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e-news

from the Photographic Alliance of Great Britain

Issue 211 7 Jul 2018



Mischkah by Ross McKelvey. A Ribbon Award in the Sony Inter-Federation Competition 2018

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Featured Photographer

SHARON PRENTON JONES DPAGB
SUCCEFUL APM PRINT ENTRY, APRIL 2018 in CHORLEY



Sharon Prenton Jones_Raphaella



Sharon Prenton Jones_City Slicker



Sharon Prenton Jones_Lisa



Sharon Prenton Jones_Ice Maiden



Sharon Prenton Jones_Maiden Voyage



Sharon Prenton Jones_Marsh Maiden copy



Sharon Prenton Jones_The Snooty Waiter



Sharon Prenton Jones_Mother and Child



Sharon Prenton Jones_Shades of Green



Sharon Prenton Jones_Ripper Street



Sharon Prenton Jones_The Flasher



Sharon Prenton Jones_Workhouse Master



Sharon Prenton Jones_Victorian Bailiff



Sharon Prenton Jones_Victorian England



Sharon Prenton Jones DPAGB EFIAP/s BPE4
Warrior Queen >>

CLICK ON the pictures to view them on our website.

AWARDS FOR PHOTOGRAPHIC MERIT – ADJUDICATION FOR CPAGB

You are now too late to apply for a CPAGB Adjudication in November 2018 and the first availability is April 2019. However, if you did not intend to be present on the day, you can still apply for a place in September 2018. You must apply, with a form from your Awards Officer, VERY SOON!

The Adjudication will run exactly on the lines of all the other Adjudications, except that there will be no facility for entrants to attend. In fact, there will be no audience at all and you will be notified within a few days by e-mail with your badge and completed entry form, with scores posted shortly after that.

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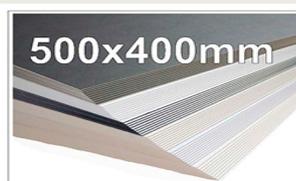
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A LESSON LEARNED

Dear Mr Wheelans

I was more than a little surprised to see seven of my photos in PAGB e-news 209 Extra , 07 June 2018, at the foot of page 11 especially as they have clearly been taken from a screenshot of the Lytham St Annes Photographic Society website.

This is a blatant breach of copyright

I checked with the webmaster to see whether his permission had been sought. It had not. If he had been contacted, he would immediately have asked for my permission before proceeding.

The statement about copyright could hardly have been missed. It is directly below the photos used in e-news. Please see screen shot below*

*Screen Shot removed but readers can view it at <http://lsaps.org.uk/members-galleries/sheila-giles/>

It very clearly states THE COPYRIGHT OF ALL IMAGES ON THIS WEBSITE BELONGS TO THE AUTHOR AND NO UNAUTHORISED USE OR COPYING OF THESE IMAGES IS PERMITTED WITHOUT THE AGREEMENT OF THE AUTHOR.

I, and many members of LSAPS, find it utterly incredible that a senior official of the PAGB should flout copyright in this way.

I demand a personal apology from you as editor, written in hard copy and delivered to my home address and a full apology in print in a prominent position in the next edition of PAGB e-news, and a promise that such a breach of copyright will not happen again.

I also expect the relevant images to be removed immediately from all versions of any publication where they have been used.

Had you asked me for an image to use in e-news, I could have provided poster designs from any of my award winning AVs, as a poster design must be submitted with every entry in an international AV competition with FIAP patronage, rather than small images only relevant to this year's club competitions at Lytham St Annes Photographic Society.

Yours Sincerely, Sheila Giles DPAGB AV-AFIAP

Hi Sheila

I deeply regret that my actions have caused you such offence.

I put many, many hours into producing e-news and, I see from my records, that this issue was finished and uploaded at 2.18 in the morning.

On a last read through, I felt it was disappointing that you were the only FIAP Distinction recipient not illustrated with a photograph.

I thought it would be a good thing to find a picture to illustrate your success, and there obviously was no time for me to request one, so I Googled "pictures by Sheila Giles, Lytham" and this took me directly to your gallery.

I would like to say that I read the note under the pictures, that I thought about copyright and considered this to be "Fair Use", https://www.copyrightservice.co.uk/copyright/p09_fair_use but, honestly, it never occurred to me that anyone would object, when the photographer and the source were openly acknowledged.

In retrospect, this was stupid, and I can only apologise. The pictures have been removed from the e-news at <http://www.pagbnews.co.uk/sites/default/files/newsletters/en%20209%20extra.%20FIAP.pdf> and I will never be so foolish again.

I will publish your letter and my reply in e-news 211, in early July.

Once again, my apologies. Yours sincerely, Rod

My apologies also to other readers who may have been offended. My actions did not reflect the policy of the PAGB.



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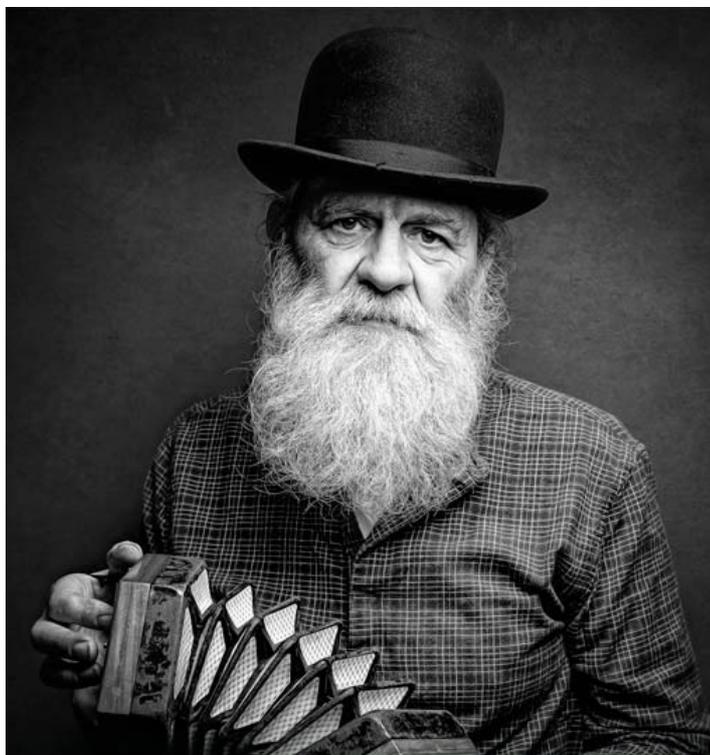
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- Will Cheung, *Photography News*

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This Q&A is published here, with the permission of the author, as there may be other readers with the same question.

More Questions than Answers

Q. I'm writing on behalf of my Club to ask if you can offer any help interpreting the Nature rules. I've tried searching through back copies of e-news and checked the information in e-news 201, with the latest rules and e-news 171 discussing signs of human intervention. But we're after some examples or tips on interpreting the ineligible subjects especially human created hybrid plants and cultivated plants.

We are going around in circles, questioning the eligibility of possible images. E.G. A landscape which includes cultivated plants, such as a field of wheat or a general landscape, such as a river scene or a mountain view. What about an orchid or a dried seed head? How can a judge, or our Competition Secretary, tell whether an image of a plant, say a daffodil or an iris, is a human created hybrid plant? How is a landscape image to be judged in a Nature competition?

A. To be pedantic, the PAGB have a Nature Definition, rather than a rule, although some competitions may have supplementary rules concerning numbers, titling, etc.

Where a hybrid or cultivated plant is the main feature of a photograph, it is stretching the envelope of the definition and could be disqualified. Where such things are a minor part of the image, there is unlikely to be a problem.

In general, whilst they are eligible, landscape and geological pictures do not seem to score very well in Nature competitions.

Picked flowers are not normally Nature. Previously cultivated flowers, now growing wild, are probably eligible but, again, are unlikely to score well.

You do not, of course, need to use the PAGB definition within your Club. You are free to set any rules you like for use within the Club. The PAGB Definition only applies to appropriate PAGB competitions, and to any others, who state that they have adopted it.

Q. I have just read the issue 210 e-news. I believe I may be guilty of re-distributing the e-news by way of placing links on our Photographic Society Facebook page?

A. Posting links on your website or FB page is completely permissible – and helpful! Readers are not being force fed – they are being given an option to click on the link voluntarily. It has not been sent to them and cannot, therefore, be spam. Frequent users may consider signing up to receive their e-news direct.

JULIE MULLINGS DPAGB. Julie has been a familiar face at Advisory Workshops over the last 12 months and I am delighted that she has permitted us to publish this adapted version of her blog, which Andy Rouse asked her to write for the online group, Fotobuzz, which had helped her so much. <https://www.foto-buzz.com/>

Welcome to Part Two of my DPAGB Blog, continuing with the 8 remaining images. (Next page). (Part One can be found in **e-news 209**)

8. JACK NOWELL ESCAPING TACKLE. This photograph was taken at Twickenham Stadium during the Aviva Premiership Rugby Final 2017. I had selected a spectator's seat that was eye level to the raised pitch. Jack Nowell is bursting out and away from a tackle. Taken on a bright sunny day, this image became a personal processing challenge, as there were so many things that needed putting right. The colours were corrected using Canon's Digital Professional Photo software. The rugby posts were cloned out, as were the concrete entrances for the spectators and a bright strip where the sun hit the pitch at the far end. The cloning was done to exclude all possible distractions so there was nothing to take the eye away from the athleticism and strength of the player.

9. GANNET LANDING TO GATHER MORE NESTING. This is the kind of image I like to process, as it didn't need much work. I was advised to bring out more detail in the whites along the edges of the wings and this was done using Adobe Camera Raw. The image has been straightened, with a little sea added along the top, as the gannet was slightly tight in the frame. One advisor said to take out a blade of grass in front of the nearest leg and another said to leave it! To avoid being the possibility of being marked down, I cloned it out. It's not allowed clone things out for nature and wildlife competitions but the Awards for Photographic Merit (APM) are not a nature competition and nature rules and definitions do not apply. A layer of selective sharpening using the luminosity option, then a layer of linear contrast in Photoshop, and that was it.

10. TOTAL COMMITMENT. I wanted to include at least one Black and White image. Not that I had to, I just that I wanted to cover B&W processing for my personal image processing development. This image has been cropped, the background darkened, and the players 'popped' using Topaz. I regret I didn't make note of the exact Topaz filter., it's always worth doing so, for reference when processing of images in the future that may benefit from the same settings. Mako Vunipola is the tackler. His 'Total Commitment' to the game is always evident and his physicality, and reading of the game, makes him a key player for both Saracens and the England team.

11. DIVING GANNETS. This image was taken from a boat chumming off Bempton Cliffs. I had pre-visualised this image and was lucky enough to get it. I wanted to capture a main gannet diving whilst showing it in its wider environment, that is, with Bempton Cliffs in the background. In the processing I have cropped, cloned out a few smaller gannets, cloned out sensor spots, added a curves layer, selectively sharpened and used Topaz Clarity, Fur and Feather. I think it's worth mentioning here that I started photographing rugby to practice using my Canon 1DX to fine tune my camera skills to capture wildlife action images. I'm fortunate that Saracens are my local rugby team and becoming a Saracens season ticket holder was inevitable. Regular practice, tracking and focussing during a match, has certainly helped me with my wildlife photography where accuracy and speed is often needed to capture the moment.

12. EXPRESSIONS. This image scored 18, below the ideal vote total of 24 - 6 judges awarding 4 votes each - and below the passing average of 20. All my other images scored between 20-25 so the other photos made up for the low vote score on this one. For the DPAGB, 15 images with a total score of 300 or above is required. I submitted this image because I felt it would be good to put in something a bit different to my other entries. I really didn't need to have done that. At the PAGB workshops I was advised that the image would be OK, but candidates are warned that, even though we may be told at a workshop that an image is likely to make the grade, it's not a guarantee. I'd recommend anyone considering doing the PAGB APM to go to at least one workshop, I found the help and advice extremely helpful, especially for the selection of images and processing tips.

13. RED DEER STAGS RUT FOR DOMINANCE. This image was taken in Richmond Park. I stood on a nearby fallen tree trunk for height to capture the heads of the stags clearly, without the surrounding vegetation encroaching. It's permissible to reuse images for the next award level, I had used this image for my CPAGB and Candidates, going for the DPAGB, are advised, as a rough guideline, to deduct six votes from the CPAGB score to get an approximation of total votes likely to be awarded for the DPAGB. This image scored 27 for my CPAGB and 22 for my DPAGB. Although advice is a general guideline, and cannot be 100% guaranteed, this proved to be accurate. To improve the image for my DPAGB, I followed advice and toned down a bright area of vegetation in the background and used the contrast brush in Lightroom to get some more structure in the face of the stag on the right, it clearly improved the image.

14. SEAN MAITLAND POWERS THROUGH. This image has been used for several Camera Club External Competitions and has done well. It's had the very bright white try line that ran along near the bottom, cropped away. The other bright white lines were cloned over with artificial turf on one layer with the opacity reduced to bring it back to a point, where it didn't take the eye away from the subject. Topaz Clarity was used to get more detail in the players. The background has been darkened to help the players 'pop'. A grey horizontal bar in the background was darkened, as it was just above the ball carrier's head and drew the eye away from the action. If anything is taking the eye away from the main subject deal with it when processing so it's not able to distract and give the judges a reason to vote lower. Images are for a PAGB APM and not for a competition with genre rules, so you can do what you like with an image as long as it's all your own work, add things take away thing etc.

15. GREAT CRESTED GREBES NESTING. This image was taken at Lyndon Nature Reserve, Rutland Water. The grebes were nesting quite close to the hide, so it was just a question of waiting for a moment and for me this was it. The head positions of the grebe's heads appear to take on head positioning during the courtship dance. This image was colour corrected using Canon's software, Digital Professional Photo. Following advice, the reeds in the foreground were cloned shorter so as not to cover the nest. The image was cropped, and the vignette was more pronounced at the top where the water was quite bright.



Julie Mullings 8 JACK NOWELL ESCAPING TACKLE



Julie Mullings 9 GANNET LANDING TO GATHER MORE NESTING



Julie Mullings 10 TOTAL COMMITMENT



Julie Mullings 11 DIVING GANNETS



Julie Mullings 12 EXPRESSIONS



Julie Mullings 13 RED DEER STAGS RUT FOR DOMINANCE



Julie Mullings 14 SEAN MAITLAND POWERS THROUGH



Julie Mullings 15 GREAT CRESTED GREBES NESTING

For me, it wasn't just about my photography and achieving the DPAGB. It's as much about the people who helped me along the way. Special thanks to all the people who have advised me.

Special thanks to Andy Rouse (AR) and Andrew James (AJ), Fotobuzz leaders for the critiques of my images. Thanks too, for their encouragement and advice on all things photographic. AR's and AJ's articles and videos on the Fotobuzz website have been an invaluable learning resource and helped me so much in the development of my photography.

Thanks also, to all those individuals who took the time to advise and encourage me. You know who you are!

I did my CPAGB in 2017 and my DPAGB 2018. I attended several PAGB Workshops and it has been a lot of work. If you are considering doing the PAGB's APM, in Prints or PDI, I cannot emphasise enough the importance attending at least one PAGB workshop for guidance and advice. Also, if you can fit it in, observe an adjudication as well, it helps to see images as they are scored, and it will help your own with image selection for an APM. Good luck. You won't regret it, as your photography will certainly improve if you listen to, and follow advice given by the PAGB APM Team. I'm confident enough now, to 100% guarantee that!

Julie DPAGB

SONY® INTER-FEDERATION COMPETITION. 2018 – INDIVIDUAL AWARDS



Inter-Federation Open Monochrome Print Competition 2018 Individual Awards

Overall Winner & Gold Medal

Roger Evans, Wrekin Arts PC, MCPF - The Lifter (10)

Roger Hance's Silver Medal John Thorndike, Grimsby PS, N&EMPF - Made It to the Top (9)
Clive Tanner's Silver Medal David Keep, Rolls Royce Derby PS, N&EMPF - The Bitterest Pill (2)
Rod Wheelans' Silver Medal. Martin Pickles, Wokingham & East Berks CC, SCPF - Street Cred (8)

PAGB Ribbons

Hunter Kennedy	Carluke CC	In Winter Fog (4)	SPF
Anne Greiner	Dumfries CC	Companionship (3)	SPF
Adrian Lines	Chorley PS	Bull Run (6)	L&CPU
Ross McKelvey	Catchlight CC	Mischkah (cover)	NIPA
Gillian Mackay	Tenby & District CC	Oh Dear (5)	WPF
Andrea Hargreaves	Pontefract CC	Goddess Morrigan (1)	YPU

10



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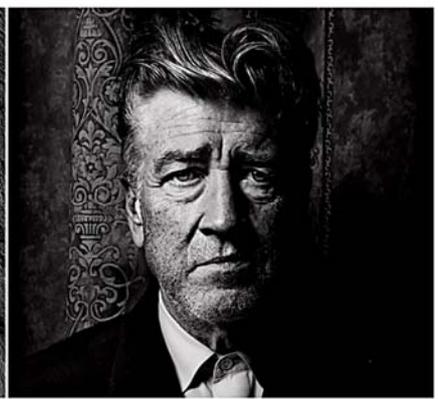
The Colour Print Awards will appear in the next issue of e-news



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Inter-Federation Open PDI Competition 2018

Individual Awards

Overall Winner & Gold Medal

Ken Lindsay, Eastwood PS, SPF - The Bond (2)

<p>Roger Hance's Silver Medal</p> <p>Clive Tanner's Silver Medal</p> <p>Rod Wheelans' Silver Medal</p>	<p>Peter Mathews, Sheffield PS, YPU - The Battle for the Puck (1)</p> <p>Peter Siviter, Smethwick PS, MCPF - Indian Girl (4)</p> <p>Aaron Dodd, Arden PG, MCPF - The Drinker (3)</p>
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PAGB Ribbons

Valerie Duncan	Wareham CC	The Card School (6)	SCPF
Adrian Lines	Chorley PS	Window Light (8)	L&CPU
Alexandra McOrist	Edinburgh PS	Unseen (7)	SPF
Ron Lines	Western Valley CC	The Boathouse (5)	WPF
Roger Evans	Wrekin Arts PC	Kelly Sibley Forehand (9)	MCPF
Mike Sharples	Smethwick PS	Indian Schoolgirl (10)	MCPF



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ARTICLES FOR e-news

If you would like to be featured in **e-news** as a photographer or as a Club, or you have an exhibition or a project you think would be of interest to our readers, then I would love to hear from you. I prefer to receive the article as MS Word but PDF is also acceptable. Illustrative pictures should be sent as jpeg attachments at around 2MB. I cannot guarantee inclusion in any specified issue and I reserve the right to sub-edit for space and style. If possible, I will let you see the article before publication.

rod@creative-camera.co.uk

What are you waiting for?



“A Word to the Wise Part 2” - EXCEEDING THE CRITERIA

In this, the second of our little series, I explain why we advise applicants to exceed the required criteria for FIAP Distinctions. I can already hear the obvious question, “*Why do I have to exceed the criteria?* In an ideal World I would agree with you. Unfortunately things go wrong, with mistakes made by both the Salons and the exhibitors. A little insurance is always advisable.

With the FIAP Salon Database detailed checks are far easier. That means that an application can be checked in minute detail. If any error, or a small number of errors, is found then the application may fail. I do try not to miss anything, but like anyone else I can, and do, fail to spot the odd problem.

So what sort of errors are we talking about?

We regularly have applicants relying on the electronic or paper ‘report cards’ that they have received. **Please do not!** Because of the high error rate with report cards, neither FIAP nor PSA will accept them as evidence of your results. Check your results against the published catalogue, although, even that isn’t fool-proof. To make things worse, we had one salon with hundreds more acceptances in the printed catalogue than in the file sent to the FIAP Database, the latter being the correct results.

Whilst FIAP’s rules insist ALL sections in a patronised event must have FIAP Patronage, exhibitors still make mistakes. A good example is the Trierenberg Super Circuit, where all sections are under FIAP Patronage. However they run a parallel circuit, The Special Themes Circuit, where many sections are recognised by PSA but none are FIAP Patronised.

One candidate applied with exactly the minimum number of acceptances and titles required. Three acceptances from one salon, including one where it was the only acceptance for that title, were missing from the Database. A copy of the on-line catalogue showed they did exist. The salon had been given patronage for only two sections but had added two more later, without FIAP approval. The missing acceptances were in those two sections. It also transpired that even the approved sections were fraudulent, as the organisers had bypassed their Liaison Officer, forging his signature. The salon has not been heard of since, but that exhibitor was disappointed that the application could not be forwarded to FIAP.

With the plethora of salons, especially from one or two countries, the salon names can be similar, and we often get examples of applicants allocating acceptances to the wrong salon and/or FIAP Salon Number. Applicants also make simple slip ups, such as entering the wrong year for the FIAP Salon Number. Remember only the FIAP Salon number appears in the database, not the salon names. With multi exhibition circuits, applicants sometimes allocate acceptances to the wrong salon in the circuit. Others enter titles in the dossier file that do not match up with what they entered on the salon entry form.

So what can you do?

Firstly use the FIAP Patronage Website to check on patronage, <https://www.myfiap.net/patronages> or <http://patronages.fiap.net>. Please do not rely on the information given by the Salons.

Secondly, ensure your record keeping is accurate.

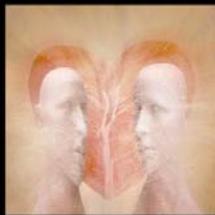
Thirdly, if possible, have at least a few acceptances, titles, salons and countries to spare over the criteria. Don’t go mad, as some do, exceeding the criteria by too much. That doesn’t help, and only causes more work for everyone. The one exception - do not exceed the awards criteria in the required portfolios for EFIAP Levels. You could be using an awarded image which you will need towards a higher distinction.

Following this advice could save you a lot of embarrassment and will save me a lot of frustration and work.

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

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Keith Richardson, The Piano Player



Roger Parry In Front of The Window



Sally Tidmarsh, Molecules Fall to Spectre Stick Insect



Warren Alani Accomplishment



and finally...

Within 12 hours of publication, over 6,000 people had opened e-news 210. Most of our subscribers are in the UK, but there are always people opening e-news overseas. Although we have a significant number of non-UK subscribers, most of the people opening overseas will be on holiday, but still loyal to e-news!



Top 11 overseas Openings

United Kingdom	5,190
Ireland	251
United States of America	123
Italy	27
Netherlands	24
Spain	20
France	17
Greece	15
Canada	12
Isle of Man	11
Guernsey	10