “Focus on Imaging” Exhibition in Birmingham.. Calumet gave us a little space on their stand and an even smaller table. With two stools and our own pop up banner we were possibly not the most eye catching stand.

Despite our modest appearance we had lots of visitors, many already in Camera Clubs and some looking to join. We were able to provide a flyer and an illustrated postcard, telling them how to find their nearest Club. We also handed out some sample issues of **e-news** printed by our sponsors PermaJet, Fotospeed & onOne Software. I think these may also have been available on their stands. Only 4 pages in each one but, almost certainly as a direct result, we have signed up 130 new subscribers in the fortnight since!

Our thanks go to the volunteers who manned the PAGB Stand – quite a few people helped but the bulk was covered by PAGB President, Peter Cheetham and our Hon. Treasurer, Peter Young.

The Royal Photographic Society had the usual impressive stand and were well attended with regular presentations and a fully staffed, busy enquiry desk. Most of the Council seemed to be in attendance, showing the RPS flag, and I understand that 181 new members were signed up over a hectic 5 days.

Although I should have been working on the PAGB stand, I managed to watch the morning session of the ARPS Assessments in Visual Art. I’ve never sat in the audience before and it was an extremely interesting experience. You could cut the tension with a knife. A few failed, including an unfortunate friend, but many passed.



The rules for the Inter-Club PDI Championship at Warwick are now online at <http://www.pagb-photography-uk.co.uk/competitions.htm>

MY EXPERIENCE OF A DPAGB AWARD DAY

I had achieved my C level comfortably so all I had to do was produce something rather better. Did I say “All”?

I had attended a couple of awards days to see what the standard was like and came away doubting if I was up to that standard. I decided to have a go, parted with my £75, booked a hotel room close to the venue and felt I was at least going to have a valuable, and enjoyable day whatever the outcome.

Ilkley Camera Club has a distinctions group where a small number of us work together to help each other progress. I submitted my prints to them and had a valuable, useful set of comments. I reprinted some prints. A longstanding friend and excellent photographer with a DPAGB gave me his opinion and pointed out other minor but important improvements I could make which led to more reprinting.

I still felt that I really was not quite up to the standard required. I could do with one or two good images to add to my 15. On a week trip to Scotland I did pick up one more image that I felt was very good and it was printed and included. It did well in a club competition. The form committing me to a particular set of prints was sent off. My personal assessment was that I was going to fall 5 to 10 points short of the required 300 but would come away with a valuable assessment of my work which I could build upon.

So on the day, I arrived to hand in my set of images a clear hour before the start. The die was cast. I was then able to know who the judges were and two had visited our club. One had judged one of my prints already and given it second place in the competition. I had not realised that a few weeks earlier. That was the one I had added last. I respected the judges from previous experience so that was a good start.

Finally I sat down to see the thirty five sets of fifteen prints shown and judged. My print would appear every 35th print. I was relaxed as I felt that I was not going to get the required 300 but was looking forward to that educational experience.

My first print appeared. 16 points! I felt quite worried as it was a print I did like, of Gannets and I thought showed classic behaviour between a pair and a passing one in flight and was technically sound. I am now 4 points below the required 20 point average. The next two prints scored 17 and 19. Oh dear! Three prints in and eight points down on average. It was looking worse than I had expected. **The next print** was the one I had added last and got a second place in the club Natural History competition. 24 points. The next

was a print that I had in my CPAGB award which had scored 26 points. If judging is perfect you might hope for four points less. It scored 22 points! I am impressed and a little relieved. Progressive prints hovered in the 18 to 22 points region. I had recovered from eight points down.

After my 14th print was scored I had 279 points and was suddenly feeling nervous for the first time. If the last print was scored 21 points I would be home and dry. It had won a club competition and been selected for the YPU exhibition and another exhibition so there was cause for hope. It scored 19, I had 298, two points short! Lunch was called.

I felt a little disappointed but overall pleased as I had done better than my personal expectations. After lunch the chairman and his team, had, as is their duty, reviewed those sets of print just short of the required total. If they felt it merited they could add points to bring a set up to the required 300. They had chosen just one set to promote and it was mine so I had my DPAGB! I later discovered that they had not needed to look further than the gannets that had 16 point to award the extra two points required.

Why did I do it? It was not to get extra letters after my name, I have plenty of those from distant history and my career, it was not to impress my peers in the Ilkley Camera Club, there are plenty of members better than I there. Above all it is to satisfy yourself that you are of a given standard and is a benchmark in approving your standard. I will now be seeking ways of improving upon what I have achieved. Above all it has to be fun. I am strong in Natural History, it is time to improve my landscape and perhaps travel imagery.

For anyone else thinking of a PAGB award my advice is to go for the C level first. If you are doing reasonably well in your club then you will probably achieve it. It will also give you that objective assessment of your standard. Six highly experienced judges at PAGB level will always be better than one single judge for a club competition. The fact that there are six reduces the variation of a mark due to a slight bias one way or the other. Be ruthless with your own opinion on your work, show it to others you respect and listen to their comments. Be prepared to reprint to make important but minor but key changes such as lightening up that eye. On the day do not go in absolutely keen to pass but to enjoy the day and gain experience. You may avoid a nervous breakdown.

Good luck. **Len Morris DPAGB (wow!)**

See also Page 12

AWARDS FOR PHOTOGRAPHIC MERIT 20/21 APRIL 2013

Hills Court Conference Centre, Bromsgrove

Tickets for Observers available end of March. e-mail tickets APM@mcpf.co.uk

ADJUDICATORS

Anne Greiner MPAGB	SPF
Gwen Charnock FRPS MFIAP	L&CPU
Bob Dennis CPAGB APAGB	L&CPU
Malcolm Kus DPAGB ARPS EFIAP/b	NCPF
Bob Moore MPAGB FRPS HonFRPS HonPAGB	MCPF
Roger Parry DPAGB ARPS EFIAP HonPAGB	MCPF

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ClubShow and ComPics update!

The well known and popular free digital projection PC program is updated and the resize utility ComPics is substantially upgraded.

The software author is retiring from programming (but not from photography). ClubShow has a new "Knockout" feature and a bug fix. ComPics is extended to widen its capability over an increased range of competition file-creation layouts.

Visit <http://issuu.com/mauriceFH/docs>
for data sheets and access to download links

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. (This note is advisory - not part of the definition)

Following questions raised at their AGM the L&CPU sought guidance on the following.

Q1. Does the new definition permit photographs of Zoo animals since these are "untamed"?

Q2. Since all orchids are hybrids does this mean that photographs of orchids are not permitted?"

A1. Before you could answer this question you would have to define what a Zoo is and we do not intend to attempt that. We believe that the Definition contains more than enough information already with references to “natural habitat” and “Minimal evidence of humans” and makes it clear that photographs of captive animals are permitted provided that these criteria are met. We trust in the ability of our nature judges to be able to tell from the physical condition of a creature if it is captive and this may affect the mark that they give to it in our nature competitions.

A2. Not all orchids are hybrid. There are estimated to be 25,000 wild "species" orchids. It is true that there are some naturally occurring hybrids caused by cross pollination and our definition could, in theory, preclude these. Commonsense applies.

The Chairman of the PAGB Standards sub-committee has commented “ *As a photographic organisation, the PAGB, should, first and foremost, be concerned with photographic expertise as their primary area of interest with the nature element as secondary to that. Although it may be permitted by the definition, a photograph taken in a zoo is unlikely to be better or as good as one taken in the wild. For instance, elephants in zoos are rarely prime specimens just as many flower images fall down because the specimen is imperfect. We do however insist that any manipulation of the image should be minimal - in other words photographic skill is paramount - and that there should be minimal evidence of human involvement. It is also quite clearly stated that images of domesticated animals and cultivated plants are ineligible. The rule provides maximum opportunity for photographers to participate in nature class competitions*”.



Photos by Austin Thomas. Runner-Up PAGB Nature Photographer of the Year 2013

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Entries close 12 April 2013

Judging 26 - 28 April 2013

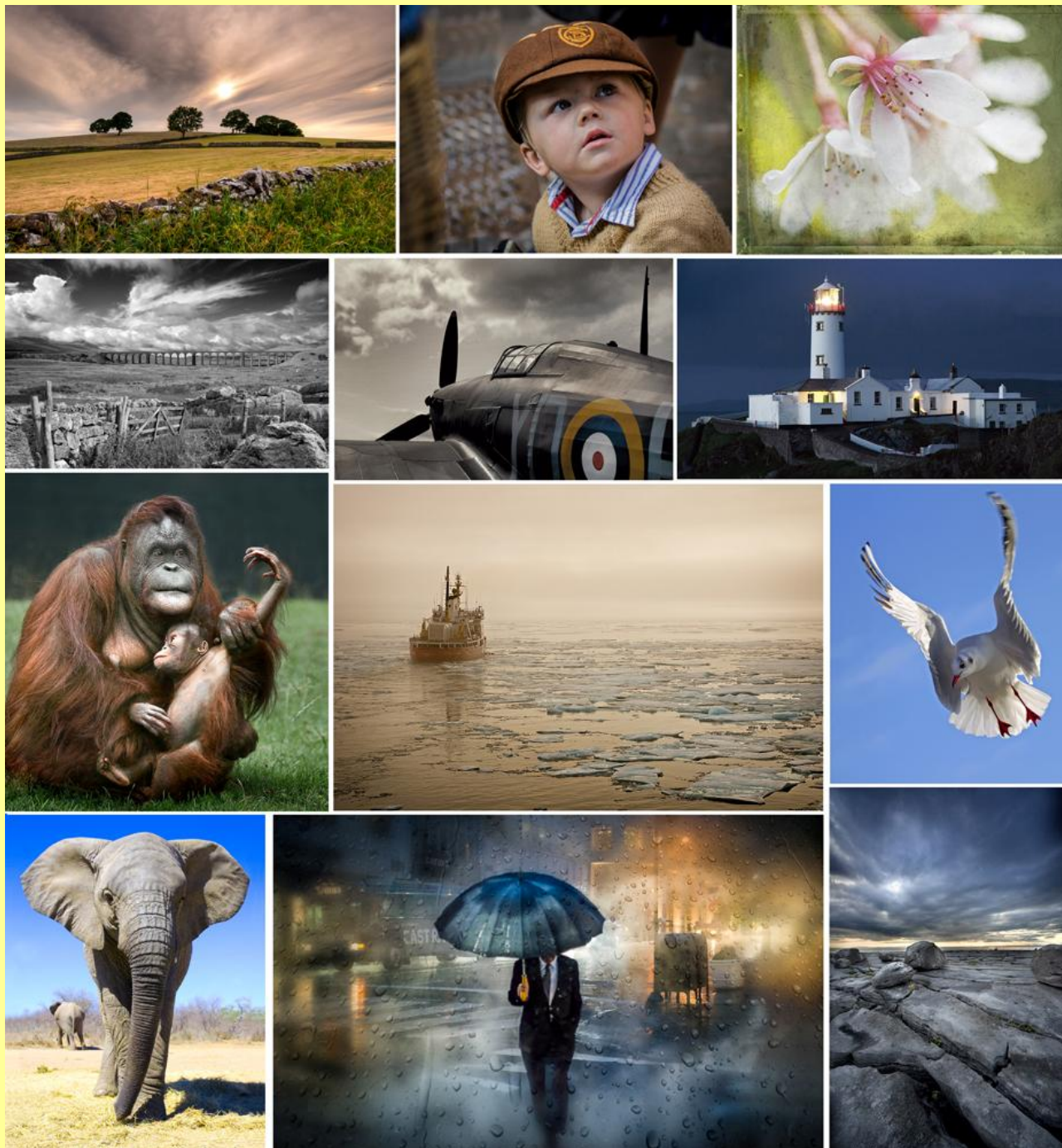


For instructions and on line entry

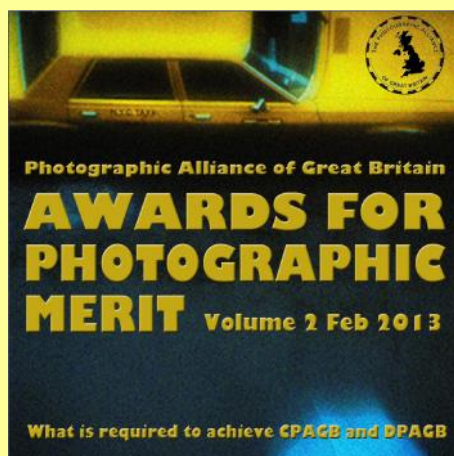
<http://www.cheltenhamcameraclub.co.uk/gallery/qa/pages/salon.aspx>



MORE PICTURES FROM THE AWARDS FOR PHOTOGRAPHIC MERIT



Successful photographs from the Nov 2012 APM Adjudication in Belfast by Derek Hunter, Patricia Jacobs, Terry Donnelly, Sue Teagle, John Hodge, John Joliffe, David Ellis, Peter Farthing, Peter Knott, Phillip Beard, Alison Rawson & Ann Owens



You can see these pictures, and many more, in Volume 2 of the APM CD describing the standard required to achieve CPAGB & DPAGB - available for Clubs (only) to hire from the PAGB Recorded Lecture Service. If you cannot get to an APM Workshop, or even if you can't this is a "must see" for prospective entrants.

Or just enjoy the wonderful photographs!

Stephanie Cook DPAGB EFIAP t: **01977 682857**
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editor - Rod Wheelans, 43 Lovers Walk, DUMFRIES, DG1 1LR e. rod@creative-camera.co.uk t. 01387 257906

PAGB INTER-CUB PRINT CHAMPIONSHIP – 25 OCTOBER 2013

Each Federation has recently been invited to select and nominate Two Clubs to compete in the Championship in addition to the 2012 Finalists who also qualify.

2012 FINAL	Fed.	Place
WIGAN 10 F.C.	L&CPU	1
SMETHWICK P.S.	MCPF	2
SOUTHAMPTON P.S.	SF	3
CHORLEY P.S.	L&CPU	4
ARDEN P.G.	MCPF	5
DUMFRIES C.C.	SPF	6=
BEYOND GROUP	EAF	6=
CARLUKE C.C.	SPF	8

Information in this General Description may be subject to alterations although this is fairly unlikely.

The specific Rules are liable to change every year and will be sent direct to each Club nominated as soon as they are formalised (possibly as late as August 2013) along with the **Timetable, Entry Forms, Print Labels** and any other necessary paperwork.

Each Club participating must have at least one representative present at the event. All communication will be via e-mail and each participating club must supply a valid e-mail address. Every year one or two clubs say that they have not received paperwork and we will copy to another club member if an e-mail address is supplied. We will also copy to the PAGB Executive member who will check with their clubs that they have received and understood everything they need.

Each Club must enter, from an unlimited bank, **12 prints in Round One** and, if eligible, **15 prints in the Final or 5 Prints in the Plate Competition**. In both Round One and in the Final each Club will be required to submit at least 5 Monochrome and 5 Colour prints and not more than 3 Natural History prints. The prints must come from a minimum of 5 different photographers in both Round One and the Final and no author may enter more than 4 prints in either. **Photographers may only participate with one nominated club** of which they must be bona fide members.

Entries will be “randomly” mixed and each of three judges will “silent” score each print individually in the range 2 to 5. The 8 Clubs with the highest aggregate score in Round One and any tying for 8th place, will contest the Final. The remaining Clubs are eligible to take part in the Plate Competition which will require 5 prints from 3 photographers.



Pictures by Jeff Pitman, Wayne Lawes & Pete Smith from Southampton's 2012 Third Placed Entry

Most Federations have their own Print Championship to decide which Clubs will represent them whilst one or two rely on volunteers. Every Club who gets to Connah's Quay can rank itself amongst the very best in the UK. Just taking part is a mark of distinction.

For any of you who have never attended such an event the people at the GB Small Print Circuit have put an interesting video together showing the workings of their Salon judging

http://www.youtube.com/watch?feature=player_embedded&v=QWF0WJaOBMQ#!

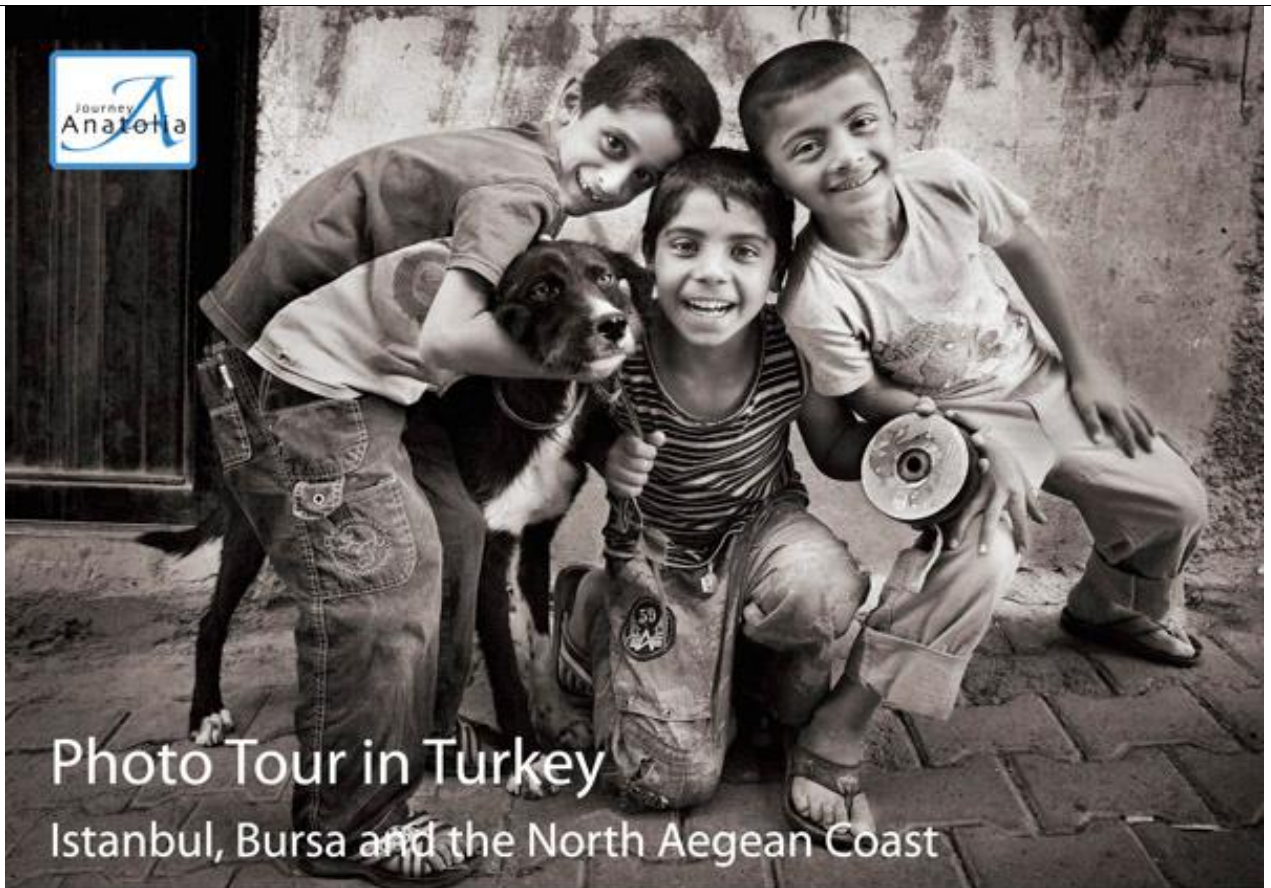


Photo Tour in Turkey Istanbul, Bursa and the North Aegean Coast

Led by Rod Wheelans FRPS FIPF MFIAP MPAGB 28 September to 12 October 2013

Our 2013 photo tour starts in Istanbul and heads to the North Western Aegean coast where we will immerse ourselves in picturesque landscape, explore coastal towns and meet and photograph locals in remote villages. The tour ends in the former Ottoman capital city of Bursa. Photographic leader Rod Wheelans is chairman of the PAGB Awards for Photographic Merit and has served on the RPS Visual Art and Travel Panels. Group size: 14, plus tour leaders. Fee: £1700pp based on double occupancy, full board. Flights to Turkey not included.

Come with Rod to Turkey for great exhibition quality photographs. See the full itinerary at - <http://www.journeyanatolia.com/photo2013-aegean/overview2013.htm>



THE LONDON SALON OF PHOTOGRAPHY

Invites you to enter Prints for their 102nd Exhibition
to be held in London, Birmingham and Edinburgh

On-line Entry Opens Friday 1st March 2013

On-line Entry Close Sunday 14th March 2013

All Prints to be received by Wednesday 24th April

All images displayed on Website and every entrant receives a full-colour catalogue.

Full details at:

www.londonsalon.org





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MORE SHOWS FROM THE RECORDED LECTURE SERVICE

PICTURES ON PERMAJET BY IRENE FROY MPAGB HonPAGB EFIAP –

This CD is a slightly extended version of a print talk covering Holland, Portugal, France and England. There are landscapes and flowers as well as buildings inside and out. Some frost, some mist and some more colourful shots too. Hopefully enough variety to have something for everyone with some reference to the techniques used to achieve the results illustrated. Most of the pictures were taken on holiday as that gives Irene time for her photography.



< **POPLARS AND BRAMBLES BY IRENE FROY**

<http://www.pagb-photography-uk.co.uk/lectures.htm>

HOW TO JUDGE OR NOT TO JUDGE BY JOHN WIGMORE MPAGB,

APAGB FRPS EFIAP, - This CD lecture begins with a two minute introduction by John in which he gives pointers of what a judge would be looking for from the images presented and also what not to say. This is followed by 2 halves of images and relevant comments; again from John's long and highly acclaimed experience in judging at all levels. This is then followed by John marking each image out of 20. The images covering excellent, good, and not so good have all been supplied by Ashford PS.

MANIPULATION

by George Pollock, Hon.PAGB, MPAGB

Manipulation of the photographic image has been with us since the earliest days. On 3rd February 1853, in the very first lecture given at the newly formed Photographic Society of London (now the RPS), the Vice-President, Sir William Newton, recommended that "photographers should paint-in clouds". Still 150 or more years ago, photographers invented or discovered Composite Photographs, Gum Bichromate and Solarisation. In the twentieth century, we got posterisation, contour printing, lith printing, bar relief, colour separations, and no doubt others I have forgotten. I even invented one myself, involving photographing the emulsion side of Kodachrome slides with slanting light; the method and results were published in A.P. in April 1964.

So the fact is that manipulation of the photographic image began in the early days of photography, and has continued in various forms ever since. Manipulation in the computer is only the latest method, but it is far and away the most powerful and versatile. It can in fact be used to copy any of the effects produce by the old methods, and a whole lot more besides.

There is however one overriding difference between the different methods. Some depend on the manipulation of light, and can therefore be accepted as photography by anyone who accepts that photography is "imaging by radiation". Other methods involve the use of non-photographic methods, and manipulation in the computer clearly falls into this category. Now it has always been accepted that a certain amount of non-photographic manipulation of the photographic image is allowable – spotting prints with inks is the obvious example – and there is no reason why tidying-up photographs in the computer should be treated differently. The difficulty arises when the manipulation is so great that the photographic character of the image disappears: the image is now only partly made by the capture and manipulation of light. And this, I suggest, is what really upsets people: the instinctive understanding that such images are only partly photographic. But the long history and the present prevalence of the practice prevents any attempt to deny such productions in modern photography. In any case, even people like me, who believe that the true art of photography lies in creative vision, must recognise that much photography today has become a multi-media way of image-making.

Long ago I suggested that exhibitions should require entrants to state if their photographs had been altered by non-photographic means. They would be classed as "Photography Plus" and labelled "P+" in the catalogue. This would give visitors a better understanding of what they were looking at. In view of the present debate, is it time to resurrect this idea?

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Compiled by Tom Dodd FRPS, the book contains 105 images - just some of the stunning and creative work from PermaJet 's 21 Lecturers. £10 from every book sale will be donated to Children In Need.

Hopefully you enjoyed Len's excellent article on page 2. We love to hear about PAGB events you have attended and have enjoyed – actually we like to hear even if you haven't had a good time but we won't necessarily print that!



Sparrowhawk by Len Morris DPAGB

Len includes a couple of things worth commenting on. He mentioned a print which scored 26 at CPAGB, which he hoped, “with perfect judging”, should score 4 less at DPAGB. In fact, a score up to 6 points less might be anticipated with every judge marking it one point lower at the higher DPAGB standard. However, this doesn't always happen. It is a different panel of Adjudicators and although they are very skilled and tightly briefed they may respond differently to your photograph.

He refers quite correctly to the Review Process. After every section of every Awards Adjudication the Chairman of the Adjudicators, together with other experienced judges, reviews the “near miss” applications. This is not an attempt to undermine the work of the Adjudicators but recognises that the system of scoring can lead to excessive swings in scores. The PAGB has maintained a solid level of experience and continuity in the Review personnel since 1994 when the Awards commenced. What may not be clear is that we only look at those pictures which have scored less than 20 and that we do so with a generous spirit - not so generous as to devalue the Awards! We hope you will be encouraged by Len's article and give it a go yourself.

APOLOGY In the last issue of e-news there was a small announcement that two members of the PAGB Executive were intending to run in the forthcoming RPS elections, one for the Council and one for the Advisory Board. Unfortunately this appeared in the same box as the RPS Crest, albeit separated by a dotted line. This may have given some readers the impression that these candidates were being announced or promoted by the RPS which was certainly not the intention. The RPS will announce the full list of candidates in due course. The e-news editor has apologised to the RPS for this unfortunate error.

DON'T MISS

90th SCOTTISH INTERNATIONAL SALON OF PHOTOGRAPHY

DON'T MISS

THE CLOSING DATE IS 30th MARCH

<http://www.scottish-photographic-salon.org/online-entry>

The YPU held the annual Keighley Event on 9 March in Pontefract. The morning speaker was Ian Beesley HonFRPS, who is a Social Documentary Photographer and programme leader of the MA Photography course at the University of Bolton. Ian gave a really electrifying talk "A Place of Work" <http://www.ianbeesley.com/portfolios/a-place-of-work/> covering the demise of industrial workplaces in Yorkshire. In the afternoon the YPU were treated to some of the stunning prints from Margaret Salisbury FRPS MFIAP APAGB FIFP - an equally captivating talk on her prints and her travels. *Pictured is Margaret being thanked by Howard Tate, the new YPU President >>*



THE APAGB AWARD IS MADE FOR MERITORIOUS SERVICE TO THE PAGB, THE FEDERATIONS AND THE CLUBS AND IS A RECOGNITION THAT IS GREATLY RESPECTED

BRIAN DAVIS APAGB

Brian has made a major contribution to the effective running of the North and East Midlands Photographic Federation for over 27 years and has held positions, including President and currently as Treasurer. Brian has been a listed N&EMPF Judge and Lecturer for over 25 years.

Brian has been a member of Chesterfield Photographic Society for at least 30 years and held every post on the committee including President on no fewer than four occasions. He has represented the club on visits to Darmstadt in Germany and Toyota City in Japan. Brian is also the current President of the UPP, his second term. He is also a member of the Magic Lantern. He has become a leading authority on the subject and is well known for his lectures under the title 'Grandma's picture show' dressing up in Victorian top hat and tails and using original magic lanterns which he has modified himself to take a 35mm projector lamp housing.

Brian's knowledge, experience and enthusiasm are unsurpassed. He has knowledge of most areas of photography from darkroom processing, traditional AV, stereo and 3D photography and is just as at home in the digital age with Photoshop and digital AV. I would therefore thoroughly support and recommend Brian as an appropriate candidate for a PAGB award for meritorious service.

GEOFFREY R HOOD APAGB CPAGB LRPS

Geoff joined the North & East Midlands Photographic Federation Executive in 1982 and has held many offices, including President. He served many years as a judge. He is currently the N&EMPF Archivist and has created and maintains a Memorial book. This book has a photograph and summary of each person who has served on the Federation Executive and has sadly died.

Geoff is also the Treasurer and Vice Chairman of Rolls-Royce (Derby) PS where he has been a member for over 40 years. He is currently the Membership Secretary of The Leica Society and is an active member in Portfolio Circles. He held the position of Treasurer & Membership Secretary for 6 years until 2012 when the job was split into two and he is now the Membership Secretary.

Geoff has given great service over many years and has encouraged many of his club and many other club members to progress in the art of photography.



Brian Davis APAGB (right) and Geoffrey Hood APAGB (left) receiving their certificates from Peter Cheetham (Pres.)

.... and Finally

Welcome to Spring
The Sledgers by Murray Balfour

