



e-news

from the Photographic Alliance of Great Britain

Issue 160, 01 April 2016



Fool on the Hill by Jane M Lines MPAGB LRPS BPE5*

Jane Lines lives in Wigan and, when she is not working, she likes to be out and about with her camera photographing a large range of subjects including people, places and nature. Jane is relatively new to photography, only starting at the end of 2009, after following her husband Adrian around while he took photos. She has already achieved more than most, in her own right and as a key member of Chorley Photographic Society. See more of her work at <http://janelines.com/>

Jane M Lines

ABOUT ME GALLERY

MPAGB BPE5* LRPS

Search ...



CLICK HERE

Hon Editor: Rod Wheelans MPAGB MFIAP FRPS FIPF HonPAGB HonSPF. rod@creative-camera.co.uk

AWARDS FOR PHOTOGRAPHIC MERIT IMPORTANT ANNOUNCEMENT

The PAGB have been reviewing their Awards for Photographic Merit (APM), following several expressions of concern by Federations. At its meeting in February 2016 it was reported that many Clubs felt that it had now become too easy to obtain an APM, particularly at CPAGB level, and the overwhelming majority of delegates seemed to agree.

The APM sub-committee was asked to carry out a full review and to report back in April 2016, in time to present proposals to the AGM. They closely examined a very large sample of successful entries for Credit, Distinction and Master and they have concluded that only the MPAGB is now being assessed at the correct level.

It does seem to be the case that the APM Adjudicators, drawn from the PAGB list, have become rather “softer” as the years have gone on and have been frequently over-generous in the scores they have awarded. It was noted that many Federations have reported this as being a normal characteristic of judges who are keen as mustard and highly critical of poor pictures when first appointed but who, as the years pass and their faculties fail, become more tolerant and more sympathetic in their judgments.

The sub-committee took the opportunity of this Review to tackle some other issues which had bothered them recently. They felt that the current badges did not really reflect the importance of the APM and also that the PAGB has ignored the value of an Annual Fee to retain the Award achieved.

Whilst the PAGB is aware of the possible distress this may cause to some Club members, the following proposals are to be placed before the AGM on 9 April.

1. All CPAGB and DPAGB Awards granted since 1 April 2008 to be withdrawn immediately and all such holders be requested not to use the letters after their name.
2. All the holders of the CPAGB awarded since 1 April 2008 to be given the opportunity to submit 10 photographs (not necessarily those in their original entry) to be reviewed by the PAGB to ascertain if the Award can be re-instated.
3. Although it is felt that there was less of a problem at Distinction level it will be proposed that all the holders of the DPAGB awarded since 1 April 2008 should submit 5 current photographs to be reviewed by the PAGB to ascertain if the Award can be re-instated.
4. Although no retrospective action is required for the Master award it is proposed that all MPAGB holders must purchase the new MPAGB badge, not later than April 2017. *(See 5 below).*
5. High quality badges will be commissioned, in hallmarked silver for the DPAGB and 18 carat gold, set with jewels, for the MPAGB. The cost is estimated at between £75 and £125 per badge and successful applicants will be required to purchase these.
6. An annual Award “retention” fee is considered to be worth further discussion, hopefully to fund better dinners for attendees at future Executive meetings. Heston Blumenthal has been asked to quote a group discount for his restaurant in London.

[CLICK HERE](#) if these proposals have caused you any concern or if you require any further information

JOHN WHITBY MFIAP MPAGB EFIAPg BPE3



Autosaurs: Submission for MFIAP 2016 by John Whitby EFIAPg, MPAGB, BPE3.

Click on the pictures to view them larger on the e-news website

AUTOSAURS – RELICS AND RESTORATION

The intention of this panel of prints is to document the vehicles and relics at the Gold King Mine Museum, Jerome, Arizona in all their glory. Far from being a pristine collection of cars, trucks and bikes displayed in a traditional museum, it is as if the exhibits have been distributed arbitrarily in a way that resembles an archaeological site full of ancient dinosaurs; hence the title of 'AUTOSAURS'.

Cars, trucks and their internal organs, (engines, gears, axles and other parts), are strewn around the site so as a photographer it became a challenge to isolate the individual exhibits as a series of vehicle portraits as well as juxtaposing exhibits, buildings and site furniture so that comparisons could be made between different styles and designs from different eras.

My challenge was therefore to choose the most appropriate lens (12-18mm wide angled lens) and best vantage points to build up a series of tableaux and stories to make some sense in what appears, on the surface, to be a scene of chaos and disorder. It was also to try and bring out the 'personalities' of the exhibits as a sort of character or portrait study.

Although many of the exhibits are shells, bare bones and skeletons others are in the process of loving renovation and restoration. There is much to admire from the origins of the designs; flowing shapes, delicate lines or muscular features but also the colours of rust and decay. On my photographic journey to capture the images I developed an emotional response to the exhibits reflecting on their life history with a sense of empathy for the demise of many of these once proud machines that have served their owners and America well. Missing headlights, broken windows, dented wings and panels point to neglect but there is optimism that these masterpieces of design and functionality have a new lease of life waiting to be breathed into them. I was delighted to be able to take the opportunity to capture this moment in time and compile a personal response to them.

To do this and bring about a sense of unity of the panel I have given similar treatment to each image using editing software so that the main subjects can stand proud in the frame but at the same time enable the viewer to see the current resting place of the exhibits. Finally I have unified the style of the panel using high dynamic range. This has given punch to the panel and also brought out detail in to the foreground and backgrounds.

Dinosaurs have long since died out but I hope the viewer will appreciate, through looking at this panel, the grace, beauty and power of these majestic autosaurus that ruled their domain for much of the 20th century.



Courtesy of <http://imgarcade.com/>

ONLY TWO DAYS LEFT

SCOTTISH INTERNATIONAL SALON OF PHOTOGRAPHY



* Website Online Entry NOW Open - Closing Date 3rd April 2016 *

Six Sections

Group Discounts & Club Awards

4 Star Catalogue

COLOUR, MONO & NATURE PRINT

COLOUR, MONO & NATURE PROJECTED DIGITAL

Clowning Around by Janet Russell, Scotland

WHY NOT ENTER THE 93rd SCOTTISH SALON 2016

We are the only PRINT & PDI International in Scotland with FIAP, PSA, RPS, PAGB and 'NEW' GPU patronage

SCOTLAND is counted as a separate country from the UK for FIAP Distinctions

* 3 PRINT and 3 DIGITAL SECTIONS - Open Colour, Open Mono & Nature in each *

www.scottish-photographic-salon.org

ENTER NOW

And remember you can forward to Edinburgh or to the Northern Counties



ONLY NINE DAYS LEFT

The London Salon of Photography

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



invites you to enter prints for its Annual Exhibition
Closing date is the 10th April 2016

All accepted prints are displayed in framed exhibitions and on our website

Every entrant gets a colour catalogue displaying the majority of the accepted prints

Prints are displayed during the summer in various venues including Birmingham, Edinburgh and Ireland

Enter at www.londonsalon.org e: secretary@thelondonsalon.org



Amateur Re-Touching With Photoshop To Be Banned

A new law that bans clueless amateur photographers from creepily over-Photoshopping pictures of models is expected to come into force next year.

BEEZLYSTREET.COM

Under this new legislation photographers could be fined or even have their computers confiscated, if they press the skin smoother button too many times, making the model look like a boiled egg with lipstick on.

Cotswold Salon 2016

The National Exhibition of Monochrome Photography now in its 21st Year



Hair of the Dog - by Chris Netton

Call for Entries

All UK photographers are invited to submit a monochrome print entry by the closing date of Wednesday 11th May 2016

On-line entries open Monday 11th April 2016 at

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

Cotswold Salon 2016 has PAGB and BPE patronage

ONLY NINE DAYS LEFT
4th **Cheltenham** 2016
International Salon of Photography

Entries open February 1st and close Sunday April 10th

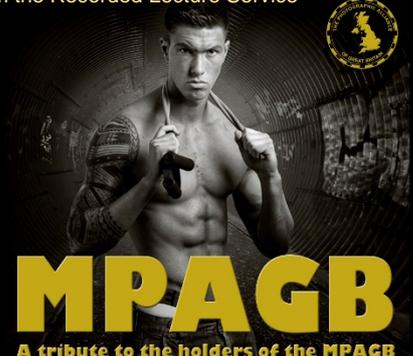
Open Colour
Open Monochrome
Experimental / Creative

Natural History
Travel

www.CheltenhamCameraClub.co.uk



From the Recorded Lecture Service



A tribute to the holders of the MPAGB



Barry Collin
 CPAGB LRPS APAGB
 of Chelmsford
 CC receiving his
 well deserved
 APAGB Award
 for Meritorious
 Service from the
 newly elected
 President of the
 East Anglian
 Federation,
 Daphne Hanson,
 on 6 March 2016



Avocet by Barry Collin
www.chelmsfordcameraclub



Dave. I am very puzzled by the rules on using textures. The rules seem to say that you have to photograph your own textures, but what about those that can be created with programmes like Topaz?

Dear Confused, I think the PAGB find it very difficult to write rules and definitions that adequately cover all possibilities. They depend upon you all using a little common-sense but we all know how difficult it is to put your trust in that. Generally I would say it is better to photograph your own textures. After all, they are very easy to come by – every street, every trip out with your camera. However, it is hard to see how anything produced by software could be classed as “illegal”, otherwise every post processing programme would surely have to be disallowed.

Did you see my Ask Famous Dave Special?

If not go to <http://www.pagbnews.co.uk/newsletter/issue-158-extra>

Editor: Famous Dave is very well informed but remember, his opinions are strictly his own and will not necessarily reflect the official views of the PAGB.

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Hasselblad Masters winner of Urban street ©Ali Rajabi



<http://www.ali-rajabi.com/en/blog/9876>

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picture courtesy of <https://silvershotz.com/>

Silvershotz

ONLY A FEW DAYS LEFT.....

The Photographic Alliance of Great Britain



Above images taken from FIAP Distinction Portfolios

Selection for the **2016 FIAP Monochrome Print Biennial Competition**

Online entry is open
from the 8th February
and closes on the 15th
April 2016.

Selection will be made
on the 16th April, and
successful authors will
be contacted on the 18th
of April, and will need
to send their full
resolution images by the
21st April.



www.fiap.net

thepagb.org.uk

The PAGB will be carrying out a selection process to determine our entry into the FIAP 2016 Monochrome Print Biennial Competition.

This is a themed entry of 10 images, with no more than one print per author.

As well as selecting from images provided to FIAP as part of Distinction submissions, we would like to invite photographers to submit their best images on a theme.

Entry is FREE OF CHARGE and is open to all members of clubs affiliated to the PAGB via their Federation, with the exception of members of the Scottish Photographic Federation (SPF) and the Welsh Photographic Federation (WPF), who are responsible for submitting their own country's entries.

To increase our chances, we are asking eligible photography club members to submit digital images on three different themes:-

1. 'Sport'
2. 'People at Work'
3. 'Altered Reality'

All images have to be monochrome, as defined below**.

As the final ten selected images have to have visible cohesion, we would request that all images are presented in a landscape ratio (approx. 4:3).

After entry has closed, we will then select 10 images from the strongest theme to represent Great Britain in the Biennial Competition.

Please upload your potential images to the following website:-

<http://clubsoftware.org/fiap>

After you have created an account, you will be able to login to the system and select the Biennial Option.

Please enter the titles of your images and then upload a digital version (1400x1050 srgb jpeg).

If your image is selected, we will request via email, a larger image at 4800 x 3600 (to print).

Please contact Adrian Lines (adrianlines@mac.com) with any questions.

** Monochrome Definition

A black and white work fixing from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category; such a work can be reproduced in black and white in the catalogue of a salon under FIAP Patronage. On the other hand a black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category; such a work requires colour reproduction in the catalogue of a salon under FIAP Patronage.

I am not too sure how many Club members take advantage of this exhibition opportunity so I asked Neil Lawson Baker, Executive Chairman NOA, to pen a few words



CREATIVE PHOTOGRAPHY

Now in its 20th year, known as the Best Open Art Exhibition in the UK, NOA has for the past 5 years exhibited Photography and awards £5000 in prize money to photographers as well as offering them other unique opportunities. This genuinely open UK wide competition attracts some wonderful photography and examples of works which have been exhibited can be seen in the 'Galleries' section of The National Open Art website home page menu.

The 2016 competition is now open for entries ONLINE until mid-July and each photographer can enter up to 4 works at a fee of £20 each. www.thenationalopenartcompetition.com

NOA is run by a not for profit charity arts charity (Chichester Art Trust Registered No 1067096) and all fees after expenses go towards artists awards. So even if you are not selected for the main exhibition, all short listed works are for sale online.

The annual exhibition always shows in a prestigious London venue. Previous years have included Somerset House, The Princes Drawing School and The Royal College of Art. This year, as a first, The National Open Art Exhibition will show at The Mercers Hall in the heart of the City of London from October 24 – November 7. Touring exhibitions of selected winning works will also show at Pallant House Gallery, Chichester and at Arundel Castle.

ALL PHOTOGRAPHERS ARE VERY WELCOME TO ENTER THIS COMPETITION



THIS REALLY IS AMAZING.

Film maker and writer, Terry Jones, working for the BBC in a remote area of Antarctica, discovers a colony of penguins, which are unlike any other penguins in the world.

See the fantastic footage at -

<https://www.youtube.com/watch?v=9dfWzp7rYR4>

Canon Distinctive photography, shared in an instant - the EOS 1300D



United Kingdom & Republic of Ireland, 10 March 2016 – Canon today unveiled a new entry-level EOS DSLR – the [EOS 1300D](#). An ideal introduction to DSLR photography, the [EOS 1300D](#) includes Wi-Fi and Dynamic NFC to make sharing simpler than ever, alongside a range of improved features to help you take impressive, creative photos and movies. With an 18 megapixel sensor and responsive handling, the EOS

1300D is the perfect camera to capture images with a distinct look and feel that are immediately shareable.

AWARDS FOR PHOTOGRAPHIC MERIT

Extracted from the recently revised APM Leaflet No.7 available at <http://www.thepagb.org.uk/library/>

MANDATORY STATEMENT AT EVERY WORKSHOP

The Statement given below must be read out to the Advisors and to the Audience at EVERY PAGB Funded or Supported APM Workshop and at EVERY Federation or Club APM Workshop.

At an APM Workshop the advice you are given by any advisor is entirely a personal opinion, although it should be well informed by experience. The Advisor will be as honest and as accurate as possible but, on the day, the Adjudicators may not agree.

Even if the Advisor is later an Adjudicator, he or she will only be one of 6 Adjudicators and, although they are carefully briefed, they may not agree with the Advisor or each other.

The difference between an Adjudicator voting Yes, by scoring 4, or voting No, by scoring 2, can be a very close decision which can result in a much lower, or higher score, than the Advisor may have anticipated.

Advisors will give honest advice to the best of their ability, even if it is not good news for the prospective entrant. It is better to be totally honest, rather than to give false hope.

For each photograph Advisors should suggest one of the following -

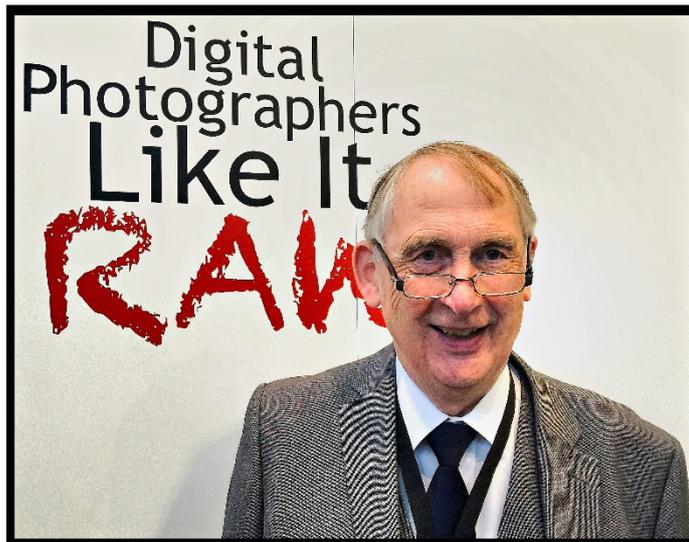
- 1 Ready for submission at the level specified – this does not, of course, guarantee success.
- 2 Borderline – is unlikely to score 12 but is unlikely to score 24. Might possibly achieve a score of 20 (22.5 for MPAGB), the average score required.
- 3 Could be made ready for submission with suitable alterations which will be suggested – these must be done well and, ideally, should be shown to another qualified advisor when completed. We cannot be responsible for any misunderstanding of the advice given or the success in implementing the improvements suggested.
- 4 Unsuitable - unlikely to achieve a satisfactory score at the level specified.

Participants may consult with more than one advisor on the day and they may disagree. It should be made clear that this suggests that there could be disagreement amongst the Adjudicators at an event, giving a mixture of scores.

THE PAGB AT THE

The Photography Show

19-22 MARCH 2016
THE NEC, BIRMINGHAM



We had a great time at the Photography Show and our thanks go to Future PLC for organising a great event and giving us a stand to meet our Club members. Hundreds of you dropped by and we gave away a huge number of 50x40 carrier bags, ideal for carrying a few prints to your Club – and as a bonus containing some vouchers and freebies from our sponsors.

Lots of PAGB volunteers helped out but most credit must go to Gordon Jenkins, Peter Cheetham and Carol Cheetham, our very own bag lady (above). Clive Tanner did a great job networking with our existing and potential sponsors.

Each day Roger Parry, Howard Tate and Rod Wheelans were running 1:1 Advisory Sessions on our Awards for Photographic Merit and we were kept very busy. It was great to see so much enthusiasm and some really great photography. We hope it was useful and that you will all go on to achieve your Award.

Winchester Photographic Society, with BPE, presents

WINCHESTER NATIONAL EXHIBITION 2016

A PHOTOGRAPHIC COMPETITION & EXHIBITION OF PROJECTED DIGITAL IMAGES

Submissions, via website: 1 May to 30 June 2016

CLASSES: • People • Landscapes • Open • Nature.
There will be an additional award for an under-18 in each class

ENTRY FEE: £1.50 per image; minimum fee of £6

QUERIES: winchesternational@winphotosoc.co.uk

FULL DETAILS: www.winphotosoc.co.uk



photograph © Kuli Verdee

NDPS UK Salon 2016 The 2016 Neath & District Photography Society UK Salon is now open. The Salon has 4 categories and is for digital images only. The categories are Open Colour, Open Monochrome, Nature and Industry & Commerce. There are Medals and BPE ribbons for all the sections and acceptances are eligible towards BPE Awards. **Closing date for entries is 11 April 2016.** Full details and Terms & Conditions are available at <http://www.neathphotographicsociety.org/salon/>

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THEM LAST A
LIFETIME

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*Terms and conditions apply

24

Details at <http://www.24hoursinbristol.co.uk/> £6000+ prizes

Entries are now open for this year's unique photographic competition to capture the essence of life in the City of Bristol over one 24 hour period.

16th - 17th April 2016

Enter Now

24

TWENTY FOUR HOURS
IN BRISTOL

and Finally ...

CLICK ON THE CALENDAR if there is anything in this issue which has puzzled or annoyed you, or you are reading it after the date of its publication, 32nd March 2016.

March 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	32	

Daylight Saving Time starts on 20th March. Good Friday on 25th March.

