



PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF THE PAGB e-news

e-news

from the Photographic Alliance of Great Britain

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Chiaroscuro



Robert Albright FRPS

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OUT OF THE DARKNESS - CHIAROSCURO

The antagonism between light and shadow is a basic principle of visual imagery. Renaissance painters often used chiaroscuro (from Italian *chiaro* = light and *scuro* = dark) to give a three-dimensional character to their work and to achieve dramatic effect. The most significant of these painters was Caravaggio, although both Leonardo da Vinci and Rembrandt used the technique in subtle ways.




Photographers since the 1840's have also used this effect. Technically the first principle is not to blow out the highlights - a meter reading should be made accordingly. Unlike many genres you don't need to worry about losing detail in the shadows as this is the whole point of the exercise. But beware, (as with many techniques), camera club judges may not be sufficiently well informed to understand what you are trying to achieve.

If you intend to show any information in the shadows it must be subtle – see the right side of the picture [model 1465] where my model is looking straight ahead at the lens. Post-production may be used to exaggerate or diminish the effect depending on what message you want to communicate or story to tell.

Further reading:
<https://photographylife.com/wh-at-is-chiaroscuro-photography>

Once you get the hang of it, chiaroscuro releases a new dimension for how you take pictures and in how you look for pictures. If you can master it, you will be in good company with photographic exponents such as Bill Brandt and Annie Leibovitz and films such as *Metropolis* (1927), *The Third Man* (1949) and *The Godfather* (1972-90).
Robert Albright FRPS



Caravaggio. The Complete Works.
by Sebastian Schutze

Look for a wonderful book with large illustrations to enable you to explore the subject and to form compositional ideas.

FREE COMPETITION WITH GREAT PRIZES

CEWE are generous sponsors of the PAGB and also support the **MASTERS OF PRINT**

We have joined with **CEWE** to bring you a competition on the theme **UK at Play**

The competition will be judged by a combination of professionals from the printing and photographic industries and will include PAGB representation.

The competition is free to enter and you can send as many images as you like up to 100 and, as a bonus, these can also be forwarded free to the main international **CEWE** competition with even more valuable prizes.

*There were some queries last year about the general conditions of entry, particularly concerning your copyright but, despite the legalise, **CEWE** will never use your images without your specific permission—not even to publicise you as the Winner!*

PLEASE DON'T MISS THIS OPPORTUNITY – ENTER TODAY!



Enter: UK at Play photo competition

and stand a chance to win great prizes!

CEWE is partnering with the PAGB to bring you the 'UK at Play' photo competition. Between 1st August and 31st October 2024, enter your best photos of Brits enjoying leisure and play in the UK.

You can submit up to 100 photos to give you many opportunities to showcase your art of photography. Your photos will be judged by a panel of recognised industry experts and professional photographers.

There are some great prizes up for grabs such as CEWE vouchers and personalised wall art of the winning photo.

Plus the winner will also receive a Medal from the Photographic Alliance of Great Britain.

You can also enter your images from this competition into the CEWE Photo Award, the world's largest free to enter photo contest, which CEWE are proud to have PAGB as patrons of.

Top tips to make your photos stand out within the competition

- Ensure your photos are representative of the theme and tells a unique story with a fresh perspective. Images that communicate an idea or emotion in a clear and effective way always makes an impact.
- Master your individual technique. Photographers who strive for excellence in their imagery are generally noticed by our judges.
- Lastly, read the rules carefully to ensure you submit your images accordingly.

NOW OPEN - ENTER HERE



Entering the CEWE Photo Award is completely free and give you the chance to spotlight your images on a global stage as well as potentially win a share of €250,000 in prizes.

ENTER CEWE PHOTO AWARD HERE

https://contest.cewe.co.uk/uk-at-play/en_gb/contest-news-banner-cewe-photo-award-UKatPlay-12811_x

HOW PHOTOGRAPHIC JUDGING CAN SHAPE YOUR FUTURE

Become A Voice of Change. *Be the Catalyst for a New Standard in Photographic Excellence.*



For those who don't know me, I'm Darren Woolway ARPS AMPA. I also hold a first-class degree in photography and have been a commercial photographer for quite some time, specialising mainly in cars and product photography. My work has been featured in magazines and advertisements, and I currently work full-time for an Extreme Ultra4 Off Road Racing Team called Giggopin Racing.

I've been a photographic judge for about 14 years, beginning with the Federation of South London Photographic Societies, which unfortunately no longer exists, and later moving to the Kent County Photographic Association, where I am now a Premier Judge. Despite being 39 years old, I'm still one of the youngest judges on the circuit. This highlights a significant issue in our community: the ageing population of judges and the lack of new judges entering the field. This decline is partly due to the shift towards digital and online platforms, which has led to fewer young people joining clubs. Younger individuals, often busy with full-time jobs and young families, find it challenging to commit to the requirements of becoming a judge.

Challenges and Suggestions for Improvement. One of the main challenges in the judging community is the necessity for judges to be full-time committed members of a club.^{note} As a full-time photographer who travels a lot, this requirement is difficult for me to meet. While being a regular club member and entering competitions helps judges relate better to participants, it's not always feasible. Many potential judges are in similar situations, leading to a shortage of judges and smaller club memberships. To address this, we might need to reconsider the rules and look beyond clubs for judges. There are many professionals who could contribute significantly, even if only occasionally, to help fill the gaps and support club secretaries.

Note. This is not a requirement shared by all Federations.

The Role of Judging in Personal and Professional Growth. Over the past 14 years, I've learned a lot from the feedback of club members about what they appreciate and dislike in judges. Judging has been an incredible learning experience and has provided me with the opportunity to meet new people and to have meaningful interactions, which I miss during my solo work. The best way to improve in photography is to analyse other people's images, understand what works and what doesn't, and learn new techniques. By continuously evaluating and critiquing photos, you can learn from others' successes and mistakes, and it often provides the motivation to start shooting again if you've been in a creative slump.

Addressing Common Misconceptions. A common misconception is that you need to be an excellent photographer to judge images. In reality, you don't need to be a photographer at all. The key is to be able to analyse an image, see its strengths and weaknesses, and understand how the story resonates with you. This misunderstanding often deters new people from becoming judges but, with the right mindset, anyone can provide valuable feedback.

Rethinking Competitions. The word "competition" can be intimidating, especially for newcomers. I believe we should rename these events as "Constructive Criticism Evenings" or "CC Evenings" for short. This would make a more welcoming environment for new members, allowing them to learn from their own and others' images without the pressure of competition. Several clubs have already shifted their approach, moving away from points and rankings to more supportive formats where the best image of the evening is highlighted without harsh comparisons. By fostering a supportive



environment, we encourage photographers to explore their creativity, improve their skills, and share their unique perspectives without the fear of harsh judgment.

Improving Judging Standards. Feedback about judges often revolves around their preferences and biases. For example, some judges may favour certain subjects over others, leading clubs to tailor their entries to please specific judges. To counteract this, we need better training for judges. Specialised training days could help judges understand the nuances of different photography genres, from landscapes to studio portraits, ensuring they can provide more balanced and informed critiques. The solution lies in better training for judges, encompassing a range of photographic genres. By understanding the common mistakes and strengths across various types of photography, be it landscapes, baby portraits, studio portraits, documentary, street, natural history, or wildlife, judges can provide more balanced and comprehensive feedback.

From my experience and feedback, there are generally three types of judges:

- 1. The Overly Positive Judge.** They shy away from any negative feedback, praising every image but then scoring inconsistently.
- 2. The Perpetually Negative Judge.** They focus on what's wrong without offering constructive suggestions for improvement.
- 3. The Balanced Judge.** They provide a mix of positive and negative feedback, explaining what works, what doesn't, and how to improve.

Inconsistency in scoring often confuses participants. An image that scores high in one competition might score significantly lower in another. This discrepancy usually arises from the varying quality of submissions on different nights and personal preferences of the judges. It underscores the importance of providing clear, consistent, and constructive feedback aligned with the comments made during judging.

When I judge, I follow a structured approach:

- 1. Technical Evaluation:** Assess the technical aspects of the image. What was done right or wrong in-camera and in post-production. Offer tips for improvement, though not necessarily a full tutorial.
- 2. Title and Storyline:** The title is the photographer's voice, guiding the judge's interpretation. A well-chosen title can significantly influence how an image is perceived.
- 3. Emotion and Atmosphere:** The emotional impact of an image is crucial. An image that evokes a strong emotional response, be it joy or sadness, often resonates more deeply than one that is merely technically perfect.

Ultimately, whilst considering these factors, it comes down to personal preference. In open competitions, I strive to judge each image on its individual merits, ensuring a diverse range of subjects, portraits, landscapes, documentary, wildlife, are all fairly considered. This approach allows for a more varied and enriching competition.



Conclusion. Becoming a photographic judge is a rewarding endeavour that offers numerous benefits both personally and professionally. By stepping into the role of a judge, you gain the opportunity to deeply engage with the photographic community, enhance your analytical skills, and contribute to the growth and development of fellow photographers. Judging allows you to see a wide variety of images, providing a unique chance to learn new techniques and draw inspiration from others' work. It's a fantastic way to meet new people, share your knowledge, and make meaningful connections that can enrich your own photographic journey.

If you're passionate about photography and want to make a significant impact, consider becoming a judge. Talk to your club secretaries about how you can apply and start your journey towards becoming an influential voice in the photography world.

Check out these accompanying videos:

- [Why I Judge - The Benefits of Photographic Judging as a Skill Enhancer](#)
- [How I Judge - Based on 14 Years of Feedback](#)
- [How to Become a Judge with the KCPA](#)

These videos provide valuable insights and practical advice on judging, helping you understand the profound impact you can have as a photographic judge.

Congratulations!



22nd FIAP NATURE BIENNIAL - GERMANY 2024

JURY REPORT

Section: **DIGITAL IMAGES**

Date: 06/07/2024

JURY MEMBERS

Romain Nero, EFIAP/d1, HonEFIAP

Luxembourg

Jef Lemmens, ESFIAP, EFIAP/d3

Belgium

Howard Tate, ARPS, AFIAP, HonPAGB

England

OVERALL RESULTS

	AWARD	COUNTRY	Authors	Works	Individual Points	Coherence Points	Total Points	Indiv. Awards
1	FIAP WORLD CUP	CANADA	11	20	204	51	255	1
2	FIAP GOLD MEDAL	GREAT BRITAIN	13	20	205	44	249	1
3	FIAP SILVER MEDAL	FRANCE	20	20	207	41	248	2
4	FIAP BRONZE MEDAL	BELGIUM	16	20	203	45	248	1
5	FIAP HONOURABLE MENTION	IRELAND	17	20	203	45	248	
6	FIAP HONOURABLE MENTION	LUXEMBOURG	16	20	205	39	244	1
7	FIAP HONOURABLE MENTION	ITALY	16	20	199	44	243	
8	FIAP HONOURABLE MENTION	ARGENTINA	11	20	202	36	238	
9	FIAP HONOURABLE MENTION	SOUTH AFRICA	14	20	199	36	235	1
10	FIAP HONOURABLE MENTION	INDIA	16	20	193	36	229	

22nd FIAP NATURE BIENNIAL - GERMANY 2024

JURY REPORT

Section: **PRINTS**

Date: 06/07/2024

JURY MEMBERS

Romain Nero, EFIAP/d1, HonEFIAP

Luxembourg

Jef Lemmens, ESFIAP, EFIAP/d3

Belgium

Howard Tate, ARPS, AFIAP, HonPAGB

England

OVERALL RESULTS

	AWARD	COUNTRY	Works	Individual Points	Coherence Points	Total Points	Indiv. Awards
1	FIAP WORLD CUP	ITALY	10	116	49	165	1
2	FIAP GOLD MEDAL	FRANCE	10	117	45	162	2
3	FIAP SILVER MEDAL	IRELAND	10	119	41	160	2
4	FIAP BRONZE MEDAL	LUXEMBOURG	10	114	46	160	1
5	FIAP HONOURABLE MENTION	ARGENTINA	10	105	51	156	1
6	FIAP HONOURABLE MENTION	GREAT BRITAIN	10	104	49	153	
7	FIAP HONOURABLE MENTION	INDIA	10	101	47	148	2
8	FIAP HONOURABLE MENTION	GERMANY	10	100	47	147	2
9	FIAP HONOURABLE MENTION	RUSSIAN FEDERATION	10	97	48	145	
10	FIAP HONOURABLE MENTION	NORWAY	10	99	38	137	



The July 2024 Edition of FIAP News is now available on the FIAP website.

The results of the FIAP Nature Biennial, the “Best of the Best” winner for 2023, the EFIAP Diamond Showcase for 2023 and the announcement of the first FIAP Photo Days feature in this edition.

There is also a reminder that the 1st Universities & Academies World Cup closing date has been extended but closes soon.

Download the July edition at - <https://www.fiap.net/en/fiap-news>

**FIAP Gold Medal in Nature Biennial, Digital Section
Great Britain: “Outstretched Wings”**

<p>Marsh Harrier in The Water, Julia Wainwright</p> 	<p>Cuckoo landing, Colin Bradshaw</p> 	<p>Marsh Harrier About To Touch Down, Jane Barrett</p> 	<p>Red Kite Stoop, Dave Bowen</p> 
<p>Kestrel with prey, Colin Bradshaw</p> 	<p>Kestrel Landing on Post, Gillian Steyn</p> 	<p>Juvenile Starling Encounter, Richard O'Meara</p> 	<p>Hoopoe Feeding Young, Julia Wainwright</p> 
<p>African White-tailed Eagle, Timothy Cossins</p> 	<p>Adult With Juvenile Starling, Gill O'Meara</p> 	<p>Greenfinch Encounter, Gill O'Meara</p> 	<p>Jackdaw Feeding Juvenile, Richard O'Meara</p> 
<p>Siskin, Terry Wall</p> 	<p>Gannet With Nesting Material, Tim Downton</p> 	<p>Griffon Vulture In Horizontal Pose, Dave Bowen</p> 	<p>White-tailed Eagle Makes Catch, John Cobham</p> 
<p>Pallase Gull With Fish, Tim Downton</p> 	<p>White-tailed Eagle With Catch, John Cobham</p> 	<p>Arctic Tern Feeding Juvenile, Jane Lee</p> 	<p>Skimmers Dancing, Robin Price</p> 

PHOTOGRAPHY WORKSHOPS

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WARWICK**



**STATELY HOME
LEEDS**



**REGAL QUEENS
ESSEX**

Tabitha finds great models and wonderful locations -



Making a Statement by Rod Wheelans MPAGB.MFIAP FRPS FIPF

In case you missed this in an earlier issue.

CES: Entries/Admin System

The PAGB Entries/Admin system is commonly referred to as the Central Entries System:

Mark Buckley-Sharp CPAGB HonPAGB ARPS (Hon)

A crisis creates opportunity and change: a realisation that, if cannot be done the same way, then other ways must be found. In recent times, on-line conference software such as Zoom have opened the opportunity for Clubs to invite speakers from distances which were previously impossible. Likewise, on-line delivery of information and services has become much more important. The PAGB is supporting Federations and Clubs in these changes using its Central Entries System (CES).

From small beginnings as an entry system for the Inter-Federation competition, the CES has grown to support entries for all PAGB events.

From small beginnings as an entry system for the Inter-Federation competition, the CES has grown to support entries for all PAGB events, including our Awards for Photographic Merit, and also supports service delivery direct to Federations, Clubs and their members. To do this required a change of philosophy from a system with accounts for roles such as ‘competition secretary’, to one with accounts for individuals in their own right.

The CES holds information such as contact details and Club and Federation memberships. Since anyone in the world can create an account, account holders must be specifically authorised to access only the information they require for whatever status they have as a Club member, a Club officer or a Federation officer. We call these ‘approvals’, which must be requested, independently verified, and then managed over time.

The PAGB previously produced a printed Handbook, once every two years, which was delivered as one copy per Club. The Handbook contained a mix of content, such as contact details and procedures, but the majority of the content was the lists of approved judges and lecturers. This made the Handbook vital to programme secretaries. However, one copy can only be used by one person. Who decides who that will be? Does anyone relevant on the Club committee know who has the copy, or even know that such a copy exists? What if it is lost? These are issues inherent in any paper-based system, quite apart from the time and effort of collation and the costs of production and distribution.

It is Federations who put the effort and resource into recruitment and training of speakers for Clubs, and who approve speakers for their own lists and for the lists in the PAGB Handbook. Following a detailed design and consultation, Federations agreed that the PAGB should create an on-line speakers register which retains Federation control over speaker approvals. It is a fine example of the PAGB role to support Federations in commonly defined aims. Judge records have been entered to the new register and the addition of lecture records is ongoing. So far the CES has over 600 judges and about 1000 lectures.

With this on-line speakers register it is now possible for an approved CES account holder to access details of speakers without searching for the handbook, or wondering whether the information is still accurate.

So, what does ‘approved’ mean in this context? Just as the Handbook was available for use by any member of a Club committee or a Federation committee, the accounts in CES which can access the speakers’ contact information are those approved as a Club or Federation officer (committee member). Now that the CES has evolved into a service delivery system, there is a real need for Club committee members to have a CES account with Club officer approval so that they can access services for their Club. There are still many PAGB affiliated Clubs which have no officers recorded in the CES. Those Clubs have effectively excluded themselves excluded from PAGB provided services until they have at least one account approved as an officer.

Full information about the CES, its services, its accounts and its approval levels is available at – thepagb.org.uk/services/the-entries-admin-system/ or tinyurl.com/5472kaad

THE INTER-FED ERATION COMPETITION 2024

The competition was judged on Saturday 15th June by

David Gibbins ARPS CPAGB EFIAP/b BPE5 APAGB (NEMPF)

Jane Lines MPAGB (L&CPU)

Mike Sharples MPAGB ARPS EFIAP MFIAP FBPE (MCPF)

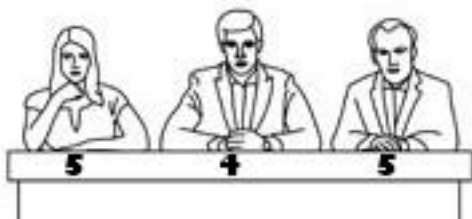
and here are some of the successful photographers picking up their awards from the PAGB Vice President, Dave Gibbins, at the PDI Inter-Club Championship at Warwick.

All photographs by Mike Sharples



NOTE. Recently, a concern has been expressed on Social Media about awards going to friends and relatives of one or more of the judges. It should be clearly understood that EVERY PAGB judge will recuse themselves when such a situation occurs and will take no part in selecting the awards. This happens far more often than you might think in Salons, Federation Competitions and PAGB events and the organisers are always fully aware of the need for impartiality.

I have personally been judging and organising PAGB events and International Exhibitions for over 30 years and, in common with most experienced judges, I often recognise the author and previous history of a great many of the images presented, even though we are never allowed as judges to look at the back of prints. *We ALL strive to our utmost not to be influenced by this knowledae.*



HOW WE CHOOSE OUR JUDGES FOR PAGB EVENTS

The PAGB has a sub-committee, elected annually and currently chaired by Roger Parry MPAGB EFIAP ARPS HonPAGB, dedicated to the approval and nomination of judges for PAGB competitions and their Awards for Photographic Merit.

The sub-committee is charged with nominating and approving the judges for each PAGB event and they are normally but not exclusively drawn from the PAGB Judges' List. Each event has slightly different criteria and requirements.

Further information including guidance on being nominated for appointment to the PAGB Judges List and Briefing Notes for judging our competitions can be found on the PAGB website at - <http://thepagb.org.uk/services/speakers/>

Inter-Federation Competition and Exhibition

Whilst it is normal policy to ensure that the judges are independent of the entrants this is obviously impossible in the Inter-Federation Competition without the unsustainable expense of using foreign judges. Judges are required to be completely impartial in scoring and will always recuse themselves if the Awards shortlist has pictures by fellow club members or family. The three judges must come from three different Federations

Inter-Club PDI Championship and Inter-Club Print Championship

The three judges will normally be drawn from three different Federations and, obviously not from Clubs competing in the Championship. This can present difficulties because the Clubs participating tend to be the Clubs which provide most of our approved judges. Sometimes alterations have to be made when Federations finally nominate their representative Clubs. We have, on occasion, drawn excellent judges from the Irish Photographic Federation who are obviously not members of the PAGB but are very familiar with UK photography.

GB Cup (PDI)

Three judges are used, none of whom can be members of participating Clubs which, with the large number of Clubs competing, can be difficult and has often resulted in the use of judges not yet appointed to the PAGB list. (It is, of course, an excellent opportunity to assess such judges for their suitability to be added to the PAGB approved judges.)

GB Trophy (Prints)

Three judges are used, none of whom are members of participating Clubs which can be difficult with the large number of Clubs competing. Normally we seek to use judges who are active printers.

Masters of Print (MoP)

For this competition and exhibition we are looking for a wide variety of styles and genre, greater perhaps than might be recognised in more general judging. For this reason the panel is selected to represent a wide range of work and has so far always included a foreign judge. As the MoP is open to individual entry, we consider it unfair to exclude members of the same Club as any of the judges but we expect every judge to be completely impartial in their scoring and to declare an interest and recuse themselves from any Award made to such an individual.

Awards for Photographic Merit (APM)

The Awards for Photographic are unlike any other PAGB competition. In every other competition the judges score the images to rank them in order from "Best" to "Worst", whereas APM judges (Adjudicators) are not ranking or scoring the images. Instead they are voting Yes or No against a specified standard. Whilst these votes are translated as a number it is not a score but simply a statement of whether the images is good enough to achieve the APM for which it has been entered. The important point is that they are assessing against a standard and in order to ensure continuity at least 3 of the 6 Adjudicators are rotated from a short list of frequently selected judges. The remaining 3 will often include judges who have not undertaken the task before. We normally have one or two Adjudicators from the Host Federation to recognise their efforts as host, to encourage local entrants and, of course, to keep costs down

Roger Parry, Chairman Judges Sub-Committee



How to select the perfect paper for your CEWE PHOTOBOOK

At CEWE, we understand that choosing the right paper is essential for achieving exceptional prints. That's why our collection of paper types for the CEWE PHOTOBOOK is comprehensive, encompassing both traditionally exposed and digital printing materials. We've carefully curated a selection of seven paper types with various unique properties, textures and finishes. To help you make an informed decision, we'll highlight the key distinctions between our printing processes and outline the characteristics of our paper types.

Advantages of photographic paper

Printing with photographic paper results in colourful, vibrant and impactful imagery. Photos are represented accurately with an unmatched level of detail; colours are intense, dynamic and full of life. There's also an extraordinary depth of field with this medium, with high-resolution content and strongly formed contours helping images pop off the page.

Photographic paper is also very durable, with thicker, firmer and more stable material than standard digital printing paper. All of our photographic paper comes with layflat binding, so when creating a CEWE PHOTOBOOK, your images will appear seamless across a double-page spread.

Our photographic paper variants

We stock a number of photographic paper variants, so you'll always find the perfect product for your needs:

- *Classic Photographic Paper from FUJIFILM brings incredible colour intensity and a classic lustre finish.*
- *Gloss Photographic Paper from FUJIFILM delivers brilliant, vibrant colours and strong contrasts.*
- *Matte Photographic Paper from FUJIFILM provides subtle colours and fine detail on a smooth, non-reflective surface.*

Advantages of digital printing paper

Prints on digital printing paper appear with discreet colours for a soft and natural look. With the exception of our High Gloss Paper, these paper types have a slight texture to create a tangible experience. This is ideal for black-and-white photos, wide-angle landscapes and portraits. Images appear gentler, contours are softened, and photos have a subtle texture to the surface.

Digital printing paper is also lighter, making it ideal for a CEWE PHOTOBOOK that requires many pages. Our range of digital printing paper, excluding our high-gloss variant, is reflection-free so that you can enjoy an optimal view of your image from every angle.

[FIND OUT MORE ON CEWE.CO.UK](https://www.cewe.co.uk)

<https://www.cewe.co.uk/photography-alliance-great-britain.html>

Our digital printing paper variants

We offer a variety of digital printing papers to suit every project scenario:

- *Classic Paper comes with a semi-matte finish for balanced contrasts and natural colours.*
- *High Gloss Paper features a high-gloss finish for vibrant colours, strong contrast and exceptional detail.*
- *True Matte Paper has a matte finish and unique shine-free texture with soft colours and muted contrasts.*

100% Recycled Paper has a silk-matte finish and generates similar results to our Classic Paper.

Forest Stewardship Council® certified

In 2013, CEWE proudly attained certification from the Forest Stewardship Council® (FSC). This esteemed international non-profit organisation is dedicated to the protection and management of the world's forests. We adhere to FSC principles, and all the paper we use originates from responsibly managed forests.



FREE exclusive partner pack

Sign up now to receive your exclusive [partner pack](#).

It includes a CEWE PHOTOBOOK Paper Swatch Kit, wooden photo stand, pen and a 20% off voucher on all our award-winning photo products.

SEVENTH MASTERS OF PRINT EXHIBITION 2024

Bedwellty House , Tredegar
14 August -18 September



Bedwellty House is a Regency villa owned by the council south of Tredegar with gardens, disability parking and a café

<https://www.bedwelltyhouseandpark.com>

Gracefield Gallery, Dumfries
30 November – 21 December



The category B listed main building was purchased by local subscription in 1951 and houses an important collection of Scottish Art and regularly hosts prestigious exhibitions.

<https://www.dculture.co.uk/venue/gracefield-arts-centre>

The associated Arts Centre is the home of Dumfries Camera Club

<https://www.dumfriescameraclub.co.uk/>

NAVC

2024

RPS AUDIO VISUAL GROUP



23rd RPS National Audio Visual Championship, LEEDS, September 28th & 29th 2024

The 23rd National Audio Visual Championship (NAVC) is catching up fast and we will be pleased to receive your entries and attendance bookings.

We hope to see as many of you as possible for a wonderful weekend of AV Excellence. Face to face events are so rare these days so do please come along if you can and join us on the 28th and 29th September 2024.

The Championship is OPEN to all AV Producers from all four nations of the UK and you do not have to be an RPS member to enter.

NAVC Rules ([click here](#)) NAVC Entry Form ([click here](#))
 Booking Form for Attendees ([click here](#)) On line attendance booking ([click here](#))

We very much look forward to receiving your entries and bookings.
 Alastair Taylor ARPS DPAGB AV-AFIAP **NAVC Chair**

COMING SOON

EIGHTH MASTERS OF PRINT EXHIBITION

Sponsored by CEWE and Online Paper

OPEN FOR ENTRY

01 SEPTEMBER 2024

CLOSING DATE

01 DECEMBER 2024

JUDGING/SELECTION

7/8 DECEMBER 2024

GRAND OPENING

08 FEBRUARY 2025

Watch for details in the next issue.



THE SEVENTH MASTERS OF PRINT - SALON des REFUSÉS

Author Various (c)2024 Added 20-02-2024

The Masters of Print Exhibition is restricted to just 60 prints from 60 different photographers, and this makes an Acceptance particularly difficult. Many excellent photographers and many excellent prints were unlucky and this Salon Des Refusés, which is now available to Clubs as unmounted A3 prints is of the same quality. Acceptance to this second exhibition doesn't come with our unique badge or election to the Masters Hall of Fame but it has exciting prints. It will make a great evening for your Club. The box includes 65 unmounted prints, comments by many of the photographers, some suggestions about how your Club might view and chat about them and a voting slip for you to record the "TOP THREE" selected by your members.

Although the lecture is FREE to hire, clubs are required to pay the postage to and from its current location. Please contact the RLS Secretary Peter Fry for further details via email lectures@thepagb.org.uk (Running Time 0 mins)

Prints

A great Print Show for your club which can be booked through our Recorded Lecture Service –

<http://thepagb.org.uk/services/recorded-lectures/>

APOY Amateur Photographer OF THE YEAR COMPETITION 2024

RESULTS FOR ROUND THREE – URBAN LIFE

1st place: Daniel Goody, UK (no camera club)

2nd place: Rachel Domleo, UK (Bristol Photographic Society)

3rd place: Paul Farina, UK (Plymouth Camera Club)

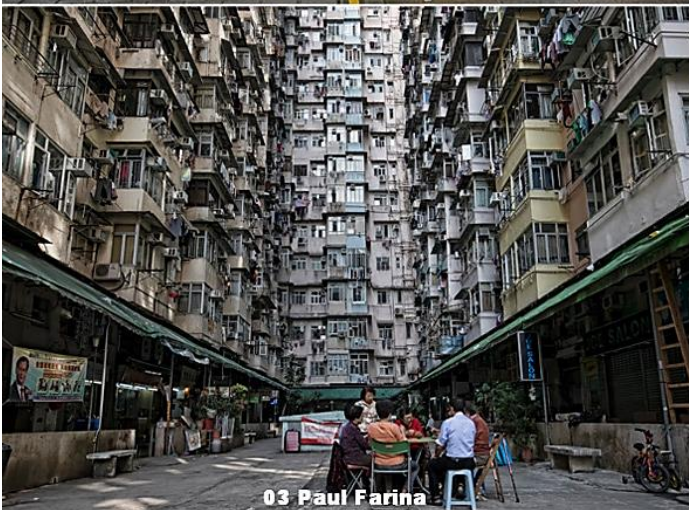
6th place: Judi Dicks, UK (Stafford Photographic)



01 Daniel Goody



02 Rachel Domleo



03 Paul Farina



06 Judi Dicks

Camera clubs leaderboard:

		points
1	Plymouth Camera Club	210
2=	Bristol Photographic Society	120
2=	Stafford Photographic Society	120
4=	Launceston Camera Club	70
4=	Loughton Camera Club	70
4=	Mid-Somerset Camera Club	70
7	Dundee Photographic Society	55
8	Truro Camera Club	50
9	Visions Photography Club	40
10=	Milngavie and Bearsden CC	30
10=	Royston Photographic Society	30
10=	Southampton Camera Club	30
10=	Tamworth Photographic Club	30



don't wait

AWARDS FOR PHOTOGRAPHIC MERIT ADJUDICATION

Saturday 23 and Sunday 24 November - The Winsford Academy, Grange Lane, Winsford, Cheshire, CW7 2BT

Applications currently accepted.

Distinction	No. of Entrants	NUMBER OF IMAGES	
		Saturday	Sunday
Badge Prints	4	28	
Credit Prints	44	440	
Credit PDI	22	220	
Distinction PDI	6	90	
Distinction Prints	18		270
Excellence Prints	4		60
Master Prints	6		120
	104	778	450

Note. We have one application for MPAGB in PDI but this cannot run with fewer than four Entrants.

We can handle up to 850 images (Print and PDI combined) on each day so there is still space to accept further entries. If you are already planning to enter for this Adjudication, or just thinking about it, please formalise your application soon. We cannot guarantee that applications received after 31 August can be accepted,



BPAGB



CPAGB



DPAGB



EPAGB



MPAGB

PHOTOGRAPHY EXHIBITION

Members Work presented by
Bebington Photographic Society



<http://bebingtonps.com/>

Join us at Bebington Library, Civic Way, Bebington, CH63 7PN

Saturday 14th to Friday 20th September 2024.

Open each day 9am—1pm & 2pm - 5pm. Tuesday & Thursday 7pm.

Getting the colour right on your monitor has never been easier



The **Calibrite Display 123** is perfect for users seeking a simple, hassle-free solution for achieving a colour-accurate display. This compact device uses the powerful Calibrite PROFILER software with a simpler interface. In just three easy steps, you can calibrate your display ensuring accurate colours and peace of mind.



Download the software for free and run it in demo mode to see how easy it is. Calibrite is calibration done right!



and finally... A brand new recorded lecture for your club's programme!



AWARDS FOR PHOTOGRAPHIC MERIT

The image on the previous page and many others, will be featured, with advice for potential entrants at all 5 levels, in a completely NEW RECORDED LECTURE - currently being produced and will be available to book through our CES/CMS for a great evening at your Club from September 2024. Contains dozens of great images and will provide entertainment even for those not yet interested in applying for an Award.

<http://thepagb.org.uk/services/recorded-lectures>

Awards for Photographic Merit Volume 8 2024

£15.00

Author Rod Wheelans & Peter Fry (c)2024 Added 28-06-2024

Now PLEASE NOTE THIS LECTURE WILL NOT BE AVAILABLE UNTIL SEPTEMBER 2024 Five Awards for Photographic Merit judged at three levels are fully explained in this show with dozens of images to illustrate the standard required for each Award, including the recently introduced BPAGB and EPAGB. Lots of great images to look at, even for members not intending to apply for an Award.

(Running Time 60 mins)

Awards for Photographic Merit mp4



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