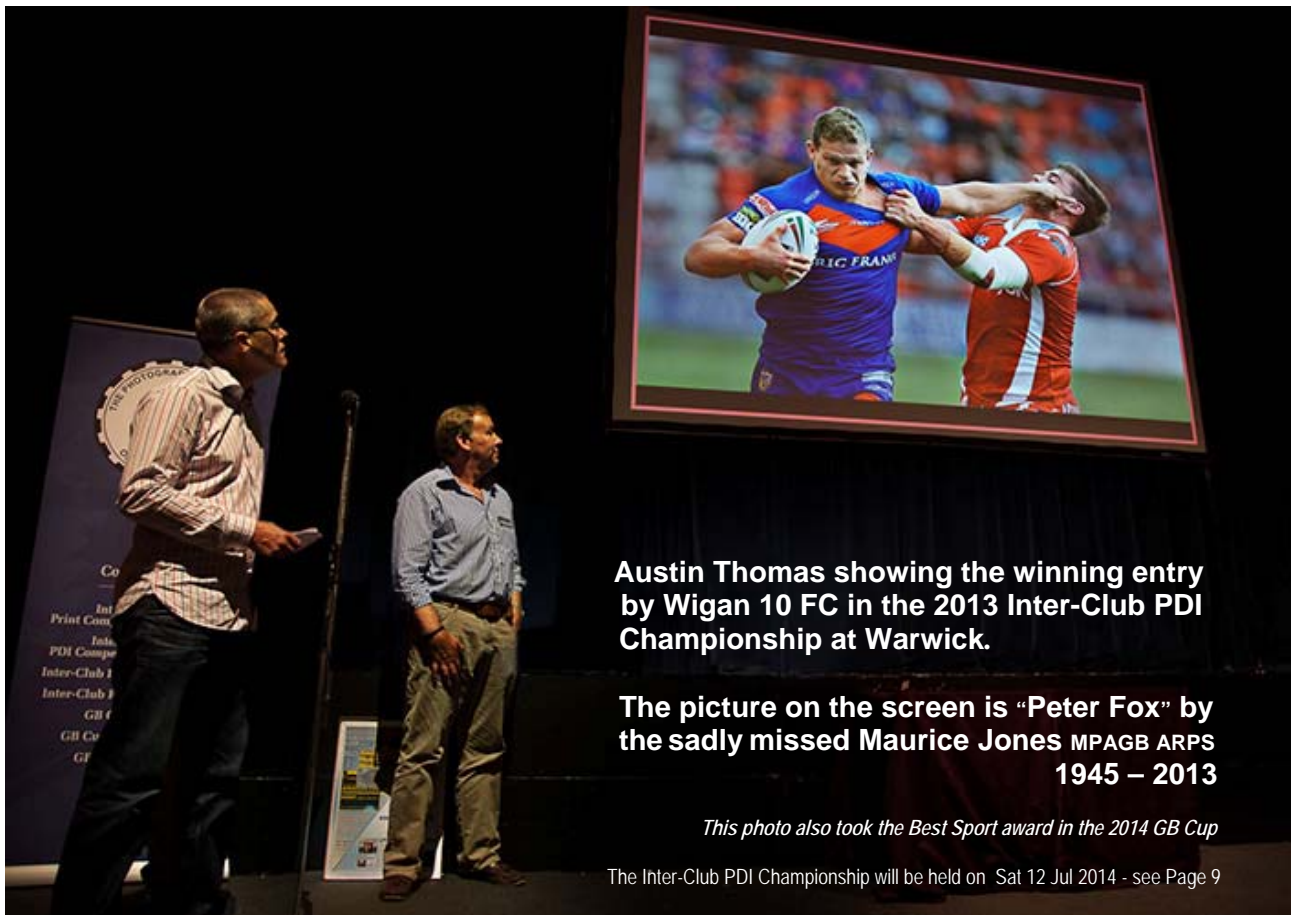




e-news

from the Photographic Alliance of Great Britain

Issue 113 – April 2014



Austin Thomas showing the winning entry by Wigan 10 FC in the 2013 Inter-Club PDI Championship at Warwick.

The picture on the screen is "Peter Fox" by the sadly missed Maurice Jones MPAGB ARPS 1945 – 2013

This photo also took the Best Sport award in the 2014 GB Cup

The Inter-Club PDI Championship will be held on Sat 12 Jul 2014 - see Page 9



GB Cup Open – Award Winners 2014



Gwen Charnock Choice	Butterfly	Judith Parry	Smethwick PS
Dave Butler's Choice	In pursuit of the inedible	John Bulpitt	Cambridge
Best Humour	The Irony Of Ironing	Ian Munro	Inn Focus Group
Best Sport	Peter Fox	Maurice Jones	Wigan 10
Best Creative Portrait	A Lost Generation	Kathryn Scorah	Wigan 10
Best Imaginative	Mystery at Manor House	Matthew Jones	Ebbw Vale CC

These are the last of the GB Cup Open Awards. See Page 4 for pictures from the GB Cup for Small Clubs

The IAC Peter Coles International AV Competition 2014



Winner – AZ by Robert Albright (UK)

The IAC Peter Coles Trophy (Glass Art by Mike Lees to be retained by winner) & PAGB Gold Medal

Runner-up – People Of The Forest by Jacek Zaim & Urszula Gronowska (POL)

Geoffrey Round Runner-up Trophy, PAGB Silver Medal & Dragon Trinket Box

Third Place – One Stroke At A Time by Colin Balls (UK)

PAGB Bronze Medal & Love Spoon

Best First Time Entrants – People Of The Forest by Jacek Zaim & Urszula Gronowska (POL)

Pollock Medal (from the RPS AV Group)

Bridgend 5 to 8 Photo Harmony Competition

The event draws many entries from the world-wide AV community and gets bigger every year.

Winner – Wantage Camera Club – One Day Like This

Runner-up – Malcolm Imhoff – On Higher Ground

Runner-up – Adri van Oudheusden – One Fine Day (South Africa)

Highly Commended – Ian Bateman – Catalunyan Morning

Highly Commended – Nellian Bekker – Fantasie d'Eau (South Africa)

This year's winning sequence was a joint entry by members of Wantage Camera Club and we hope this will encourage other clubs to enter. The winning entry will shortly be available to view on the Bridgend CC website. The Judges this year, Edgar Gibbs FRPS MPAGB AV-AFIAP and Linda Gibbs MPAGB AV-AFIAP, provided expert critique of all the sequences and helped make the evening very stimulating and enjoyable. The standard was very high and the final results were close.

<http://www.bridgendc...k/5to8Comp.html>

GB CUP (SMALL CLUBS) 2014 – AWARD WINNERS



Best Monochrome	Aqua Balance	Bill Preston	Ellesmere Port PS
Gwen Charnock Choice	Hokkaido Dawn	George Reekie	f8 Imaging Group
Best Landscape	Winter Tarn	Alan Jenkinson	Bridgend
Phil Charnock Choice	Through the Snow	Tony Oliver	Salisbury



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Steve Murnan

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April 1st was All Fools' Day but it is no joke that the 152nd Edinburgh International Photographic Exhibition opened for entries on that date. One of the longest running photographic exhibitions in the world, (our first was in 1861) it is also one of the most prestigious and one of the most difficult in which to get an acceptance. Around 2500 entries each year, and a mere 202 are accepted because this the number that we can display at our fine Georgian premises in Edinburgh's Great King Street for four weeks during the world famous Edinburgh Festivals.

There are two print sections, mono and colour, and the subject matter is open. This year's selectors are Kevin Adlard, FRPS EFIAP, Ross McKelvey ARPS AFIAP MPAGB BPE4* and Chris Palmer FRPS AFIAP DPAGB APAGB.

Entries close on 18 June 2014 www.edinburghphotosalon.org

NATURE PHOTOGRAPHER OF THE YEAR 2014

Quite a few readers noticed the error in arithmetic in Austin's score in e-news 112. This is the corrected score.

1	Austin Thomas	Wigan 10	15+14+12 = 41 scored
2=	Steve Shaw	Rolls Royce (Derby)	15+13+12 = 40
2=	Philip Kirk	Nottingham & Notts	14+13+13 = 40
2=	A Walker	Keswick	15+14+11 = 40



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Lionel Blower APAGB



Sibley Photographic Society [SPS] was formed in 1952 and Mr. Lionel Blower joined 12 years later. He is now in his 50th year of continuous Membership. Lionel was elected Hon Treasurer in 1968 and he has been responsible for the finances of the society, continuously, ever since. He has been President, for the first time in 1973, and also in 1980/81, 1985/86, and 1999/2000. Lionel has worked tirelessly for the SPS and there remains little doubt

that the current vigorous health of the Society is due in no small measure to his dedication, diligence and hard work.

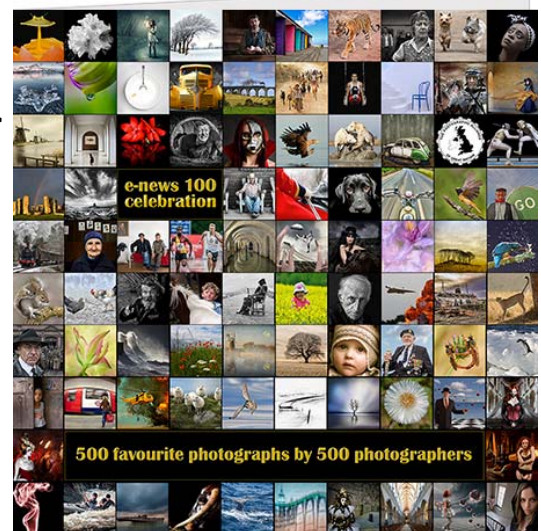
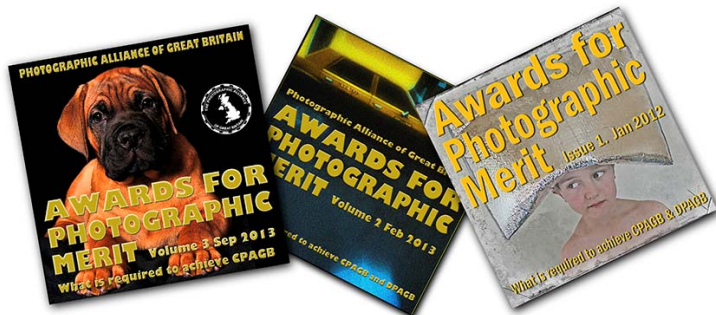
Amazingly for a relatively small, close club such as ours we had managed to keep the award confidential. Lionel, who is the good looking one in blue on the right, was surprised, very appreciative and honoured by the Award. Alun Williams SPS President

A night to fill at your Club next season?

<http://www.thepagb.org.uk/lectures.htm>

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Awards for Photographic Merit - "What is Required"

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

AWARDS FOR PHOTOGRAPHIC MERIT (APM)

I guess there are lots of blogs out there where people discuss their work. I like this one on Facebook, <https://www.facebook.com/groups/photodistinctions/>, where people post their pictures specifically to be advised if they are good enough, or how they might be improved to achieve PAGB distinctions. In the main, the advice given seems sensible and beneficial. Seeking advice is always a good idea but remember that, in the end, it is your choice. Some advice will be better informed than others and it is up to you what you do with it. The following is an article I recently posted in response to questions asked on the blog.

CPAGB = Good Club Photography. It isn't really surprising that prospective entrants struggle to ascertain what the PAGB thinks Good Club Photography is.

The PAGB had to put a descriptive label on the Award to give an approximate idea of the standard required to achieve but, in reality, there is no such thing as a consistent "Club Standard". The standard of photography being presented at Clubs varies enormously from club to club and even Federation to Federation. What is "Good" in one Club will not cut it in another who are operating at a higher standard.

The same thing applies to judges. All of them give up their own time and we couldn't exist without them but, obviously, some are better than others. Most are in touch with what is happening in the better Clubs - not the very best necessarily but (say) the top 50% - but some judges seldom get invited to Clubs who consistently produce good photography.

The PAGB cannot know the level of work in your Club or in your Federation nor can they know the expertise of the judges you use. The APM employ the best, highly experienced, Adjudicators who have judged at a great many Clubs and, in reality, they define what "Good Club Standard" is. The APM have in place a permanent team and careful briefings to ensure that this is as fair, unchanging and as consistent as is humanly possible. The Award isn't for success in your Club. If it was, we wouldn't need you to submit work to the Adjudicators.

So, if you don't belong to one of the better Clubs, how do you find out what Good Club Photography is and how you might achieve it? There are lots of things you can do....

Make the best Prints and PDIs you can and try to get them into Inter-Club Competitions and Federation Competitions. **Be there** if the judging is in public. See PAGB, Federation, BPE and International Exhibitions **whenever you can** - much of the work will be of a higher level but you should be aiming high!

Form a self help group - people who are interested in the APM and who will help and encourage each other. You might find local "experts" who will help advise the group. You can learn as much from hearing how other people can improve their photos as you can discussing your own.

Get your **Club to hire** one or more of the CDs on the subject from the PAGB RLS. These contain hundreds of pictures at the correct standard. Yes hundreds!

Encourage your Federation to run **APM Workshops** and don't miss them when they happen. The PAGB will support these, paying travelling costs for some of the APM team to attend. Usually workshops will involve expert opinion 1:1 on the pics you bring. Some Clubs have run workshops themselves - the PAGB can send experts but cannot afford to pay their expenses for Club events.

Look for a mentor. The L&CPU and N&EMPF have organised schemes which other Federations do not but there is still likely to be someone in your vicinity who can help you. If possible, ask someone who has acted as an APM Adjudicator or has **at least** been recently successful themselves at CPAGB or DPAGB. Don't expect them to choose your entry for you but listen to their advice and then make up your own mind.

Attend an **Adjudication even if it involves a long journey to see for yourself** what passes and what fails. Talk to entrants at the event and find out what advice they obtained.

Watch out for more information in **e-news**. We hope eventually to compile a list of possible qualified mentors and lecturers who will talk about the APM.

Post pics on <https://www.facebook.com/groups/photodistinctions/>, and see what comments you get

AWARDS FOR PHOTOGRAPHIC MERIT (APM) - A PLEA FOR MENTORS AND LECTURERS

Thank you to those who responded to this article in e-news 112 but we still need more volunteers please.

The PAGB APM team has looked at the possibility of running a national Mentoring System and Adrian Lines even set up a website to do the job. It has so far proved to be just too time consuming and complicated to set up. Instead what I would like to do is set up a list of photographers who are prepared to mentor two or three (hopefully local) prospective entrants.

If you feel you are capable of this and have served as an Adjudicator or have, at least achieved an APM Award, please send your name, e-mail and a brief description of your "qualification" to do the job to rod@creative-camera.co.uk. You will get to see interesting pictures and make a few people very happy. (You will always have the choice to refuse or accept a "mentoree".).

Who does, or could do a lecture about the APM? It would be nice to list you too and eventually have you listed in the Handbook.

The PAGB will support Mentors and Lecturers with information and photographs on a CD and you can maybe collect a few prints from local successful entrants.

For informal advice those of you who use Facebook may like to try <https://www.facebook.com/groups/photodistinctions/>



" My Precious" by Christine Widdall MPAGB who has both mentored and lectured on the APM

AWARDS FOR PHOTOGRAPHIC MERIT (APM) It is now virtually certain that there will be an extra "catch-up" Adjudication on 14 December 2014 in Dumfries. This will be for CPAGB and DPAGB in Print and PDI but will not, unfortunately, be open to an audience. If you were not intending to be present at the event this may give you an earlier Adjudication.

The Adjudicators

Anne Greiner MPAGB	SPF
Rikki O'Neill MPAGB FRPS	SPF
Leigh Preston MPAGB FRPS EFIAP MPSA	MCPF
Leo Rich DPAGB EFIAP/g ARPS APAGB	SCPF
Richard Speirs DPAGB APAGB	NCPF
Christine Widdall MPAGB EFIAP ABPE	L&CPU

PAGB APM – PROBLEMS WITH LATE WITHDRAWALS

Why I get a little grumpy over late withdrawals from an APM Adjudication

(Editor. I have never known our President to be grumpy.)

Well, I suppose it is because we start work on each Adjudication around 2 years prior and I see all the hard work that both the PAGB team and the host Federation put in trying to make it a success in the run up to the Adjudication itself. Federations only host every 7-8 years and it can be a lot of work and a very steep learning curve to make sure they do not let themselves down. So it is frustrating when the Adjudication ends up running at less than full capacity with consequent loss of revenue to cover the costs and photographers being denied the chance to take part.

It is, of course, inevitable that we will have withdrawals – on average it is seven every Adjudication. Around half of these withdraw in good time and I am able to fill the vacated place. The other half delay contacting the Reception Secretary until the very last moment before pulling out, far too late to fill their space.

As a recent example two print entrants failed to submit their entry forms and CD by the closing date. I sent an email reminder to both extending the deadline by three days - no response. When the new deadline had passed I sent another email and, the day after, two replies both saying "too busy to enter". Having been entered for over a year they did not have time to prepare ten, fifteen or twenty prints maximum (depending upon the level they entered) – I only wish I was that busy not to be able to handle that workload!

This was capped by a PDI worker who submitted a single entry form, (we require two) and CD ten days after the closing date. Insufficient postage was attached (which the Reception Secretary had to pay). The entrant was apparently surprised that his entry had already been cancelled. Oh, and it transpired his CD had been incorrectly prepared and would have been sent back to him anyway. Around 50% of all the CD's submitted do not meet the PAGB APM specific requirements (wrong size, incorrect colour space, etc.) and they have to be sent back as we cannot permit anyone to make any corrections even if the author has given permission.

So when is "late?" Some seem to think that withdrawal merely involves me in drawing a line through their name on the Entrants list and problem solved.

I suppose it is understandable that they have no idea of the work behind the scenes but the Entry packs are issued over three months in advance and entrants only need to submit their Entry forms and CD (for prints these are used for projection to the audience etc) approximately five weeks before the event. We really need this time so that the scoring database is populated and verified, and all other physical checking can be done. A CD/DVD of all the entries at each level must be prepared for both Prints and PDI and this has to be with the PAGB Projection team at least two weeks in advance to ensure everything will be correctly projected. So any withdrawal on, or after, the closing date means that we cannot fill the vacancy - even, though we have people willing to do so. Remember that all this is completed by a willing team of volunteers who have to fit these jobs in between all the other things they do.

My concerns may reduce in the future. Tougher withdrawal Rules will soon apply and I urge anyone entering to download the new leaflet from the PAGB Website – you have been warned!

In the meantime, if I am visiting your Federation/Club and seem a little grumpy it may be because it's "that time of the Year"

Leo Rich, Awards Secretary

From November 2014, anyone withdrawing from the event after their initial acknowledgement letter but more than 13 weeks from the date of their Adjudication specified in the letter, will have their fee refunded less a £25.00 Administration charge. Anyone withdrawing later than 13 weeks from the date of their Adjudication will forfeit their entire fee.

In either case, should the Applicant wish to take part in a future Adjudication they will need to complete a new Application Form, including the Certificate of Qualification by their Federation Awards Officer, and, of course, the full fee, not the re-submission fee, will have to be paid.

PICTURES FROM THE EDINBURGH INTERNATIONAL 2013

see page 3

*Bacchus, Pan & Ceres by Derek Galon. Bye, bye balloon by Luc Turwe.
Waiting for the Day to End by Clare Acford. Eyes by Karen Berry.*



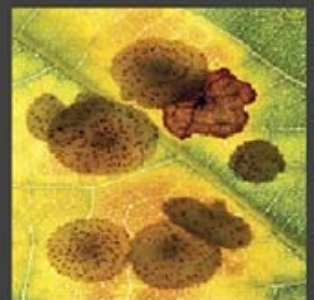
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Closing Date 19 July 2014



EASTWOOD PHOTOGRAPHIC SOCIETY

Eastwood Photographic Society meets in Newton Mearns on the South Side of Glasgow and is seventy years old. This milestone was celebrated recently with an informal gathering of current and former members. It continues to enjoy a varied syllabus which includes an annual international digital competition with Victoria Camera Club in Canada and a regular informal image swap with Eastwood PS in Nottingham. Eastwood's e-mail newsletter is one of the best your editor has seen, packed with news and photographs.

The club enjoys good standing in Scotland with excellent results in SPF competitions, the winning of the Renfrewshire Inter-Club Competition twice and many national and international successes by individual members. Eastwood PS now has 80 members and continues to attract both experienced photographers and beginners.



www.eastwoodps.co.uk



*The Old Firm by Ross Eaglesham.
School Boat by Mary Robertson.*

*Grinding the Rail by Scott Campbell
Caught in a Web of Iron by David Cation*

Woodpecker Feeding Chick by Peter De Marco

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**Commencing
at 10.15am**

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Two Clubs from each of the 15 Federations, together with the top 8 placed clubs from the 2013 Championships will compete to find the Champion Club for 2014.

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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8 Twentylands, Rolleston-on-Dove, Staffs. DE13 9AJ

Tickets available mid-April 2014

Please send me.....Admission Tickets at £5.00 each. Total remittance £.....
Please make cheques payable to the 'PAGB'

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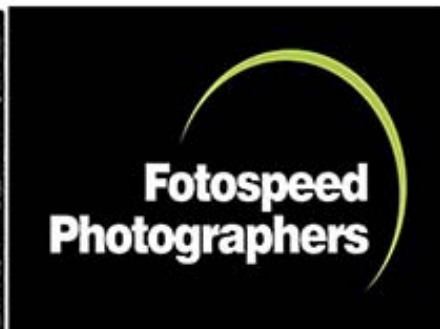
I/We are members of

.....Club/Society.....Fed.

A Map to the University of Warwick is required Yes/No Wheelchair access required Yes/No

Please include a Stamped Address Envelope

Print Tutorial Days - 26th and 27th April 2014



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&

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John Herlinger – Managing Director, Fotospeed

Vince Cater – Technical Manager, Fotospeed

Booking Form available from WCPF Website - www.wcpf.org.uk



For Tickets - post cheque and completed form below to –
Alan James, WCPF Hon Secretary, 85 Fouracre Crescent, Downend, Bristol BS16 6PY

Please forward _____ tickets for either (delete one)

Saturday 26th April 2014, North Tawton Rugby Club, Nr Okehampton, Devon, EX20 2ED

OR

Sunday 27th April 2014, The Pound Arts Centre, Pound Pill, Corsham, Wilts, SN13 9HX

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Club _____ Date _____

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