



e-news

from the Photographic Alliance of Great Britain

Issue 146 – Sep 2015

AWARDS FOR PHOTOGRAPHIC MERIT - A CREDITABLE COLLECTION



It certainly felt like a record number of successful CPAGB entrants at Ormskirk in August and it was heart-warming to see so many present to collect their badges. A few even managed to keep their eyes open for the photograph. There were fewer CPAGB passes in PDI but lots of them were also present >

AWARDS FOR PHOTOGRAPHIC MERIT IN AUDIO VISUAL

The PAGB are planning an APM/AV Adjudication in May 2016 – see venue on page 9. To date we have applications from 16 CPAGB/AV, 4 DPAGB/AV and 1 MPAGB/AV but, since we have two days available we can take quite a few more at every level. You can download an explanatory Leaflet Number 6, which will be updated later in the year, and also “General Leaflet Number 1” from the PAGB website at -

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

We are particularly keen that Club members, who are not yet very involved in AV but are setting their own pictures to music, should certainly consider entering PHOTO HARMONY sequences. See page 9 for more information.

There have been very few opportunities to seek a PAGB APM in Audio Visual so we really encourage you to have a go and to encourage other Club members to join in



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



Joan Blease MPAGB

This is the succesful MPAGB entry by Joan Blease, Wigan 10 FC, at the extra Summer Adjudication held in Ormskirk in Aug 2015. There were seven MPAGB applicants but, although we saw some superb photos, only one succeeded.



01 Woolly Jumper.jpg



02 As You Desire.jpg



03 Languishing Ladies.jpg



04 Shopping Day.jpg



05 Waiting.jpg



06 Retribution.jpg



07 The Shiner.jpg



08 Rita Betty & Bert .jpg



09 Daughter Of The Storm.jpg



10 Slave To The Music.jpg



11 The Dancers.jpg



12 Jess.jpg



13 Girl Talk.jpg



14 Woman In Black.jpg



15 The 3 Graces.jpg



16 Fly Away Home.jpg



17 The Glums.jpg



18 Regret.jpg



19 The Ice Queen.jpg



20 Past Memories.jpg

NEW * NEW * NEW * NEW * NEW * NEW * NEW * NEW



THE GB TROPHY

a competition FOR PRINTS

OPENS 7th SEPTEMBER

Hundreds of you have entered and enjoyed the GB Cup competitions for Projected Digital Images and now you are cordially invited to participate in a new competition for unmounted prints.

Quite unlike the PAGB Annual Inter-Club Championships, there is no qualification and YOUR Club can enter, no matter how big or small your membership might be. You may enter even if you only have one Print worker, although your chances of winning the trophies will be improved if you have more.

There are TWO GB Trophy Competitions

for **Open** and **Nature Prints**

and you can enter either with JUST THREE PRINTS or both with two sets of THREE PRINTS

CLOSING DATE FOR ONLINE ENTRY 18 OCTOBER 2015

Prints to arrive not later than 26 October 2015



THE GB TROPHY FOR PRINTS

CLOSING DATE FOR ONLINE ENTRY 18 OCTOBER 2015
Prints to arrive not later than 26 October 2015

NOTE Prints should be posted to Howard Tate, the Receiving Secretary, or handed in at the PAGB Inter-Club Print Championship in Ellesmere Port on 25 October 2015.

1 THE GB TROPHY FOR PRINTS (OPEN)

- 1.1 Each club must submit minimum of 3 and a maximum of 24 Prints, any combination of Colour and Monochrome, but see para.1.3.
- 1.2 Natural History Prints are not permitted and, if included, the judges will be asked to assess them strictly as pictorial, not as Nature. Please comply with this rule.
- 1.3 The Winning Club will be decided on the aggregate of the 12 highest scoring Prints, of which 4 must be Monochrome. If a Club has entered fewer than 12 Prints it cannot qualify for the Club trophy. Individual awards will be available at the discretion of the judges. You are encouraged to enter even if you have only one Print photographer in your Club.
- 1.4 No photographer may have more than 4 Prints.
- 1.5 The FIAP Monochrome Definition will apply. See Appendix 1.

2 THE GBH TROPHY FOR PRINTS (NATURE)

- 2.1 Each club must submit a minimum of 3 and a maximum of 24 Nature Prints, but see para.2.2.
- 2.2 The Winning Club will be decided on the aggregate of the 12 highest scoring Prints. If a Club has entered fewer than 12 Prints it cannot qualify for the Club trophy. Individual awards will be available at the discretion of the judges. You are encouraged to enter even if you have only one Nature photographer in your Club. The judges will recognise all aspects of Nature.
- 2.3 No photographer may have more than 4 Prints.
- 2.4 The PAGB Natural History definition will apply. See Appendix 1.

<< CLICK HERE

For the e-news 146 Supplement with the full rules and entry procedures.

GB TROPHY EXHIBITION

No catalogue will be produced and the results will be published online. We will exhibit the "Accepted" Prints in Poster Type Display cradles, at all PAGB Public events such as the Inter-Club Print Championship, The Inter-Club PDI Championship, the Inter-Federation Judging and Exhibition, the Awards for Photographic Merit and the PAGB AGM. We also hope to be able to make them available for Federation events. We will try to represent every Club and every entrant in the "Accepted" Prints but this will obviously depend on the number of entries received.



NATURES PHOTOS Bob Brind-Surch



**Masai Mara's Big Cats
Specialist Guided Photo Safari**
www.naturesphotos.co.uk/safari

As the subject of countless TV wildlife documentaries East Africa needs little introduction. It's a land with diverse wildlife, big game, big cats as well as huge landscapes and great people and high on many photographers' wish lists.

If you have always wanted to visit the area and photograph its magnificent and iconic wildlife you can join a very special guided photo safari to Kenya's Masai Mara in February next year (2016). The trip is being led by professional wildlife photographer Bob Brind-Surch who has very many years' experience running photo tours to Africa. His special relationship with the camps and Masai guides means that he is able arrange this special 9 day trip for just £3,995 per person. Unlike many other providers this price includes all flights from Heathrow and internally in Kenya, all accommodation, food and all beverages, laundry, game drives, tuition, guiding and park fees.

If you are interested in finding out more, having the experience of a lifetime and the photos to prove it visit www.naturesphotos.co.uk/safari to book a place or checkout the full details including photos and feedback from previous guests. For a conversation about the trip call Bob on 01327 352505.

Autumn Colour & Mono Workshops *Learn > Grow > Flourish*

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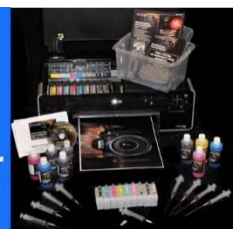
andybeelfrps.co.uk/workshops



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David Keith Jones FRPS EFIAP DPAGB
photographer, lecturer & writer



To learn more about this excellent speaker visit: <http://www.davidkeithjones.co.uk>

How Tight to Crop?

by Richard Garvey-Williams

One of the choices we have, when composing our images, is how much space to leave around our subject matter. Ideally, if we are to maximise image quality we should be making our decisions at the time of capturing the image rather than leaving lots of space so that we can crop into it during our image processing routines. With zoom lenses we don't even have the excuse of having to move our legs to alter how our subject matter fills the frame. Having said this, it can be a good exercise to deliberately leave plenty of space and then play around with various cropping options on your computer to learn about their impact and to experience the effect that the amount of space left in a 2-dimensional image can have on us. *See below -*



Generally speaking, minimal negative space (empty or 'non-subject' parts of the image – often background) in an image can have a tendency to leave us, as viewers, feeling claustrophobic or cramped. Ample negative space by contrast allows the subject matter and us to breathe. An excess, however, can give a sense of luxuriousness – space to spare. So, how much we end up leaving might depend on a whole list of potential considerations such as:

- The subject matter and messages we wish to convey about it. We may want all attention to fall on one aspect of our subject that we are illustrating, for example. **4**
- Messages we wish to convey about the subject matter's relationship to its environment. We may wish to reveal our subject matter as existing in a vast open space, for example. **5**



- The relationship of the subject matter to other elements around about. A tense, threatening relationship might require tight cropping, whereas a free, relaxed one might benefit from some space.
- Other compositional considerations such as our desire to position the subject in a pleasing position within the frame or our desire to convey a sense of motion in a particular direction by allowing some 'nose room'. For example **6**
- Our own individual perceptions, conditioning and needs. In this context, how we tend to crop our images may become a reflection of our 'style'. An extensive collection of a particular photographer's work that I saw recently left me wondering why he had cropped so many of them so tightly at the bottom edge. It would have been interesting to ask around to see if others had the same perception and if the photographer himself was consciously doing this for any reason. *Contd.*



As a wildlife photographer, it's my perception that when people first acquire a long lens they have a tendency to crop rather tightly. With some experience we learn more flexibility, often backing off a little and allowing more breathing room. Perhaps this isn't a question of what's right or wrong, but simply a reflection of the excitement the photographer with the new lens experiences in suddenly being able to get so close to the subject and perceiving so much detail.

6

You can browse these pictures on the e-news website

Richard is also the author of 'Mastering Composition – the definitive guide for 'Mastering Wildlife Photography' (Ammonite Press)

For further examples of his work and details of these publications and his workshops go to-

www.richardgarveywilliams.com

Richard is an award winning wildlife and landscape photographer and author. Having spent much of his up-bringing in East Africa, frequent family safaris left him with an awe for the amazing wildlife of that continent. He graduated with a degree in Zoology from Manchester University and was then temporarily side-tracked by another career and only later was his passion for the natural world re-kindled, largely through his other love: photography. He is now based in Devon, but regularly returns to Africa leading photographic safaris.



POINTLESS SCORING SYSTEM

Dear Dave, Someone talked to me recently at Warwick about a "Pointless Scoring System" but I wasn't really listening. Have you got any ideas or did they just dislike competitions?

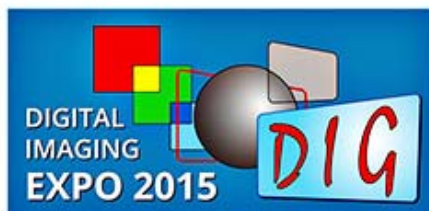
Yes I do and I think there might have been an e-news item earlier about it. Clubs use all sorts of systems for judging their competitions. Some mark out of 10, some mark out of 30 but probably a score out of 20 is the most common. However, they don't really mean what they say and most Clubs do not expect a judge to give a score much under 13. A growing number of Clubs have stopped asking the judge to award points at all and this is the "Pointless Scoring System".

Of course, if your Club runs a League system over several rounds, you probably need points to add up so as to decide the overall winner at the end of the season. This isn't a problem. Ask your judges to pick First, Second, Third, some HC and some C. You can give guidance on how many of each might be appropriate and you could have, for example, up to 2 2nd= and up to three 3rd=. Later you allocate scores, 1st gets 20 points, 2nd gets 19 points, 3rd gets 18 points, HC, of which there could be lots, gets 17 points and any number of C gets 16 points. Everything else gets "Nul Points" or better still 15 points for entering.

Judges mostly love the system because they don't have to find a reason to separate (say) a 14 from a 13 when really there is very little difference. Entrants mostly like it as the judge can concentrate on making helpful suggestions for improvement rather than being obliged to make negative comments to explain the very low score. Do you use such a system and do you have a better name for it?

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DIG Treasurer on digtreasurer@rps.org or call 01425 673216

www.rps.org/DIGExpo

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WINDOWS 10 - YOUR AUDIO RECORDINGS MAY BE AT RISK!

If you make audio recordings on a separate recorder, recording onto a flash memory card of some sort DO NOT PUT THE CARD INTO A COMPUTER RUNNING WINDOWS 10 or you may lose all your recordings.

Sound Devices, <http://www.sounddevices.com/news/sound-devices-news/sound-devices-technical-alert>, say that they have confirmed user reports of a serious issue with Windows 10 and removable media formatted as FAT32. Users are experiencing corruption of .wav media files by simply inserting FAT32 formatted SD or CF cards into a Windows 10 computer. Files do not need to be opened or accessed in order for them to become corrupt.

If anyone has more information, I'd be glad to hear it.

Howard Gregory chairman@wilmslowguildav.org.uk

The PAGB cannot attest to the accuracy of the warning from "Sound Devices" but thought it worth publishing anyhow as the consequences could be devastating.

SOUNDTRACKS & COMPUTERS

My latest audio-visual tutorial CD-ROM is now available.

Howard Gregory chairman@wilmslowguildav.org.uk

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Mark Allen

(Borrowed from a Facebook post)

Many new camera club members often struggle with learning how to use their camera on a tripod. I have come up with a simple mnemonic called "ISO".

Please feel free share this with your members if you think it might help.

"Your tripod has three legs and each one has a name, they are called: 'I', 'S' and 'O'. Some folk tie a label on their tripod, with 'ISO' written on it, to ensure that they remember this. 3 legs and 3 things to remember!

'I' stands for ISO, when your camera is on a tripod make sure you disable 'Auto ISO' and set your camera ISO settings to the default of 100 or 200, depending on your camera.

'S' stands for SELF TIMER. Use the self timer, or a remote, rather than simply pressing the button. 'S' also stands for SPEED, use aperture priority to select the depth of field you require and let the camera sort out the speed. Because the camera is on a tripod you can have long SLOW shutter speeds.

'O' stands for OFF, turn your camera or lens image stabilisation off. You don't need it when using a tripod. 'OFF' should also remind you about turning off the auto ISO, which is often the main mistake."

I hope this might be useful.

INTER-CLUB PRINT CHAMPIONSHIP SUN 25 OCT 2015 at Ellesmere Port

The judges

Phillip Charnock MFIAP FRPS	L&CPU
Gabriel O'Shaughnessy MFIAP FIPF FRPS EFIAP/b	ROI
Richard Walton MPAGB EFIAP FRPS	KCPA

All of the participating Clubs should now have the required paperwork and should be busy selecting their bank of Prints. This is when organisers start to get requests to name the judges, which we often don't do until much nearer the event. I guess Clubs think they can play to the supposed preferences of the judges but this really is a waste of time.

The judges the PAGB choose are scrupulously fair and will do the very best they can to give due credit to every good picture, whatever their personal style might be.

See Page 2 for tickets to this great event

AWARDS FOR PHOTOGRAPHIC MERIT (APM) UPDATE

November Adjudication in WPF - Nidum Arts Centre, Neath Port Talbot College, Dwr-y-Felin Road, Neath SA10 7RF
All entry packs were issued on the 11th August. Yet again withdrawals are coming in daily and few seem to worry about forfeiting the £25.00 admin fee. (They lose the whole of their fee if they withdraw after 28 August!)

April 2016 Adjudication in NCPF - Joseph Swann Academy, Saltwell Road South, Gateshead, NE9 6LE
Take up has been a little slow to-date but is to be expected with most clubs closed until September. Plenty of space at all levels.

May 2016 Adjudication in Audio Visual - in Steventon, Oxfordshire, OX13 6RR
As we are hoping this will be a two day event and we still have spaces available. There are very few opportunities to gain an APM in AV so please tell your friends. Remember, we encourage "Photo Harmony" productions.

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 to display a collection of single photographs which may be excellent when considered individually but rather a sequence of pictures which blend well with each other and with the sound and music chosen. Good technique is essential and it is expected that the sound and the pictures 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 presentation the Adjudicators will expect most of the pictures to be original photography of a good standard.



EAST ANGLIAN FEDERATION OF PHOTOGRAPHIC SOCIETIES



AWARDS FOR PHOTOGRAPHIC MERIT (APM) WORKSHOP



Images from successful CPAGB entries

The EAF is hosting an APM Workshop on behalf of the PAGB
at
Fulbourn Centre, 31 Home End, Fulbourn, Cambridgeshire CB21 5BS
on
Sunday 11th October 2015. 10.00am to 5.00pm

Fulbourn Centre is situated east of Cambridge, two miles from A11, six miles from A14.
 The centre is fully accessible for the disabled.

The workshop will be led by Rod Wheelans with other members of the PAGB APM Team.
 In the morning they will clearly explain the various PAGB Photographic Awards and the standard of work necessary to achieve the CPAGB, DPAGB and MPAGB awards.

In the afternoon delegates will get the opportunity to have an initial panel of work assessed to give an overview of their current standard, plus guidance about which level they might aim for and what they will need to do to achieve this.

The cost of the event including refreshments will be
 £16.00 for those requiring assessments, £11.00 for observers.

Numbers will be limited and the event is likely to be popular so an early application is recommended.

A completed application form, together with your cheque payable to EAF, should be sent to:

Vic Hainsworth ARPS DPAGB,

5 Magazine Farm Way, Lexden, Colchester, Essex CO3 4ER. E-mail: AwardsOfficer@eaf.org.uk

Applications must be received by no later than Saturday 26th September 2015.

✂

Name Photo Honours

I will be submitting images for assessment (£16.00) I will be observing only (£11.00)

Society/Club

Home Address

Postcode

E-mail Tel

Mobility requirements

Lunch, hot food or sandwiches will be available. Tick here to receive menus and prices by e-mail.

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Students on the October presentation who are not members of the RPS can become members for the equivalent student rate of £54 for their first year; and those who joined the RPS after 15th May 2015 can claim a refund on the difference between what they paid and £54. Full details of the offer will be posted on the Course RPS Forum

For more information please go to www.rps.org/online-courses



CHRIS HAMMOND ARPS, Colcutta Fishermen

There were fewer DPAGB candidates present to receive their badges and only one MPAGB – but they all look very happy



These were the Awards for Photographic Merit Adjudicators in Ormskirk in August 2015



Roger Parry Richard Speirs Christine Widdall Roy Thomas (President) Gwen Charnock Libby Smith Leigh Preston



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Participating Clubs should now have the DVD show for the Cup/s they entered. Each provides a great night's entertainment. If you did not take part in 2015 the DVDs can be hired from the PAGB Recorded Lecture Service.



Note. These shows are only provided in PC format. How many of you have to have a Mac version?

Personal Points of View	Suitable for Inclusion
The articles and images contained or pointed to in this web page are the personal creation of Dr Greg Duncan.	This document is a dialogue between two people about International Photographic Exhibitions. They talk about disqualifying an image which violates the rules of the exhibition and discuss the concept of an image and/or an entrant being 'suitable'.
They do not represent or purport to represent any official line or policy of any organization of which Dr Duncan is or has been a member.	The dialogue ends with a proposed wording which would allow an exhibition to remove 'unsuitable' submissions. Document -> Suitable for Inclusion
http://www.kenebec.com/pov/	Should Salons be Allowed to Resize Images ?
	This document is an examination of the aspects pertaining to international projected image salons and the requirements that they do not resize submitted images before or during the selection and award determination process.
	The article is in PDF format designed for on-line reading and makes reference to two downloadable images. Both of these images are contained in ZIP files in order to ensure that the download browser does not automatically display the image.
	Document -> Should Salons be Allowed to Resize Images ?
	Image -> Image for 50% test
	Image -> Image for Check Pattern
	Before You Change A Rule
	This document presents a simple framework for assessing changes to rules and definitions used in photographic exhibitions. The framework consists of 10 questions that need to be considered and answered. The document contains a short explanation of the thinking behind the questions.
	Document -> Before You Change a Rule
	High Scores and Top Awards in Inter-Club Competitions
	This article examines the scoring process for inter-club competitions which also give out individual awards.
	Document -> High Scores and Top Awards

Points of View



< As the author states, the articles in this blog do not represent the views of the PAGB, but you may find them interesting.

INTER-CLUB PRINT CHAMPIONSHIP

Chatfield Theatre,
University Church of England Academy, 164 Whitby Road,
Ellesmere Port, CH65 6EA

Tickets are only £10 for a great day of photography.

Cheques (payable PAGB) to
Christine Langford, Ty-Ni,
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(01758 713572)

NOTE. FIVE tickets have been reserved for participating Clubs until 12 September at which time, if not already purchased, FOUR will be released for general sale.