



# e-news

from the Photographic Alliance of Great Britain

Issue 261 16 July 2020



Wistful by Brian Gough

## AWARDS FOR PHOTOGRAPHIC MERIT- ADJUDICATIONS 2020

The Covid-19 crisis has thrown our APM Adjudication plans into chaos. We have considered various options and possibilities for the 2020 Adjudications and have reluctantly concluded that it will not be possible for us to hold an open Adjudication in 2020.

The April and November Adjudications will now be combined into one and will be run without an audience. Many of our APM team are in the "at risk" category and we cannot yet give a date for this event which can only run when we consider it safe to do so. This may be later this year or, perhaps, early in 2021. This combined Adjudication will not be hosted by either the MCPF or the WCPF who will now host the April 2021 and November 2021 Adjudications instead. Consequentially the Host Rota will be put back one year as shown.

2021	MCPF 15/16 May	WCPF 27/28 November
2022	NIPA 23/24 April	KCPA 26/27 November
2023	N&EMPF 22/23 April	SCPF 25/26 November

Every CPAGB and DPAGB entrant in 2020 has been offered the opportunity to transfer to 2021 instead of being assessed at a "closed" Adjudication. All of the MPAGB entrants, Print and PDI, have been transferred to April 2021 which promises to be a "Super Sunday"!

The Awards for Photographic Merit in Audio Visual have also been postponed to an, as yet, unspecified date in 2021, hopefully in the Spring.

Hon Editor: Rod Wheelans MPAGB MFIAP FRPS FIPF HonPAGB HonSPF. [rod@creative-camera.co.uk](mailto:rod@creative-camera.co.uk)

It is my intention to feature a photograph from our archive in each issue of e-news. This is the first, perhaps reminding us that some people are still socially isolating.



Breakfast at Number 8 by Damian Morris

# THE PAGB LOCKDOWN ARCHIVE

PAGB e-news invites all readers to submit images of their Lockdown experience to be selected for what will become an historic permanent archive and a valuable record of the varied experiences of amateur photographers and their reaction to the pandemic.

The theme is “My Lockdown Photography” and your pictures may record your life during this period, document some of the things you may have seen or simply be examples of your photographic activities whilst in isolation and what inspired you. Each image must have been made between 1 March and 30 June 2020.

A selection of 100 will be compiled into a permanent gallery accessible online and the images will also be used to form a show, suitable to fill an evening, which Clubs will be able to download from the PAGB Recorded Lecture Service.

Maximum 4 images per photographer. Each file should be titled “Your Name\_Title of Image” and you should supply your photographic honours, the month each was taken, your Club and Federation. Whilst it isn’t essential you are invited also to provide up to 30 words for each image explaining its significance, your reason for making it or the circumstances in which you took it. The story may be as important as the photograph.

Each image should be no greater than 1600px horizontal x 1200px vertical, jpeg format in the sRGB colour space.

The images and other information should be e-mailed to [rod@creative-camera.co.uk](mailto:rod@creative-camera.co.uk) to arrive by Saturday 15<sup>th</sup> August 2020.

*I am aware that the Welsh Photographic Federation is already conducting a very similar project and they have agreed that you may also send your images to us. Two chances of immortality!*

*Many of you have already submitted lockdown pictures to e-news and you are invited to choose your best four to submit now, even if they have already been published.*



# MASTERS OF PRINT

**SUE O'CONNELL** DPAGB FIPF ARPS EFIAP/D2 BPE 5

## Hall of Fame

Travel has been a part of my life for as long as I can remember. As a teacher/author, I have met and worked with people in many parts of the world - a wonderful way to get an insider view of a country. I always had a camera on those trips but shamefully it was years before I learned to use it effectively. Then I had an experience that changed everything. Escaping from a conference in Borneo, I found myself staying with some Iban (ex) head-hunters - as you do! - sleeping in a corner of their longhouse. My old dusty geography books had come to life! It was thrilling beyond words, and I wanted to record the experience properly.

Back home I bought an SLR, and joined Bristol PS, with whose inspiration and support I began the never-ending learning curve that is photography. Over the years I've been able to branch out into various areas including salons and competitions, judging and giving talks.

**“the ones I treasure ... are images of warm, generous, fascinating friends ... looking back at me across the passage of time”.**

Travel remains my biggest inspiration, and I'm still hooked on the remoter destinations. They're not for everyone, I know. Tough conditions and security can be issues. People say, “You went to Iran – why exactly?!!!” One answer is that you never know how long a way of life will survive. Some countries visited are off the travel map now, and images from those trips have a haunting historical dimension.



Another answer is simply, People. Looking back over my images, the ones I treasure are not the carefully crafted (or lucky) shots that may have won prizes. They are images of warm, generous, fascinating friends, their lives so different from mine, looking back at me across the passage of time.

As a relatively new but enthusiastic printer I was blown away to have an image accepted in the **Masters of Print** exhibition (plus win a Hahnemühle special award). It was an honour and a huge pleasure to appear in such wonderful company.

My image, printed on Fotospeed Baryta paper, shows a mother and child from the Caro tribe in Ethiopia. Sadly, their ancestral homelands are now threatened by development. [www.sueoconnell.photography](http://www.sueoconnell.photography)



# BOTTOM(S) UP!

by **Peter A Young** LRPS CPAGB AFIAP APAGB. PAGB Treasurer and WPF President



I was in a Zoom meeting with my club, discussing our future programme. “When will the WPF let us meet in person again?” asked one member. “Peter will tell us,” said another, “he’s the WPF President.” I had to tell them that’s not the way it works. A club must listen primarily to government advice and to the requirements of its landlord. However, this passage did make me realise that many members may have the wrong impression of their place within the system, not realising that Clubs, Federations and the PAGB use “bottom up” processes.

The PAGB does not and must not tell the 15 Federations (its only members) how they should operate. None of the Federations may tell their Clubs (just over 1000 of them throughout the UK) what to do. Even the Clubs must not tell their members what to do. Of course, we all do ... but only through a democratic process.

A club member helps to elect a committee to run the Club. If he/she doesn’t like the way the committee works and the democratic process does not operate favourably for that member, there are three options: elect another committee; walk away, either to join another Club or to leave club photography; or find other like-minded individuals and form another Club. So, in one way or another, the members run the Club and decide what to do.

Clubs become members of a Federation and a similar system operates with the Clubs’ electing an executive committee, probably via a delegate system. The Federation gives service to the clubs in many ways, like organising events and competitions, that the clubs could not arrange for themselves as they don’t have the contacts, the time, the energy etc. If the clubs don’t want something, or want something new, they tell the Federation and authorise it to make the change they want. At no point can the Federation impose something on the clubs if the majority of the clubs do not want it.

**“social media has not changed the democratic process; it has just made protests easier”.**

In turn, the Federations are members of the PAGB. The same principles govern the way that the PAGB serves the Federations (its members) and the clubs (their members). Everything is done democratically.

Of course, democracy is informed by (un?)social media, these days. However, social media has not changed the democratic process; it has just made protests easier. Sometimes, however, the number of people making a point is insufficient democratically to sway the committee of their own camera club, let alone a Federation or the PAGB. Just because a point is made vociferously does not make it valid. That does not mean that the PAGB or a Federation will not listen to the reasoned complaints or positive suggestions expressed on social media. They do and will act if it is considered appropriate. However, a club member should still try to persuade their committee first, the Club should try to persuade the Federation and the Federation should try to persuade the PAGB. Technology has not broken that mould.

To paraphrase John F Kennedy’s inaugural address, “Ask not what the Alliance or Federation can do for you — ask what you can do for the Alliance or Federation.”

**Did you miss the amazing collection of Lockdown photography in e-news 260?**

**<<< If you did, PLEASE CLICK HERE**

<http://www.paqbnews.co.uk/sites/default/files/newsletters/en260%2001%20Jul.pdf>

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# CANON LIVE

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## LIVE CHAT

Do you have a question about one of our products, or looking for some technical advice? Speak to a Canon expert through our live chat or phone call. Operating hours 9am-8pm seven days a week.



## GET INSPIRED

With our get inspired articles you can find new ways to improve your photography at home, whether it's trying out a new creative technique or finding inspiration from our photographer stories and interviews.



## ONLINE EVENTS

Our Canon Live page contains a schedule of all of the fantastic free online events we're running in conjunction with our retailers and a host of our inspirational speakers and ambassadors.

To see our full list of events, with more being frequently added, visit: <https://www.canon.co.uk/canonlive/>

<https://www.canon.co.uk/canonlive/>

There are many other providers and use of the word zoom does not constitute an endorsement or approval of any service. You can hear about alternative systems at <https://www.youtube.com/watch?v=upeJH6gsxyM&feature=youtu.be>. Here are some more speakers who are willing to present online to your Club. No fee unless otherwise specified.



**Ken Scott** ARPS [ken.scott@touchingthelight.co.uk](mailto:ken.scott@touchingthelight.co.uk)

Free until September

All my talks are listed on my website at <https://touchingthelight.co.uk/speaking/> and up to the start of the new season in September are free. Thereafter at my normal rates as listed in the Handbook, page 85.

**John Tilsley** [dijohn.tilsley@waitrose.com](mailto:dijohn.tilsley@waitrose.com)

"Landscape and People" A Fotospeed lecturer.

**Cherry Larcombe** EFIAP ARPS DPAGB BPE5\* [cherryannette@mac.com](mailto:cherryannette@mac.com) 07988 228505

Fee

"Creative Flower Photography" £45 or open to negotiation. [www.cherryannette.com](http://www.cherryannette.com)

**Polina Plotnikova** FRPS EFIAP [info@polinaplotnikova.com](mailto:info@polinaplotnikova.com)

Fee

"Starting form a Blank Canvas" Creative Flower Portraiture (part 1 of the evening) and Still Life (part 2). Both themes are illustrated with historical references and images from my studio work. The "Flower portraits" is about my approach to flower photography. I will show my way of finding a unique look for each flower, study its mood and character, unlock its hidden beauty. In doing so, I neither aim at creating an accurate natural/botanical image, nor try to picture a flower in its natural habitat. In "Still Life", I talk about composition, light, props and the importance of pre-visualisation, textures and colours that I use when creating my still life setups. The charge is £60. [www.polinaplotnikova.com](http://www.polinaplotnikova.com)

**Dennis Russ** CPAGB LRPS AWPf AFIAP BPE1\* [dennisruss3@gmail.com](mailto:dennisruss3@gmail.com)

**Ian Boulton** [ianboulton3@gmail.com](mailto:ianboulton3@gmail.com) [flickr.com/photos/canonac/](https://www.flickr.com/photos/canonac/)

Street and urban images, colour and monochrome. Landscape and flora. <https://streetphotography magazine.com/featured-street-photographer-of-the-week-ian-boulton/>

**Steve Myall** EFIAP BPE4\* [stevemyall2@gmail.com](mailto:stevemyall2@gmail.com)

"100 Strangers". A project to approach and photograph 100 people in the street who are strangers to me. Lots of technique tips in both the photography and getting strangers to agree to being photographed.

"Moths". Filled with techniques on close-up and macro photography as well as finding and identifying your subjects, based on my six-page article published in the April - June 2020 issue of EOS Magazine.

**Tracey Lund** FMPA FBIPP CPAGB ARPS AFIAP [tml@traceylundphotography.co.uk](mailto:tml@traceylundphotography.co.uk)

Fee

I have a couple of talks based around my wildlife photography showcasing my favourite images and my experiences from around the world and the UK. £25 (90 mins) <https://traceylundphotography.co.uk/>

**Sally Sallett** ARPS AFIAP CPAGB BPE3\* [sallysallett@gmail.com](mailto:sallysallett@gmail.com) 07903412999

"Abacaxi Adventure" (Narrowboat Trip)

"Never underestimate an old woman with a camera"

"Working towards Photographic Distinctions"



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**Ken Scott** ARPS [ken.scott@touchingthelight.co.uk](mailto:ken.scott@touchingthelight.co.uk) PAGB listed and co-ordinator for SCPF

**John Tilsley** [dijohn.tilsley@waitrose.com](mailto:dijohn.tilsley@waitrose.com) WCPF listed judge and chairman of their Judging Panel.

**Paul Parkinson** LRPS CPAGB BPE1\* [parkylondon@gmail.com](mailto:parkylondon@gmail.com) KCPA listed judge. I can host Zoom meetings as well which might help clubs without a paid account.

**Cherry Larcombe** EFIAP ARPS DPAGB BPE5\* [cherryannette@mac.com](mailto:cherryannette@mac.com) 07988 228505 KCPA Premier Judge

**Dennis Russ** CPAGB LRPS AWPf AFIAP BPE1\* [dennisruss3@gmail.com](mailto:dennisruss3@gmail.com) WPF listed judge

**Steve Myall** EFIAP BPE4\* [stevemyall2@gmail.com](mailto:stevemyall2@gmail.com) N&EMPF listed judge

**Sally Sallett** ARPS AFIAP CPAGB BPE3\* [sallysallett@gmail.com](mailto:sallysallett@gmail.com) 07903412999 YPU listed judge

**This is the third such list of Online Lecturers and Judges and all three will be amalgamated into one list in e-news 262 extra on 21 July. It isn't too late to have YOUR FREE listing added - amateur or professional. Send details to-**  
[rod@creative-camera.co.uk](mailto:rod@creative-camera.co.uk)

# MASTERS OF PRINT

**BRIAN GOUGH** ARPS

## Hall of Fame



My interest in photography began in the early 1970's, when I bought a 'Gnome' B&W enlarger and associated darkroom equipment for £5 from a friend, whilst we were enjoying a beer in a local public house. At the time I did not even have a decent camera, but a quick search through the house turned up some old B&W negatives and the 'magic' began.

This led to my joining Amersham Photographic Society, gaining my ARPS in 1979, and where I remained until we moved away and I took the plunge to turn professional in the early 1980's. My work was mainly in the Building Industry, with clients throughout the UK and Ireland. Unfortunately, the years of carrying heavy equipment, driving thousands of miles and latterly, spending hours in front of a computer screen, completely ruined my back to the extent that even driving became difficult, and so I reluctantly retired in 2016.

After a year out when I didn't even touch a camera, I decided it was time to start taking pictures again, and re-joined Amersham Photographic Society. I then discovered Micro Four Thirds – a revelation after carting round all that heavy professional gear! Back to my first love, portraiture, I now have a small portrait studio set up at home where I can concentrate on portrait photography for fun and enjoyment, working almost exclusively to produce B&W prints. To me, the print process is still an integral part of the whole photographic process and I can spend hours working on an image to obtain the exact quality that I want.

I particularly enjoyed the range of work in the 2019 'Masters of Print' exhibition and look forward to the next one – whenever that may be! More of my portraits at [www.briangoughphotography.co.uk](http://www.briangoughphotography.co.uk)





A series of images taken on visits to Normandy, specifically about the D-Day Landings on the beaches. I have not included images in Bayeaux, Cherbourg, Mer Saint Eglise or Pegasus Bridge. These were taken on brief education trips with the history department at the sixth form college, where I teach photography. They are in a way 'snatched', un-planned, rushed.

There is something very poignant and emotionally affecting about being here. About lost lives, the bravery and intent of my Father's generation, but beyond that, a sheer and vast logistical scale of endeavour. The history books paint a wordy picture based on hindsight, military blunders, planning, facts and the aftermath. They never really evoke the battle in terms of cost to the individual ordinary men, whose names are forever etched on almost 10,000 white Lasa marble crosses at Colleville-sur-Mer or nearly 5000 British Graves at Bayeaux in Portland Stone. Countless others are from Canada, France and many Commonwealth countries. Not forgotten, there were two sides in this tumult and 12000 Germans lie at Huisnes.

Even more astounding is the secrecy and deception with which it all unfolded, coupled with the challenge caused by the weather in the Channel or the immense and rigid concrete German defences, many of which still stand as shattered gaunt reminders, 85 years on.

I had little time to 'make' pictures, much of this is a recording taken between long passages of thought, of disbelief at how men could overcome such an onslaught of enfilading fire, or how they held their nerve. The headstones and memorials tell a story of loss, particularly of the American infantry at Omaha, of individual names and valour. Involuntarily, you stand, in awe, in reverent silence and melancholy.





6th June 1944

Leigh Preston



## A WORD TO THE WISE. THE MEANING OF “RESEMBLE OR SIMILAR”

by Dave Coates MPAGB ARPS ESFIAP EFIAP/p APSA EPSA APAGB, FIAP Liaison Officer (PAGB)

Over the years FIAP distinctions have, with the exception of MFIAP, been based on specific criteria that have all been objective. This has meant that provided an exhibitor has met the criteria for a distinction (no matter how complicated that may be) then one could be fairly certain that an application would be successful. Over the last couple of years that situation has changed with an element of subjective judgement over which images are acceptable in portfolios that have to be submitted with applications.

The Distinction Rules (paras 3.3.b and 4.3.b) specify that images in a portfolio accompanying an application “**must be different and not resemble or be similar**” to those used in previous portfolios. Everything went fairly well for a few years until a number of subtle changes occurred. Portfolios changed from Prints to PDI, making it easier to check previous submissions on a computer, rather than rifling through umpteen boxes of prints and FIAP could now put together “Collections” of awarded images for their website from these portfolios. Additionally, one or two photographers began to push the boundaries. Motor drives in nature and sports images come to mind, but also what can only be called multiple images because they are formulaic in nature.

Two years ago it appears FIAP decided to place more emphasis on the words “resemble” and “similar”. In 2019 I received a small number of files back from FIAP rejecting portfolio images as being too similar to ones submitted in an earlier portfolio. Two cases spring to mind. The first involved a number of sports images that had been submitted for EFIAP Levels applications, including more than one in the current application, where the composition was very similar although of different sports men/women at different locations. The second involved four or five nature images taken over a number of days of a cheetah teaching her cubs to hunt. Whilst the same creatures, there was no similarity in composition, only in the story telling theme.

I highlighted this issue to all applicants last year, making it clear that they should be careful on this point. I also advised them that I was not certain of how widely FIAP were likely to interpret the rule, other than the fact that they had made it clear that they would be stricter the higher up the ‘distinctions tree’ an applicant was. In the event, and despite getting a number of applicants to change their portfolios, I received a handful of files back from FIAP with objections to images they considered similar to earlier portfolio submissions. After contacting the applicants we managed to substitute other images into the portfolios of all but one of the applicants. That applicant, after discussion, withdrew the application, but lost his fee which was non-refundable.

I have included a series of images that FIAP have considered to be “similar”. They are from applicants who were successful, after submitting replacements, and these images are published with their permission. Please note, I am not commenting on the decisions of FIAP and these images are shown here purely to give a level of guidance. It is important to note that this is only relevant to Portfolios, not to what constitutes a different title or work in an Exhibition.

It is clear that FIAP have adopted a very wide interpretation of what they consider to be “similar” and, whilst I cannot give detailed guidance, I will try to interpret their thinking. They have taken exception to the use of patently similar images as described above, considering those not to be in the spirit of the process. They also wish achieving the higher distinction not to be mechanical, but to require a higher level of skill. Quite simply, Levels and Diamond applications are not meant to be easy. Also, as mentioned above, each year FIAP goes through the Portfolios selecting images for “Collections”. For all these reasons it appears that they are now looking for a much wider range of images in the Portfolios.



Calvin Downes - Bruarfoss - Gold 2020



Calvin Downes - Bruarfoss 9 - Silver 2019



Calvin Downes - Bruarfoss Fairy land - Bronze 2018

These images, used in application for EFIAP Bronze, Silver and Gold in consecutive years, are obviously not identical but are considered to be “similar”.



Marion Rapier - Making Their Way Down - Gold 2020



Marion Rapier - The Trek Down - Bronze 2018



Martin Fry - Homeward Bound - Bronze 2016



Martin Fry - Past Times - Diamond1 2020



Martin Fry - Just the two of us - Bronze 2016



Martin Fry - On the Beach - Diamond1 2020

These picture pairs are really quite different from each other but FIAP considered them to be too "similar" for portfolio submission.

The 2020 FIAP Portfolio Images are not yet available from the PAGB Recorded Lecture Service but Clubs can hire the magnificent 2019 FIAP Portfolio Show now.



**FIAP Distinctions Portfolio**  
Author Rod Wheelans & Peter Fry (c)2020  
Added 08-06-2020  
**New**

Over 500 photographs, submitted by PAGB applicants for FIAP Distinctions, from AFIAP to EFIAP Diamond3!  
The presentation is divided into two parts each of 35 minutes. The presentation can be stopped at any point by pressing the space bar. (MP4)  
(Running Time 70 mins)  
**Photographers Portfolio with Music**

CLICK HERE <https://pagbhost.co.uk/main/showlectures.php>

<https://pagbhost.co.uk/main/showlectures.php>

# Roy Elwood MPAGB FRPS EFIAP APAGB

Roy, a great North East personality and a great photographer whose work spans more than 70 years, was featured in **e-news 207 extra** summarising the decades from 1940 to 2018.

<http://www.pagbnews.co.uk/sites/default/files/newsletters/en%20207%20extra%20Two.%20Roy%20Elwood.pdf>

Later this year Roy had hoped to attend a reunion and dedication service to remember the 75<sup>th</sup> Anniversary of the last convoy at Inverasdale on Loch Ewe but this has been postponed to May 2021. However, he has now received a commemorative medal awarded by the Russian Federation to mark "THE 75th ANNIVERSARY OF THE VICTORY IN THE GREAT PATRIOTIC WAR 1941 - 1945." In the latter part of the war, Roy took part in three Arctic convoys to Russia.



During World War II our Royal Navy and Merchant Mariners served on the Russian Arctic convoys sailing from Loch Ewe in Scotland to the Arctic ports of Murmansk and Archangel in northern Russia. They provided Russia with much-needed materials and armaments to help them continue the fight against the Germans on the Eastern Front, providing the Allies with the opportunity to launch D-Day.

If the terrible seas and ice were not threatening the convoys, it was the constant attacks from German aircraft and submarines that were. In total, 104 Allied merchant ships were sunk with the Arctic convoys, along with 18 warships; 829 merchant mariners and 1,944 navy personnel were killed aboard them.



Dear veteran of the Arctic Convoy,

Dear friend,

It is a great honour for me to thank you and your comrades-in-arms on behalf of the Russian Government for what you have done to help defeat Nazi Germany 75 years ago. Russian people do remember the dramatic and heroic story of the Arctic Convoys – a period of unique collaboration between Russia and Britain.

From August 1941 to May 1945 the Convoys delivered more than 4 million tons of cargo to Russia including at least 7000 airplanes, 5000 tanks, trucks, tires, fuel, food, medicine, clothes, metals and other raw material. Thousands of Allied seamen lost their lives as the British ships sailed in the stormy waters of the Arctic ocean under a constant threat from German U-boats and aircraft. Your heroism and courage will always be remembered. We strongly believe that this inseparable bond between our two nations should be preserved.

This year the world commemorates the 75<sup>th</sup> Anniversary of the Victory in the World War Two. The Russian Government finds it extremely important to recognise those who contributed to the Victory, both in Russia and overseas. On this occasion Russian authorities have issued a special commemorative medal that is being awarded to the Russian veterans as well as members of the Allied forces who were previously decorated with Russian awards.

On the instruction of the President of the Russian Federation I have the honour to present to you the commemorative medal "75 Years of Victory in the Great Patriotic War 1941-1945" and wish you and your family good health and all the best.

Sincerely yours,

Andrei Kelin  
Ambassador



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When COVID-19 hit, thousands of photographers around the world lost part, if not all, of their income overnight, through no fault of their own. Whilst dealing with the huge psychological impact of this, some of them found a way to share their knowledge and experience, adapting to the new social distancing rules and continuing to communicate with the outside world. Master Photographers, Nikon Ambassadors, National Geographic Expedition Leaders and many more. Here are just some of the fascinating speakers delivering Zoom talks from around the globe.



Kristian\_A Journey to the Arctic Circle, Antarctica and the Canadian Rocky Mountains



Kristian\_A Journey to the Arctic Circle, Antarctica and the Canadian Rocky Mountains\_2

## A Journey to the Arctic Circle, Antarctica and the Canadian Rocky Mountains

Master photographer and an Ambassador for Nikon Canada, Kristian takes you on a spectacular visual journey through the Northwest Passage and Arctic Circle to Greenland and back to the Canadian Rocky Mountains, sharing pro techniques for capturing high resolution images with outstanding detail, camera settings, 8K time-lapses, slow-motion video and a lot more.

## My Lockdown Days

Florence-born, Edoardo has met with many important international photographers. The advice and teachings of Steve McCurry on the study of light were valuable lessons, and left an indelible mark on his way to shoot. In 2019 he joined the team of National Geographic Expeditions photographers. Edoardo communicates through his powerful images, taken on assignment for the Florence Town Hall, in one of the countries most affected by COVID-19. He is joined by two other photographers in Tenerife and Vienna, to share their different approaches to photographing lockdown in the place they call home.



Edoardo\_My Lockdown Days\_1

## An Introduction to Street Photography

James has lived in New York his entire life. He says that, like many Manhattanites, he is a terrible driver and cook but an excellent navigator. He has been practicing the art of street photography since he first picked up a camera and is the author of The New York Photographer's Travel Guide and The Essentials of Street Photography. His talk covers a wide range of street photography topics, beginning with an introduction to the genre and progressing through to tips and tricks to make street photography more comfortable and overall conceptual issues, such as telling a story and creating a portfolio.



James\_An Introduction to Street Photography



James\_An Introduction to Street Photography\_2

More great photographers and how to reach them on the next page >>>

## Wildlife and Landscape Photography

Born on a farm in Zimbabwe, Lesanne spent most of her life in the bush. With a keen sense of adventure, she backpacked through Kenya, Tanzania, Botswana, Zambia and Zimbabwe and became well known for her Landscape Photography. In 2019 she was rated as the best photographer in Zimbabwe. Lesanne is an avid humanitarian and conservationist, as well as an award-winning professional photographer.

Her photographs have been published all over the world, including in National Geographic, Vogue and Conde Nast. Africa's sunsets and sunrises, thunderstorms and starry nights, in her talks Lesanne shares with you her images and her story.



## Reptiles and amphibians of Ecuador and Galapagos

Tropical\_Reptiles and amphibians of Ecuador and Galapagos\_2



This initiative of award-winning photographers, featured in publications such as the BBC Wildlife Magazine and National Geographic, strives to preserve tropical reptiles and amphibians through tourism, photography and education. Whilst sharing their photography, this lecture highlights the most urgent conservation challenges faced by this group of animals and gives you a better idea about some of the most successful conservation work in South America in the last few years.



Virtual talks are a great way to continue to run your camera club programme and to reach these photographers, and others like them, who you wouldn't otherwise have access to.

See more inspirational International speakers offering high-quality talks

<https://www.clik-trip.com/listing/category/photography-lectures>

Several photographers are also offering online courses

<https://www.clik-trip.com/listing/category/online-courses>

and selling prints, books and webinar recordings in the shop

<https://www.clik-trip.com/listing/category/shop>

*Happy browsing! Suzanne Porter*



# FIAP CLOUD ARCHIVE

<http://collections.fiap.net/fotoweb/archives/5000-FIAP/>

Every photograph sent to FIAP is stored carefully on several hard drives, which are located at different addresses. They form the artistic patrimony of FIAP. A selection of these images is available to view on the FIAP Cloud, where you can arrange them by Country, by Year and by the Distinction they are associated with. You can spend lots of time browsing here!

<http://collections.fiap.net/fotoweb/archives/5000-FIAP/?311=Great+Britain>

<http://collections.fiap.net/fotoweb/archives/5000-FIAP/?311=Scotland>

<http://collections.fiap.net/fotoweb/archives/5000-FIAP/?311=Wales>



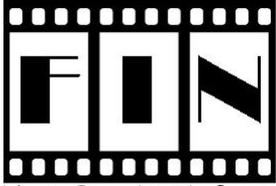
THE INTERNATIONAL FEDERATION OF PHOTOGRAPHIC ART

# WE STAY HOME

FIAP have produced a shortlist of Ten from thousands of entries to this world-wide competition, including one from a UK entrant, Jo Knight. We hope to bring you the full results in the next issue.

*"You could have knocked me down with a feather when my mobile rang and it was the President of FIAP calling from Italy!*

*Not what a person expects on a Wednesday afternoon while eating a chocolate Hobnob!*



and finally... dumfries camera club is a long way from being the oldest club in the UK, but it did recently celebrate its 70<sup>th</sup> anniversary.

As part of this event, it was their great pleasure to present Hon. Life membership to one of its founding members, Pat McInnes (née Lockhart) who is pictured being photographed by Les Armstrong, whom she later married, and other founder members, Eustace Senior\* and Simon Reid. On 1 July, Pat, who now lives in San Diego, celebrated her 90<sup>th</sup> birthday.

(We would love to hear from other Clubs, perhaps older than DCC who can still share with one of their founder members).



**Daughter Ruth, Pat McInnis, grand-daughter Adrienne, daughter-in-law Debbie and grand-daughter Tyree**

\*Eustace Senior, one of the photographers snapping the 17 year old Pat, who was President of Dumfries Camera Club became President of the Scottish Federation and, from 1967-1969, President of the PAGB. He was the last SPF member to become PAGB President, until Rod Wheelans, 2005-2007, who followed the exact same path from Dumfries Camera Club.