



e-news

from the Photographic Alliance of Great Britain

Issue 134 – Mar 2015

The Photography Show
21-24 MARCH 2015
THE NEC, BIRMINGHAM

DON'T MISS THE PAGB ON STAND H134

Close to the Bowens stage and the Adobe Theatre

Visit our stand and you will get a small but useful gift

This year we will be offering Awards for Photographic Merit Advisory sessions on the stand. You can bring just a few photographs to see what level of Award it might be worth working to, or if you have already applied or a near to applying, bring your complete entry, with a few spares. We will have “experts” on hand, including PAGB judges and the APM Chairman, to give you lots of helpful advice.

THIS IS YOUR LAST CHANCE TO BOOK AN APM ADVISORY AT THE NEC

The prints can be as small as A4 and need not be mounted or you can bring your PDI on a stick or a CD. At this point we do not know what the demand might be and we may need to schedule appointments so please send the following information asap to rod@creative-camera.co.uk.

Send Your Name * Your Club * Level C, D or M * Medium Print or PDI * Telephone

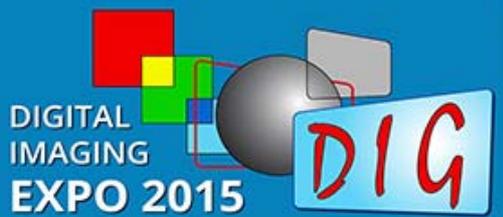
With an incredible line-up of leading brands, show bargains, live demos and inspirational speakers, you'll enjoy a great day out dedicated to all things photographic. And you can get a great deal on tickets by booking through the PAGB. Entrance is £18 if you pay on the door but just £13.95 if you pre-book. BUT - Quote the PAGB Code **PAGBTPS15** and you will get your ticket for just £10.95 each.

Organise a Club outing and it could be even cheaper. If you book 10 or more tickets using our exclusive PAGB Code **PAGBGRP15**, you will get them for £9.95.

The Photography Show sponsors the PAGB and we would like to thank them by becoming the biggest reseller so every ticket purchased using these codes, not only saves you money, but helps the PAGB too. Read more and book tickets at –

photographyshow.com

THE RPS
ROYAL PHOTOGRAPHIC SOCIETY



"It's all about knowledge"

Sunday 20 September 2015

*Keep that date free
in your diary.
More information
coming soon.*

THE GB CUP (OPEN) WAS WON BY WIGAN 10 FC (L&CPU)



L01_WN73Q_A1 Skier.jpg



L02_WN73Q_Horizontal Tackle.jpg



L03_WN73Q_Chris Kandú.jpg



L04_WN73Q_Past Memories.jpg



L05_WN73Q_The Calling.jpg



L06_WN73Q_The Ice Queen.jpg



L07_WN73Q_Dawn of the Wicked.jpg



L08_WN73Q_Lady Hope of Deepdale Moor.jpg



L09_WN73Q_Henry.jpg



L10_WN73Q_You're Feeling Sleepy.jpg



L11_WN73Q_Village Baker.jpg



L12_WN73Q_Playing OK.jpg



L13_WN73Q_Amy.jpg



L14_WN73Q_Naughty and Nice.jpg



L15_WN73Q_Rise of the Dark Angel.jpg

THE GB CUP (SMALL CLUBS) WAS WON BY CATCHLIGHT C.C. (NIPA)



S01_BT514_Alien Return.jpg
BOB GIVEN



S02_BT514_High Atlas Children.jpg
BOB GIVEN



S03_BT514_Little Red Riding Hood.jpg
BOB GIVEN



S04_BT514_Alone.jpg
ROSS MCKELVEY



S05_BT514_Chainmail Beauty.jpg
ROSS MCKELVEY



S06_BT514_Blue Eyes.jpg
KEITH ELGIN



S07_BT514_Hard Times.jpg
HUGH WILKINSON



S08_BT514_Heavy Tackle.jpg
HUGH WILKINSON



S09_BT514_Lulu On The Rocks.jpg
HUGH WILKINSON



S10_BT514_Storm Warning.jpg
ANNE GIVEN

Insider DEALING...

For 30 years **BPI News** has been a 'TRADE ONLY' magazine ...but now you can get an 'insight into the industry' with a special **BPI News** 'Consumer Edition' available to read online and download to make sure you make the most of...

The Photography Show... March 21-24

[CLICK HERE...](#)

...to sign up to register for your free 32 page online version for all the insider knowledge... even if you can't make the NEC!

For info: **BPI News** helped **PAGB** obtain their initial stand at The Photography Show and are happy again to work on this joint project.

YOUR FREE COPY EXCLUSIVE BPI NEWS SPECIAL SHOW EDITION

British Photographic Industry news

THE PHOTOGRAPHY SHOW 2015 - £3

READ ALL ABOUT IT! TAKE YOUR FREE COPY NOW!

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Canon
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Tiffen
Sigma
Fotospeed
Canson
SRB
Ansmann

Tenba
Benro
Swains
Elinchrom
Kodak Alaris

SHOW FLOOR PLAN INSIDE WITH STAND GUIDE FEATURES

The Photography Show
21-24 MARCH 2015
THE NEC, BIRMINGHAM

WWW.BPINews.CO.UK

3rd Cheltenham International Salon of Photography
Cheltenham Camera Club 1865 - 2015

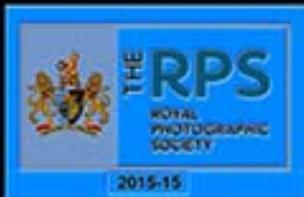
2015

Open Colour
Open Monochrome
Experimental / Creative
Natural History
Travel

**Entry opens 1st February 2015
and closes 11th April 2015**

Over 140 awards to be won

www.cheltenhamcameraclub.co.uk



Call for Entries Cotswold Salon

The National Exhibition of Monochrome Photography
is celebrating the 20th Anniversary of the exhibition.



All UK photographers are invited to submit a
monochrome print entry by the closing date of
Friday 29th May 2015.

Entry forms and conditions may be downloaded from

<http://cotswold-monochrome.co.uk>

Cotswold Salon 2015 has PAGB and BPE patronage

PRODUCING AUDIO-VISUAL SEQUENCES

Audio-visual (A-V) is different from most other branches of photography. Making a good A-V sequence ^{Note 1} requires expertise in several disciplines which are outside the experience of most photographers. No longer is a judge looking at individual images, but is, hopefully, immersed in a story of some kind - using "story" in the widest possible sense. A-V has more in common with film and video than with single picture photography.

A-V should use pictures and sound to create a fantasy world and invite the audience in to it for a few minutes. At the end, the audience should be changed in some way - possessing new information, feeling relaxed, laughing, feeling angry etc.... Features which enhance this process - appropriate pictures and music, carefully chosen transitions etc., - are beneficial; features which destroy the mood - happy music which doesn't match gloomy pictures, repeated change of picture format, banal dialogue etc., -) are to be avoided.

PICTURES. As in any branch of photography, the pictures should be competent – well composed, sharp, correctly exposed, well lit, natural colour balance, etc. However the composition of a picture intended to be used in the flow of a sequence may differ from the composition of a similar picture intended to be viewed on its own.

In advanced A-V productions, a picture will be composed so as to take into account the composition of the pictures which precede and

follow in the sequence, and also the kind of transition ^{Note 2} which will be used. Getting these related factors right will enhance the "flow" of the sequence by helping one picture to melt seamlessly into the next. In some ways it's a bit like arranging prints on a panel for maximum overall effect. The relationship between pictures is as important as the pictures themselves.

A typical sequence requires many more pictures than a print panel. Some of them may seem uninteresting, if considered in isolation, but may, nevertheless form integral and necessary part of the story, such as a sign board to indicate where the action is taking place.

Ideally the images should progress logically, in the sense of showing an unfolding story, and visually, in the sense of one picture "melting" into the next, rather than merely "changing."

Skilful manipulation of images (Photoshop etc.) is encouraged - composite images, consisting of elements from two or more original images, offer the possibility of changing just part of the picture, further enhancing the flow of the sequence. Care must be taken not to overdo such manipulation.

All of the images should be of the same size and orientation - changing formats reminds viewers that they are just looking at a series of pictures rather than a movie, and can ruin both mood and flow. There are many unobtrusive ways of using portrait format pictures in a landscape sequence.

<i>TO BE AVOIDED</i>	<i>TO BE ENCOURAGED</i>
Pictures unrelated to each other.	The pictures should tell a story of some sort.
Pictures taken under different lighting conditions and/or with different colour balances.	All pictures in a "scene" should have the same lighting and colour balance so that they at least seem to have been taken at the same time.
Mixture of image sizes.	All images should be the same size and fill the screen.
Mixture of portrait and landscape formats.	There are ways of using portrait pictures unobtrusively in a landscape sequence (see "Resources.")
Shifting horizons between pictures	Consecutive horizons should align or fade via an intermediate picture with no horizon.
All pictures taken from similar viewpoint.	Mixture of wide and close pictures, different angles etc will maintain audience interest.

SOUNDTRACK. Many judges will not be as familiar with audio as they are with pictures but, for around a quarter of the cost of Photoshop, you can equip yourself with all the hardware and software necessary to make soundtracks which, **if done correctly**, are indistinguishable in both quality and content from a radio programme. Any shortcomings are down to the producer, not the equipment.

Every process to do with digital images has an equivalent process in audio and there is as much to learn on the audio side as on the picture side of A-V. Having said that, at club level, most soundtracks consist of a single piece of music, copied off a CD. With today's equipment there is simply no excuse for anything less than a perfect copy. Distortion, background hiss, etc., should be marked down, as should any fade-ins or -outs which are not smooth.

Continued on next page

If there is a voice-over, the script should be well written, using the minimum number of words necessary to convey the information. It should be clearly spoken. There should be gaps in the dialogue for the audience to absorb what has just been said. The voice should be well recorded and sound natural. Far too often amateur voice recordings have a hard metallic edge (“space invaders” type sound) due to misuse of either recorder or software. This simply should not happen, and should be marked down, just as overexposed pictures would be marked down. In fact all audio faults should be marked as harshly as picture faults. **It follows, of course, that A-V judges need to recognise these problems.** See Page 7, “Resources.”

If spot sound effects are used, they should be relevant, sound “right” and be at an appropriate loudness. The whole soundtrack should be smoothly mixed ^{Note 3} so that it “flows” in a natural and unobtrusive way.

<i>TO BE AVOIDED</i>	<i>TO BE ENCOURAGED</i>
“This is the city of Glasgow, which is situated on the river Clyde...”	“Glasgow, on the Clyde.....”
“....fourteen point six centimetres wide by eleven point three centimetres high....”	“....about the size of a postcard.....”
Music faded out at the end of the pictures or the sequence padded out with inferior pictures until the music ends.	Edit the music to shorten it - preserving the natural end)
Continuous dialogue.	Pauses allow the audience to absorb what has been said.
Popping “p”s.	Correct use of microphones (see “Resources.”)
“Space invaders” hollow metallic sound to voice.	Use recorder and software correctly (see “Resources.”)
Music which doesn’t match the “mood” of the pictures.	Pictures and music should be sympathetic to each other in all respects.

PRODUCTION. The act of assembling sound and pictures into a seamless “whole” which should be greater than the sum of its parts. This is the most important area, where sequences can be made or broken. Idea, title, story, structure, script and message can create a mood. Selection of pictures, music and transitions can match, enhance, or deliberately change, that mood. A sequence should have a beginning (setting the scene, establishing the location etc) a middle (usually the bulk of the story) and an end (wrapping things up neatly, or, sometimes having an unexpected comedic twist.) Transitions should be carefully chosen to match the “mood” of the pictures and the shape of prominent features in the pictures. Transitions, zooms, pans etc used merely “because they are there” are counter-productive.

<i>TO BE AVOIDED</i>	<i>TO BE ENCOURAGED</i>
“Two sequences in one” leading to confusion.	The aim should be clear - if two subjects need to be covered, consider if it would be better to make two sequences.
Too much detailed information.	Consider your audience - detail may be acceptable to a group of enthusiasts, but not a general audience.
Zoom onto “nothing”	There should be a reason for using any effect.
Repeated zooms.	Use special effects sparingly and always for a reason.
Repeated zooms “in.”	Zooms “out” are more interesting as new information is revealed - but not too often!
Use of effects “because they are there.”	There should be a reason for using any effect.
Pointless video.	Video should be used only if it adds something.
Wobbly video.	Use a tripod! Then video will better match the rock-steady still images.
Continuous movement making the audience sea-sick.	Use movement sparingly and only when the story requires it.

Notes

Note 1 Sequence is the final combination of pictures and sound shown to an audience.

Note 2 Transition is changing one picture to the next - in the past, the only transition available was a straight fade. Nowadays dozens are available. The skill is in choosing one with the right characteristics and geometry to match the composition and mood of the pictures involved. Ideally one picture should “melt” into the next, not merely “change.”

Note 3 Mixing is altering the timing and loudness of various pieces of audio so that they fade in and out of each other in a natural and convincing way. **Good mixing usually goes unnoticed - so do listen!**

Howard Gregory chairman@wilmslowguildav.org.uk

How to see (photographically)

22 - 27 April 2015

Follow the link now for more info

✓ Practical ABC method of Seeing
Free 1 day introductory Course

✓ Gain powerful Workflows

✓ Acquire significant feedback

andybeelfrps.co.uk/workshops

THE NEXT FEW WEEKS IN THE PAGB DIARY

Tues 31 March	Closing Date for Application of FIAP Distinctions	
Sat/Sun 11/12 April	AGM & Executive Meeting	London
Sat/Sun 25/26 April	Awards for Photographic Merit	Hosted by SCPF
Sun 10 May	APM AV Adjudication	Hosted by PAGB
Mon 1 June	Closing date for receipt of entries Inter Federation PDI and Print Competitions/Exhibitions	To KCPA
Sat 20 June	Judging Inter Federation PDI & Print Competition	Hosted by KCPA
Sun 14 June	Closing date FIAP Colour Print (CP) Biennial	
Sat 27 June	Judging FIAP Colour Print Biennial	
Sat 11 July	PDI Club Championship	Uni. of Warwick

SUSAN HILL MPAGB FRPS EFIAP

It is with great sadness that I inform you that Susan died in December after a long illness. Susan was one of the Club's Vice Presidents. She was a superb photographer, and produced many beautiful and sensitive images in various styles, most notably landscapes from her foreign travels and detailed compositions that displayed her unerring choice of colour palettes. The Club's success in external competitions in the past has owed much both to her own contributions and to her fine judgement in selecting entries for those competitions. She was generous of her knowledge and experience, and was always keen to encourage beginners to become better photographers. Many members of the Club, past and present, have cause to thank her for her freely given advice and tuition in preparing their work for submission to the RPS and other bodies. Susan was a very well-known figure and judge in photographic circles in this country and had judged many International Exhibitions as well as many Federation and PAGB Competitions.

Michael Butcher Cheam Camera Club

AUDIO VISUAL RESOURCES

chairman@wilmslowguildav.org.uk

For those interested, there is a tutorial CD-ROM, "Audio-Visual Step By Step" which covers all stages in A-V sequence production. Of particular relevance to this document are demonstrations of how to

- shorten music unobtrusively
- use portrait format images in a landscape format sequence without the audience noticing.

Also in the series is "All About Microphones" which, amongst many other things, shows how to avoid the all-too-commonly-heard live recording errors.

"Understanding Audio" may be useful to people who are not as familiar with the audio side of A-V as they are with the picture side.

"Audible Photography" goes right through the A-V sequence production process, comparing and contrasting every pictorial and audio process.



THE LONDON SALON OF PHOTOGRAPHY

invites you to enter prints for its Annual Exhibition

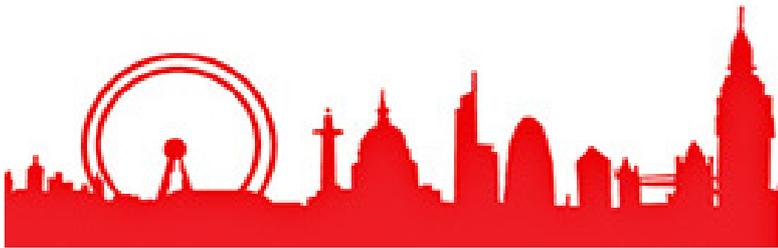
All accepted prints are displayed in framed exhibitions and on our web site and every entrant gets a colour catalogue displaying the majority of the accepted prints.

Prints are displayed during the summer in South London, Birmingham, Edinburgh and Ireland.

Details and online entry at -

www.londonsalon.org

The closing date is 5 April 2015



The aim of the London Salon is to exhibit only that class of photography in which there is distinct evidence of artistic feeling and execution

ADVICE FOR CLUBS, FEDERATIONS AND THE PAGB - DATA PROTECTION

This document is an advisory document only and does not set out a policy for anyone to follow. It is intended only as guidelines for Clubs to construct their own policy. Whilst the document has been fully researched and we believe it to be accurate, the PAGB can accept no responsibility for any errors or incorrect statements and cannot be held liable for any consequent actions which may arise.

This document is primarily written as advice to Camera Clubs/Societies but also applies to Photographic Federations and the Photographic Alliance of Great Britain.

A Camera Club/Society will generally be a 'not-for-profit' organisation and so has an automatic exemption from the requirement to notify under the Data Protection Act 1998.

A not-for-profit organisation can make a profit for its own purposes, which are usually charitable or social, but the profit should not be used to enrich others. Any money that is raised should be used for the organisation's own activities. Any organisation which is not sure whether or not it is a not-for-profit organisation should get appropriate advice, probably from their accountant or legal adviser.

In order for exemption from notification to apply to your club, the processing of data must be for the purposes of

- establishing or maintaining membership;
- supporting your club; or
- providing or administering activities for either the members or those who have regular (not necessarily frequent) contact with the club.

The exemption also restricts:

- the type of personal information you can hold;
- the people that it relates to; and
- the disclosures that an organisation can make;

to only those necessary for the purposes described above unless the individual agrees their personal information can be released. The information must not be kept after the relationship between the individual and the club ends, unless it is necessary for the purposes described above.

Even though your club will rely on an exemption from notification you are still obliged to respond within 21 days to a written request from an individual to provide the information that you hold pertaining to that individual.

Your club must still comply with the eight data protection principles of good practice, which are:

1. Personal data shall be processed fairly and lawfully.
2. Personal data shall be obtained only for one or more specified and lawful purposes, and shall not be further processed in any manner incompatible with that purpose or those purposes.
3. Personal data shall be adequate, relevant and not excessive in relation to the purpose or purposes for which they are processed.
4. Personal data shall be accurate and, where necessary, kept up to date.
5. Personal data processed for any purpose or purposes shall not be kept for longer than is necessary for that purpose or those purposes.
6. Personal data shall be processed in accordance with the rights of data subjects under the Act.
7. Appropriate technical and organisational measures shall be taken against unauthorised or unlawful processing of personal data and against accidental loss or destruction of, or damage to, personal data.
8. Personal data shall not be transferred to a country or territory outside the European Economic Area unless that country or territory ensures an adequate level of protection for the rights and freedoms of data subjects in relation to the processing of personal data.

You can manage and process personal data relating to membership of your club or individuals who have regular contact with your club.

- The data stored must be relevant to the relationship the individual has with your club. We advise that this information be restricted to:
 - Name (including any photographic awards)
 - Address
 - Telephone Number
 - Email address
 - Date of Birth (especially if the club operates a tiered subscription)
 - Competition code and relevant competition level
 - Any other information required for the running of your club
- You can pass on the data to other organizations such as your Federation or the PAGB providing you have the consent of the individual, usually obtained when the individual fills out a membership form.
- You are obliged to respond within 21 days to a written request from an individual to provide the information that you hold pertaining to that individual.
- You must take reasonable measures to ensure the accuracy and safe keeping of the data you maintain and process.
- You are required to delete the information concerning an individual, within a reasonable period of time, once the relationship between that individual and your club comes to an end.
- You should formally designate one or more persons to be responsible for ensuring the accuracy and safe keeping of the data held by your club.

Further reading and more in depth explanation and knowledge can be found on various pages of the website of the Information Commissioner's Office at -

<https://ico.org.uk/for-organisations/guide-to-data-protection>

If as a Club or Federation you distribute information to persons via electronic means, such as emails, you are required to comply with the requirements of the legislation under Regulations 22 and 23 covering Electronic Mail. It is important that you pay particular attention to the requirement that you must provide a convenient means for anyone to "opt-out" of receiving further Electronic Mail from you. Further details of the legislation covering Electronic Mail can be found on the website of the Information Commissioner's Office at -

<https://ico.org.uk/for-organisations/guide-to-pecr/electronic-mail>

This document can be found on the PAGB Website, including any updates or amendments. Should you have any specific questions or require any further clarification and advice please contact the Secretary of the PAGB. Contact details can be found in the PAGB Handbook and on the PAGB Website at www.thepagb.org.uk.



Sean Casey MFIAP HonFIPF was very well known to many in the UK.

http://irishphoto.ie/?wysija-page=1&controller=email&action=view&email_id=16&wysijap=subscriptions&user_id=692

The founder of the Irish Photographic Federation and its Secretary, PR and Chief Fund Raiser for more than 35 years will be greatly missed by many, including your editor. Click on this rather long link to download lots more craic about Sean, truly Mr Irish Photography.

PICTURES FROM SUCCESSFUL CPAGB ENTRANTS IN NOVEMBER 2014



Lynn Mash
01_CE182_OldLadyOfTheRiver.jpg



Richard Towell
03_CE178_Cornering.jpg



Alastair Moore
03_CE181_Determination.jpg



Ove Alexander
05_CE185_RedKiteInFlight.jpg



Philip Barber
05_CE191_HoldThatThought.jpg



Nick Cambourne
07_CE184_BristolStreetArt.jpg



Jason Rowley
08_CE180_OuttoSea.jpg



Anthony Clay
08_CE185_PowerSlide.jpg



Gillian Young
08_CE188_Giggles.jpg



Michael Cantania
09_CE187_BiorOnNet.jpg



Award Winner at Kegworth in November 2014



Linda Wellington
04_CP1290_LEAH.jpg



Anthony Bennett
03_CP1281_LoneTree.jpg

INTER-CLUB PRINT CHAMPIONSHIP 2015

Although our 2014 venue, Edge Hill University, had an excellent theatre we received more complaints and adverse comments than we have received after any other event. Mostly about the distance between the Reception/Trade area and the theatre. We have now booked a different, more compact venue in Ellesmere Port. This provides excellent facilities, nearby shops and cafes, excellent parking and easy access. The only downside is that there are slightly fewer seats so those who leave it too late to book may be disappointed.



THEATRE SEATING

The Chatfield Theatre has the total capacity to seat up to 305 audience members on a comfortable professional raked seating giving the audience a perfect view of the stage from anywhere they sit in the auditorium.

[Click here to take a virtual tour of the school – if you are clever enough you can even get into the theatre!](#)

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



PAGB Ribbon
In the
2014 Inter-Fed
Competition

Fast Food
by
Chrissie
Westgate
Beyond Group EAF

The Photography Show (21-24 March, NEC, Birmingham) is almost upon us and, as you know, is *the* show for getting hands-on with the latest kit, being inspired by some iconic artists and honing techniques to take you to new heights as a photographer. Don't miss this event, dedicated to all things photography.

Visit the PAGB on stand H134 to chat about photography, find a camera club, meet up with friends, listen in on APM Advisory sessions and pick up your free gift.

Entrance to the Photography Show is £18 if you pay on the door but just £13.95 if you pre-book. However, **Quote the PAGB Code PAGBTPS15 and you will get your ticket for just £10.95 each.**

Organise a Club outing and it could be even cheaper. If you book 10 or more tickets using our exclusive **PAGB Code PAGBGRP15, you will get them for £9.95.**



The Photography Show sponsors the PAGB who would like to thank them by becoming the biggest reseller so every ticket purchased using these codes, not only saves you money, but helps the PAGB too. [book your tickets today.](#)

2015 Photography Show highlights include -

Over 200 leading brands exhibiting:

Nikon, Canon, Sony, Leica, Olympus, Fujifilm and Panasonic are just some of the leading brands showcasing their latest products. There will also be a diverse selection of must-have camera accessories to see plus, show bargains **from Calumet, London Camera Exchange and CameraWorld.** [See the full exhibitor list >>](#)

Photography icons on the Super Stage:

Don't miss a unique opportunity to hear from some of the world's greatest photographers. **Martin Parr, Mary Ellen Mark, Don McCullin, Michael Kenna and many more** incredible artists will be appearing at The Photography Show 2015.

[See the full schedule >>](#)

Plus, four full days to improve your skills and creativity:

- **Product masterclasses** - brand experts from Sony, Fujifilm and Panasonic show you how to unlock the potential of your equipment
- **IGPOTY Garden** - finesse your macro and garden photography in a **real** garden
- **Live Stage** - push your creativity with a range of unusual subjects to shoot **live**
- **Adobe Theatre** - masterclasses in the art of Photoshop and Lightroom with Adobe
- **DIY Mounting Workshops** - add value to your work or create stunning pieces to enjoy in hands-on workshops

[and so much more - see what else is on at The Photography Show 2015 >>](#)

92nd SCOTTISH INTERNATIONAL SALON OF PHOTOGRAPHY



NEW 6 SECTIONS

COLOUR, MONO & NATURE PDI

COLOUR, MONO & NATURE PRINT

Closing Date 4th April 2015



THIS YEAR BIGGER THAN EVER WITH **SIX SECTIONS** - 3 PRINT & 3 PROJECTED DIGITAL SECTIONS

NINE JUDGES - Including a Nature Specialist Judging Panel for the nature sections.

Individual or Club Entry - Special rates for Clubs, or Groups of Individuals entering together - £1 per print.

Award for Best UK Club (outwith Scotland) and Best Scottish Club.

Every entrant gets a Catalogue. Full details of how you can enter are on the Salon website.

ONLINE ENTRY IS NOW OPEN FOR PDI AND PRINTS

Pay by Cash, Cheque or Paypal. Send Mounted or Un-mounted Prints;

Your Prints can be forwarded to Edinburgh International or Northern Counties, or returned to you, or choose non-return. You can also arrange to collect at Warwick, or via Scottish PF.

SIGN UP FOR OUR **e-salon** NEWSLETTER



www.scottish-photographic-salon.org



Dear Dave. Is it really true that you don't write this column yourself?

Thanks for the question. Like most celebrities I am far too busy with Premieres and Exhibition Openings to have time to write everything myself but I employ an excellent team of researchers and writers to do this for me. But everything has my unique stamp of authority!

Hi Dave. Why have the pictures in e-news become so pixelated? I do not feel that I can truly appreciate the skills of these photographers when the presented images are of such a low quality. Is there a technical reason for this low quality?

I am not happy about this either but there is good news and bad news. The bad news is that it is not going to improve soon as the increasing number of pictures available to the editor, together with more adverts which give important revenue, mean that it is increasingly difficult to keep the e-news file size down to its <3MB target. The PAGB could send a larger file but not everyone has good download speed. Possibly, there could be fewer pictures of better quality but this could mean that most people would never see their photos in e-news. The publishing of a picture in e-news is as much for the recognition of achievement as much as it is for viewing.

The good news is that e-news has come to an arrangement with its sponsor, PermaJet, to build an e-news website where, amongst other benefits, the pictures might be displayed larger. Watch this space for more news soon.

COVER PICTURES FOR e-news. I hope you have enjoyed the e-news cover pictures which Rikki O'Neill and Diane Owen provided for Hogmanay and Valentine's Day. Anyone else like to have a go? May Day, Summer Bank Holiday, Halloween, etc.? Any occasion you can think of. I cannot promise to use them at the appropriate day or even to use them at all but I will try. rod@creative-camera.co.uk