



news and views from the
Photographic Alliance of Great Britain

e-news

Issue 74 – Sep 2012

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GB CUP 2012

Every participating Club should by now have received a copy of the CD for each GB Cup/s they entered - Open, Small Clubs and Nature. If your copy has been lost in the post please e-mail me and I'll arrange another copy. We experienced difficulty, again, getting the CDs duplicated. A second company but the same problems! This meant that we ran out of nicely printed CDs so some of you have a handwritten title. The contents are, of course, exactly the same. If you did not participate, or you want to see one of the other shows, the appropriate CD can be hired from The PAGB Recorded Lecture Service.

GB CUP CERTIFICATES

What can I say? Every certificate issued to clubs and every certificate in all three AV shows has this spelling! I am sure there will be other typos. I hope, at least, that I got all the names right. My only excuses are that the time I spent putting these shows together, (100 hours maybe), caused an attack of word blindness and that there is no spell check in Photoshop.

The certificates are set up to print as 7x5 photographs and if you contact me I will gladly e-mail a corrected file which you can have printed locally. Most recipients seem to really like these Photo Print Gold Medal Certificates with their winning picture but one person has complained that they are inadequate. I would welcome feedback. rod@creative-camera.co.uk



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The August winner who received a box of 25 A3 Fibre Royal worth £59.95 is
Wendy Collins from Doncaster

WARWICK 2012 – JUDGES’ CHOICE AWARD WINNERS



The Judges awarded a PAGB Silver Medal to a PDI of their choice

Bob Moore chose

Goat Herders

by Louis Rumis of Highcliffe & Infinity Camera Club - SF

David Wheeler chose

Corbiere, Wispy End of Day

by Terri Thorpe of Ipswich & District Photographic Society – EAF

Colin Harrison chose

Proper Rugby

by Maurice Jones of Wigan 10 Foto Club – L&CPU

Frederick Barnard (possibly) said “A picture is worth a thousand words” and e-news agrees. However we thought this successful MFIAP dissertation (edited) might be of interest to our readers. We will feature the panel in a future issue.

PHOTOGRAPHIC ART - EAST AFRICAN WILDLIFE

MARGERY MASKELL MFIAP

“I wanted to illustrate the natural grace and beauty of some of the wildlife of East Africa, through their shape, markings and/or movement.”

In the mid 1990's, I experimented with a technique of producing cut-out images from some of my darkroom prints. After using photographic masking fluid to protect the areas that I wanted to keep, I immersed the whole print into a tray of diluted household bleach. It was fascinating watching the layers of emulsion dissolving in the solution. Unfortunately, the results were not consistent. The bleach would eat into the masked off areas if the masking fluid had not been applied thickly enough, which then meant repeating the whole process with a fresh print. This became a very time-consuming project, and was therefore put onto the back-burner until a better method came along.

With the conversion of my darkroom to a light-room in the late 90's, and the availability of Photoshop 4, it was time to have another attempt at producing cut-out images from my transparencies. My first action was to do a rough cut-out of the subject onto a separate layer, and then to fine-tune the feathering around the subject according to what was being cut out, as horns and beaks needed a harder edge than fur and feathers.

“I also wanted to show the natural habitat in which these birds and animals lived, if possible, but I did not want the background colours to intrude on the main subject matter.”

In some cases, the original background was put back in again. In others, the background was either slightly modified, or changed completely. By then I had upgraded to Photoshop 7, but I was still using the same basic techniques learnt in the early days, though the use of adjustment layers were a big help, especially in correcting colour shift.

Due to the strict rules of national and international competitions and exhibitions, I was not allowed to use manipulated images in any natural history section, though they could be used in an open section. So I designed a unique colour-mono technique to distinguish between my straight and 'altered reality' natural history pictures. The background was made monochrome, and then various layers of coloured foreground, including grasses and bushes, were used to produce an almost 3D effect.

I originally bought a camera as a means of recording images that would then be used to make up the components for my paintings and drawings of animals and birds in their natural settings. Using the same skills on my photographic images, I feel I have now come full circle.



Produced in my spare time over the last ten years, this became an absorbing, enjoyable, and frustrating project cumulating in this, my MFIAP Portfolio.

**“Burchell’s Zebra”
by Margery Maskell**

FEATURED PHOTO GRAPHER

I almost exclusively shoot nudes as I found that concentrating on a single genre gave me the focus to improve my photography, which has led to success in numerous exhibitions and photo. distinctions. I sometimes work in studios but I prefer shooting outdoors and I am always searching for the next great location. My blog is updated regularly with my latest images and my adventures.



Tim Pile ARPS DPAGB EFIAP (Smethwick Photographic Society, MCPF)

website: <http://www.photopile.co.uk> blog: <http://timbham.blogspot.com>

The Royal Photographic Society has worked with independent publisher Ranconteur Media on a special report titled 'Photography as Art' which was published in *The Times* newspaper 15 August 2012. Here is a link to an electronic version –

<http://np.netpublicator.com/netpublication/n02035768>

The Society proposed contributors to the report and those writing include Tim Rudman, Jonathan Shaw, Joe Cornish, Richard Freestone, Karen Fuchs, Diane Smyth, Miranda Gavin and The Society's Director-General Michael Pritchard. A number of The Society supporters such as The Macallan and Olympus have also participated.

The report has a print run of 710,000 and a readership of around 1.4 million. Society members in the UK will receive a copy with their September Journal and copies will be available for collection at The Society's headquarters, Fenton House, in Bath.



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PAGB Executive Member from N&EMPF

David Gibbins ARPS AFIAP APAGB BPE3



Meet the PAGB Executive Committee members

For the last 30 years photography has been a hobby that acted as a release mechanism to the stresses of work. It is not just “taking pictures” as I get even more enjoyment from the camaraderie of being a member of a Camera Club, (Beeston), and visiting Clubs as a Judge and Speaker plus helping Clubs through active involvement on the Federation Executive.

I used to be a keen walker and once I started taking pictures seriously I used my new found enthusiasm to illustrate walks in the Lake District, Derbyshire and Scotland. My work-horse lens was a 75-200mm zoom and I evolved a style whereby the majority of images excluded the sky. This approach gained me my ARPS and early Exhibition successes. I still love landscapes but I now do more creative and illustrative work. In the last couple of years I have become more involved in using songs/music to illustrate my images and my talks are a combination of still images and short AV sequences.

One of the main facets of my photography for the last 25 years has been my involvement with the Executive of N&EMPF. This has been extremely rewarding and I have served as President in 1994-1996 and recently in 2010-2012. During my time on the N&EMPF Executive I have held a number of positions and in 2010 I became a PAGB Executive Member.

Without doubt my proudest moment in photography was being awarded the APAGB for services to Photography.

Judging gives me my greatest personal satisfaction, whether it is a club competition or an exhibition. It can be a challenge but at the same time I feel honoured to be invited to comment on somebody else’s work and hopefully provide positive encouragement. I have been a photographic judge since 1983, graduating through the N&EMPF senior list to the PAGB List.



Top: Santorini. Bottom Left: Wolds Waves. Bottom Right: The Stalker. All by David Gibbins

YOU ARE CORDIALLY INVITED TO THE
PAGB PRINT CHAMPIONSHIP 2012

Sponsored by Darwin Clayton (UK) Ltd & Permajet Ltd.

**Deeside College Connahs Quay in Flintshire on
Saturday 27th October 2012 starting at 10.00 a.m.**

**£5.00! HALF PRICE TICKETS. FOR 2012 THE PAGB HAS DECIDED TO
USE ITS SPONSORSHIP INCOME TO SUBSIDISE THE TICKET PRICE.**

Deeside College is located in Connahs Quay just off the A548 - come over the bridge, not through the town - and is only a few miles from Chester. Access is very easy from the Midlands and the North and there is abundant accommodation in the area if you want to make a weekend of it. This year we will again occupy the sports hall. This is a great facility but it is cool and a sweater is a good idea. To protect the running surface sharp heels, food and drink, except water, are not allowed in the hall

Our team does a great job photographing the entries and you will be able to see an excellent quality large screen projection of the very best prints, colour & monochrome, from all over the UK. (Observers at previous championships have commented favourably on the quality and diversity). There will also be several Trade Stands and a chance to pick up a bargain at "show" prices.

All ticket applications will be serviced in order of receipt. We have to hire the seats in and, although there may be a few available for paying on the day, it is possible that admission will be limited to pre-booked & paid tickets only. Every seat costs us money and we cannot afford to have too many empty. It's a long day and some wise people bring a cushion!

Wheel chairs are welcome although a little advance notice will allow us to book a parking space.

The booking form should be completed and returned with cheques, payable to PAGB, plus a stamped envelope addressed to yourself or an additional 60p.

.....✂.....
to **Christine Langford, Ty-Ni, Gwydryn Drive, ABERSOCH, LL53 7HU (01758 713572)**

Please send me Print Championship tickets at **£5.00** each. Total enclosed £

Block Capitals Please

Name Members of Club

Address

.....

.....

Postcode Telephone

e mail

**Please include a stamped addressed envelope or an additional 60p.
A map to Deeside College will be enclosed with your tickets. Paid tickets are non refundable.**

Editor: I have Andy's assurance that a significant proportion of the monies raised will be used in the restoration of Stow Maries aerodrome so you will not only be getting great images but helping with this wonderful project.

FLYING ACES WORKSHOP WITH ANDY ROUSE

Relive the days of those Amazing Men in their Flying Machines with our exclusive photographic day at the only WW1 aerodrome in the world, Stow Maries in Essex. Unlike typical air shows this will be an exclusive day for photography and you will be able to get close to these incredible aircraft. There will be a varied collection of WW1 single, bi-planes and tri-planes assembled, both static and flying, weather permitting, plus vintage vehicles and surprises too. Andy Rouse will be there to help you with your photography during the day so get along there, have fun and get some great pictures.

Price, £30 in advance or £42 on the day.

http://www.andyrouse.co.uk/index.php?page_id=157



The Rotary Club of Stafford Knot
with support from Stafford Photographic Society

presents

DAVID NOTON

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NOVEMBER 7th 2012 at 7.30pm

Tickets £15 each

further information holyroodstubbs1@yahoo.co.uk

STAFFORDSHIRE UNIVERSITY, BEACONSIDE, STAFFORD,
ST18 0AD

<http://www.guernseysalon.co.uk>

Entry forms are now available on line for the 22nd Guernsey Salon of Photography. The digital salon will accept entries until the closing. judge The judge this year is Karen Berry ARPS AFIAP. The salon has four categories. Colour Open, Colour Portrait, Mono Open and Mono Portrait.

CLOSING DATE 02 OCTOBER 2012

NOW OPEN FOR ENTRIES AT

www.swanseacameraclub.co.uk/inthome.co.uk

Wales(Swansea) is counted as a different country from those internationals that are marked UK.
4 sections open Colour(cpid) open mono(cpid) People(cpid) and travel

Max image size 1400 x 1050 at 300 dpi saved as a large jpeg. vertical size should not exceed 1050

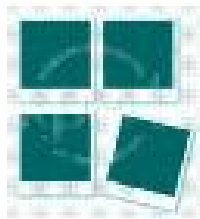
Entries must be made through the Internet with easy upload of images one at a time.

A full entry guide showing how to enter is available on screen

Payment of fee's can be made through Pay Pal either through your account or using credit/debit card

CLOSING DATE 29 SEPTEMBER 2012

NOTICE



PhotoComp Software

Organize . Evaluate . Report

SOFTWARE FOR CAMERA CLUBS AND EXHIBITION ORGANISERS

PhotoCompSoftware has been producing software for camera clubs and exhibition organisers since 1998, and now over 80 organisations rely on it to run competitions and exhibitions on three continents.

PhotoComp is designed for regular club and interclub competitions. You can gather digital entries by email, on CD or memory stick, or via the world-wide web, and collect the titles of Print entries via email or the web. You can make digital competitions available for the judge to preview, and give scores, awards or both on the night. Digital images are projected with full colour management and you can assign awards or select the “best in show” with a “digital lightbox”. You can even capture print images with a camera as they go on the stand to project them, and keep the resulting files as an archive.

Your members will be pleased that they do not need to rename or resize their digital entries, but you can export them re-named and resized ready for other interclub competitions.

PhotEx, the exhibition software is fully compliant with PSA, FIAP and RPS rules and provides everything from inviting entries, gathering them and receiving payments via the web, judging, selecting and awarding medals, and sending results. PhotEx is used to run major international exhibitions by the Royal Photographic Society, Smethwick Photographic Society, Swansea Camera Club and others.

The key aims of PhotoCompSoftware are simplicity for entrants and flexibility for organisers – you run the competition or exhibition your way.

For more information on PhotoComp and PhotEx, please visit

www.photocompsoftware.com



RPS Distinctions – A Family Affair



John Horner LRPS, Sylvia Slavin ARPS & Saskia Slavin LRPS

In November 2011 my partner, Sylvia Slavin and I were chatting about whether we were good enough to go for RPS Distinctions. I decided to start with the Licentiate, whilst Sylvia thought she should dive straight in for the Associateship. Then came the lengthy process of selecting enough images. As luck would have it, an advisory day was looming in nearby Bradford, so we had to get our act together quickly. It was at this time we discussed the idea of whether Saskia was up to the standard for Licentiate. Being only 11yr old, her portfolio of images wasn't as large as ours but we eventually agreed that at a pinch we could all go for it together.

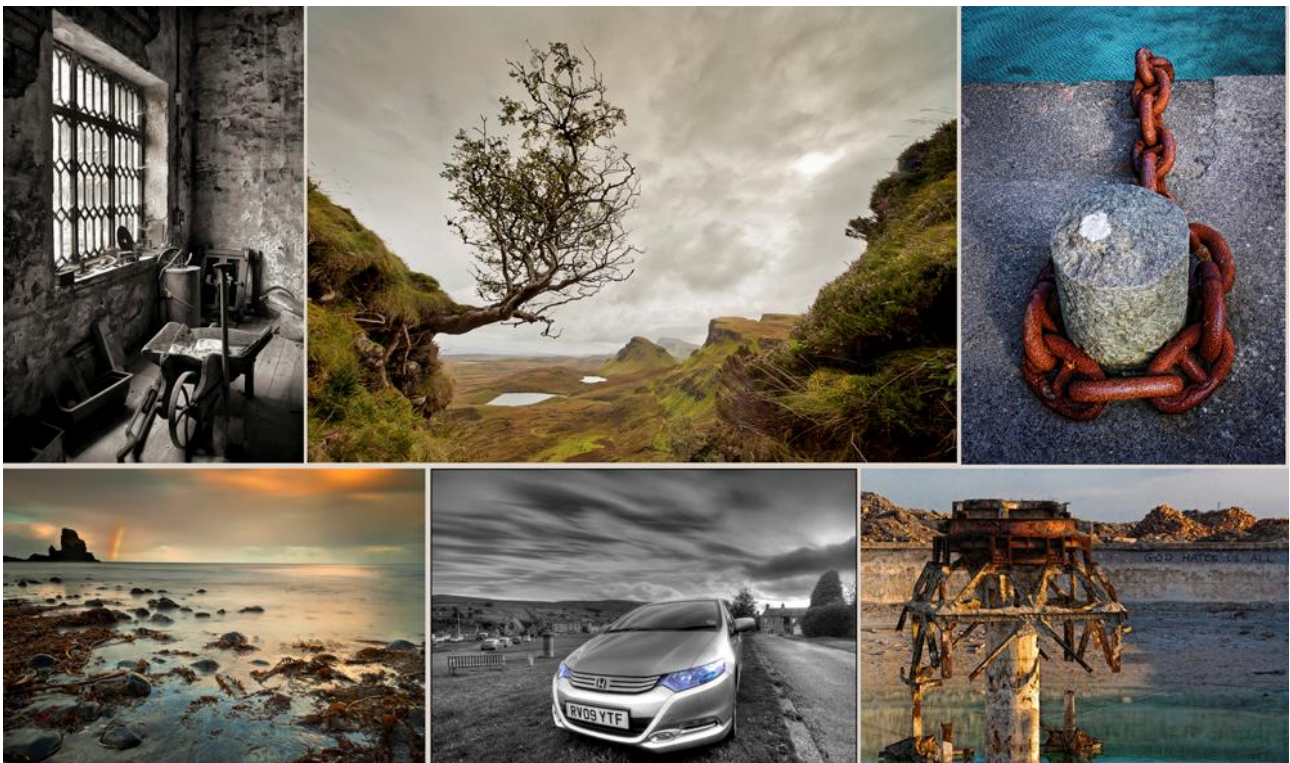
Sylvia had decided on a travel panel with images taken on the Isle of Skye, whilst both myself and Saskia had our portfolio of ten images and spares all ready for the big day. Saskia's was up first and received high praise from the assembled panel members, and she received a standing ovation and that was at the advisory day. All the pressure was then on Mum to match her daughters work, and with a few amendments to the panel, it was also considered to be up to the standard required for the Associateship. My panel was finally on display and after a brief comment or two from the panel; I breathed a sigh of relief.

A place was made for Saskia at Focus on Imaging the following month at the NEC, where to another standing ovation, Saskia was recommended for her distinction. Both her mum and I had to wait our turns. Sylvia managed to squeeze in to a vacant slot in April down in Bath, I had to wait until mid-July for my assessment.

We duly arrived at Fenton House for Sylvia's big day and our nerves got worse when Joe Cornish walked in - one of the judges on the day. After a lot of deliberation though, and with a slight pause, Leo Palmer said YES. No pressure on me then! Two down, one to go. Another trip down to Bath in July and a nervous wait until the afternoon when one judge took a particular interest in one of my prints and soon had all the judges gathered round. My confidence faltered and it was with much relief when my name was called out and I was recommended for my Licentiate.

Saskia was a media heroine, deservedly so as much of her portfolio was produced when she was just 10. Our thoughts now turn to the next rung on the ladder – ARPS for both Saskia and I while Sylvia is in a quandary over what to do for her Fellowship panel. An interesting time lies ahead for all of us.

A fine achievement by all of us, but none of it possible without the support given to us by Leo Palmer, Andy Moore and Ben Fox from the Royal Photographic Society. Thank you all! John



Pictures by - Top L-R John, Sylvia, Saskia. Bottom L-R Sylvia, John, Saskia

1st OXFORD INTERNATIONAL SALON OF PHOTOGRAPHY

www.oxfordsalon.com

Closing date is 30th September 2012

There are 3 sections for projected images: Open Photo Travel) & Nature
On-line entry and payment by PayPal or Credit card.

FIAP DISTINCTIONS CRITERIA

Having assured our FIAP Liaison Officer as late, as July this year, that the announced changes to the criteria would go ahead, FIAP have now changed their minds! At their Directory Board Meeting, held immediately before opening of the FIAP Congress in Singapore, they decided to defer the changes, and on the opening day of Congress announced that the changes to the criteria for AFIAP, EFIAP and MFIAP would not now come into force until the 1st July 2013.

This means that the 2013 submission of applications will now be subject to the criteria that were in force in 2012. The relevant documents on the PAGB Website have been updated. The replacement documents will be annotated with the words "Post FIAP Congress". You should refer to them for full details. I am aware that this change might well be greeted with enthusiasm by many, but there will be a number of others seeking EFIAP for whom the changes might be less welcome. Please understand that I have already made representations about these issues, but as was pointed out to me, there will always be some who lose out when changes are made.

Dave Coates. FIAP Liaison Officer

SMETHWICK HAND IN AT THE PRINT CHAMPIONSHIP 2012

If you have got this far then you have missed the application form for tickets to the Greatest Show on Earth! Please buy a ticket and bring a large party with you! It is a great event and you won't regret it. You will see the best prints that the UK has to offer this year! **Any club or individual planning to enter the Smethwick International can bring their prints to Roger Parry at the Championship, saving considerable postage.** These can also be forwarded to Southampton. There will be good "show" offers from PermaJet, Fotospeed, OnOne Software and others AND a superb raffle with the brilliant Epson R3000 amongst a huge number of prizes.

MCPF SEMINAR

Sunday 14th October 2012 10am – 4.30pm Tickets: £15.00

Hosted by Burton on Trent Photographic Society

The Priory Centre, Church Road, Stretton, Burton on Trent DE13 0HE

Come and enjoy a memorable day with three award-winning photographers from Ireland

Gabriel O'Shaughnessy FRPS MFIAP FIPF

John Hooton FRPS FIPF MFIAP

Michael O'Sullivan FRPS FIPF

All welcome - contact Mike Chapman on 0121 733 2521 or e-mail seminar@mcpf.co.uk

and finally

Entrants to the PAGB APM Adjudication for November in Belfast who are making the trip over are in for a pleasant surprise. Along with their free entrance ticket they will receive a free light lunch courtesy of the Northern Ireland Photographic Association (NIPA) and the Belfast Education & Libraries Board. Non-Entrants will have the same lunch included without an increase in the ticket price. We are grateful to both organisations for this very kind gesture.

Opinions expressed are not necessarily the opinions of The Photographic Alliance of Great Britain and the PAGB accepts no liability for any content
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