



news and views from the
Photographic Alliance of Great Britain

e-news

Issue 80 – Dec 2012



“A dog is just for Christmas?” by Rod Wheelans



to all our readers

THE GB CUP 2013 IS NOW OPEN

You can now download Entry Forms and Rules from the PAGB website at

www.pagb-photography-uk.co.uk

You can enter all three GB Cup competitions from now until 21st Jan 2013.

The earlier you enter the easier it will be for us to process them
and the more time you will have to correct your myriad mistakes.

Every participant will receive an AV on CD of the best photographs
from the GB Cup they enter, sufficient to fill a great evening at the club.

GB Cup Open * GB Cup for Small Clubs * GB Cup Nature

CLOSING DATE 21 JANUARY 2013



Award Winners in the 2012 GB Cup Small Clubs



Missed Tackle by Maurice Jones - from the 2012 Print Championship winning entry by Wigan 10
We hope to publish the whole Final Entries for the top 3 Clubs and the Plate winners in future issues



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Winter Landscape

February 14th-19th 2013



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with a Print Exhibition
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Sign up to receive Entry Forms and other Information at –

www.scottish-photographic-salon.org

ANNUAL INTER-FEDERATION PDI COMPETITION & EXHIBITION

OPEN SECTION 2012

Winning Federation – Arthur Downes Trophy
LANCASHIRE & CHESHIRE PHOTOGRAPHIC UNION

Selectors' Choices - PAGB Silver Medals

David Gibbins chose Helicopter Rescue by Andy Teesdale, Caernarfon PS, NWPA
 Tony Potter chose Life Underground by Janet Haines, Dorchester CC, WCPF
 Rod Wheelans chose Better than Mine by Carl Mason, Cannock P.S. MCPF

PAGB Ribbons

Waiting for the Night Train
 Tricky Pass
 The Defenders
 Go
 Drop Shot
 Card School No 2
 Proper Rugby
 Jump
 Tying the Knot
 Hanging out with the Boys

Chris Davis	Biggleswade & District CC	EAF
Robert Millin	Hassra Fylde PS	L&CPU
Phil Charnock	Wigan 10 FC	L&CPU
Stephen Jones	Dorchester CC	WCPF
Robert Millin	Hassra Fylde PS	LCPU
Mike Sharples	Stafford PS	MCPF
Maurice Jones	Wigan 10 FC	L&CPU
Wayne Lawes	Southampton PS	SF
Pete Whieldon	Southampton PS	SF
Helen Jones	Dorchester CC	WCPF

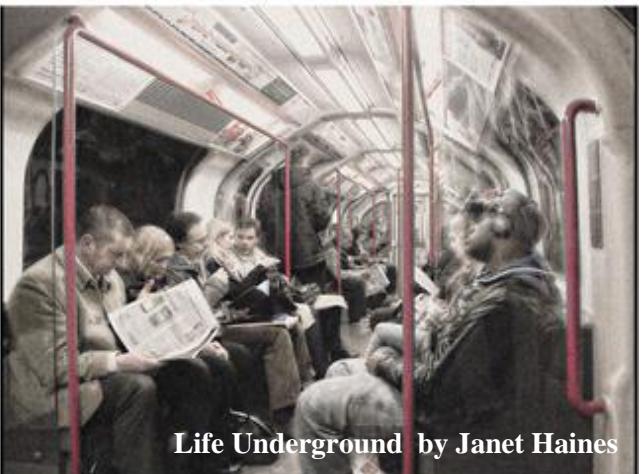
INTER-FED PDI COMPETITION - INDIVIDUAL OPEN AWARDS 2012

Helicopter Rescue by Andy Teesdale

fleuret



Better than Mine by Carl Mason



Life Underground by Janet Haines



Go! by Stephen Jones

In e-news 78, Gwen Charnock FRPS MFIAP, outlined why people say that landscapes never do well in big competitions. Her article said that “the reason that landscapes often get poor marks is because some people just go out to take shots of an ordinary scene, on an ordinary day, in ordinary light.” She went on to say that “there are brilliant landscape shots taken all around the world. These are the shots that the ordinary stuff is judged against.” Here is a response which it is only fair we should publish.

LANDSCAPES NEVER DO WELL IN BIG COMPETITIONS

I have been a landscape photographer for over 35 years now, gaining a Fellowship in 1987, and in 2003 becoming one of the very few to hold a Master FIAP. Both of my panels were landscape based, so I think I know a little about the subject.

From my perspective, the reason that landscapes do not get into Exhibitions can be laid firmly at the door of judges. They are the ones who do the selections. As was stated in your article, there are many brilliant landscape images from around the world, but how many get into Exhibitions? Why is it that several BPE Exhibitions now run Landscape sections? I can only assume it is because there is a call for it. Judges and indeed many club photographers are firmly dedicated to manipulation of images. This is fine with me, but not to the exclusion to all else. It seems to me that now it is not how good a photographer you are, but how sophisticated in programs like Photoshop you are.

I know of very few photographers who will get up at 3 in the morning to catch the early light. Indeed, I have listened to a lecturer who said “why should I get up for dawn when I can Photoshop one”. I know even fewer judges who take landscape images on a regular basis. It seems to me now that nothing is real anymore.

Any form of photography takes dedication and passion and you have to have these qualities to be successful in landscape photography. I find comments like “going out in the middle of the day taking ordinary subjects” to be quite patronising. We are all on a learning curve and hope to improve with every image we take. Nature is never perfect, but many seem to have an obsession with altering everything. Manipulation is now king.

I have been on the exhibition circuit for many years now and since the advent of digital imaging, the number of landscape images accepted in exhibitions has declined. To say otherwise is a very blinkered view. I have stopped entering my landscapes in British Exhibitions, I find I might as well just send in the money. Take a look around the internet, there are many brilliant landscape images. Many photographers now do not bother with Exhibition photography, I think I know why.

Jon Baker MFIAP EFiAP/p

EDITORIAL I don't want this to develop into a long running series in e-news but I have many times heard people say that landscapes" don't do well in Exhibitions and/or the big PAGB Competitions and/or the Awards for Photographic Merit" and I feel that, as Chairman of both the Club Print Championship and the APM, comment is required.

This is my personal view and not an Official PAGB Opinion.

First of all there is no empirical evidence that the statement is true and I believe that, in the events I am associated with, good landscape does just as well as similar standard pictures in other genres. See p9 for an example. I intend, as soon as time permits, to analyse success by genre in the Awards for Photographic Merit and I will report this in due course. It also seems to me, reading both articles, that, whilst Gwen puts the “blame” on the entrants and Jon “blames” the judges, they are both saying the same thing. Not many people get up at 3 in the morning, as Jon puts it. Most go out in the middle of the day, as Gwen puts it.

Contrary to Jon's statement a high proportion of judges on the PAGB list are traditional photographers, well skilled in landscape and many other genres even if some are not as photographically active as they may once have been. Why would these people throw away their years of experience and vote only for heavily manipulated pictures? If they do choose them, is it not because these manipulated or created pictures have been done with more care and attention, delivering a more interesting visual experience? The vast majority of judges used by the PAGB are open minded to traditional photographs as much as the manipulated – they just have to be good, not ordinary.

Rod Wheelans MPAGB MFJAP FRPS FIPE

Jon is correct that there are few holders of MFIAP. However the UK is now well represented and there are three on this page alone!

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The November winner was

Colin Strong, Potters Bar PS

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A DAY OF OBSERVATION AT AN APM WORKSHOP - RICHARD EGAN FRPS DPAGB

You take an interest in photography, you decide to join your local club and very soon you start to enjoy the competitions and the advice from all the like-minded photographers around you. The next step after getting acceptances in your federation exhibitions may be getting a Photographic Distinction. Will it be a C, D or Master of the PAGB - well this is something you shouldn't go into without advice so I decided to go along to a YPU AWARDS WORKSHOP.

With a Fellowship in portrait and wedding photography, over 300 international acceptances, 50 or more ribbons of HC and 3 Gold Medal in photographic exhibitions worldwide and already having a DPAGB I thought I would take some images along to see if, in the eyes of Rod Wheelans and the three members of his workshop advisory team, I might try for the MPAGB.

The day started with a well informed brief into the different levels of the PAGB distinctions along with some images from each level of the distinctions. The images were discussed and it was explained how best to show them and what is required to pass. This I thought was an excellent way of letting the photographers look at photographs, but I soon began to realise there is a certain style you must adopt to gain a qualification.....!

**Please see the note below.*

After the intro the advisors paired up and looked through some print panels from photographers hoping to put forward for their

distinctions. Standing back, listening to their comments, it soon became evident that although you may think you have a suitable image it may not stand on its merits and gain you enough points to get you a distinction. So it's a great idea to go along and get the advice you need. One young lady whose landscape images I have admired for the last two years showed her work and was advised that she should go for her DPAGB. The advice on which images to put in was very positive and gratefully received by her. Lunch arrived with much talk about the advice on hand and, from the buzz around the room, it seemed to be a success.

The afternoon session started with my 20 PDI images for a possible MPAGB and analysis of each one from all four of the panel. OK, so 2 images out of my 20 isn't bad as a starting point. I would say I have a very personal, distinctive style and that it probably isn't going to get me an MPAGB!

So do I follow the advice offered? If I do I will have to change my style and follow everyone else chasing a distinction. My other option is to ignore it and put in for the M anyway. I have some serious thinking to do! The advisors did know what's needed to succeed and they are absolutely right to give the advice they offered. It's up to you whether you take their advice or dare to be different.....

A wonderful day organised by Mrs Pat Reed and the YPU Committee.

We are grateful to the YPU for organising this workshop, the third I have attended in the YPU, and to Richard for an interesting article. The PAGB decided some time ago to use Sponsorship monies to pay the travelling expenses of a PAGB "expert" to advise at such workshops and it is surprising that only a few Federations have so far taken the opportunity. In this case there were 4 advisors, in one car. Libby Smith MPAGB, Anne Greiner MPAGB, Neil Smith DPAGB and Rod Wheelans MPAGB.

It was a great day and there were some terrific photographs to look at. Of course we had to disappoint some people but I hope we were able to give positive advice on how their target could be achieved. Richard's panel was very interesting and I think he is being a little hard on himself. We liked all his pictures and thought most of them were good for an MPAGB submission but that, presented as PDI, they were overly contrasty and overly bright and that our Adjudicators would see this as a fault, rather than a style. We thought that they would work much better as prints.

**Note* Club members all over the UK are producing fantastically good photographs every day and Clubs greatly encourage this work. However, we have to accept that the work considered acceptable in the Club World is a quite narrow slice of the photography which is possible – the Awards for Photographic Merit reflect Club Photography accurately as they were designed to do.

Recently, at Doncaster C.C., Ray Brammall was presented with his APAGB for his meritorious service to Clubs and Federations over many years.



Alan Thorpe, President Doncaster C.C. Ray Brammall APAGB



**Bill Aven
presenting**

**Brian
Galbraith**
CPAGB
Soon to be WCPF
Past President

**with his well
deserved
APAGB
Certificate**

There will be
more APAGB
presentations in
e-news as we
receive them



2nd PORT TALBOT INTERNATIONAL

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www.porttalbotcameraclub.org/salon-home-2012.html

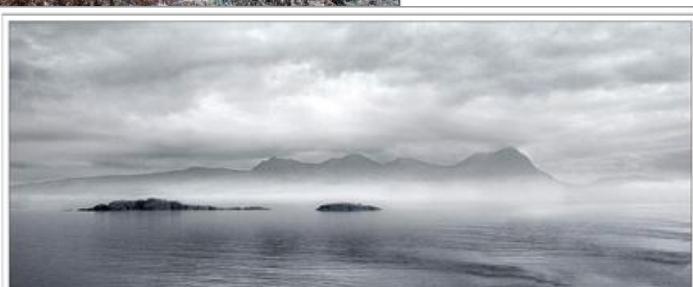


November Morning by
Hunter Kennedy
MPAGB ARPS EFIAP

Hunter has enjoyed considerable success with his (mostly Scottish) landscape including several Exhibition Awards in the UK and abroad.

They made up most of his **MPAGB** submission & his entire **ARPS** Panel.

Below. Tinto North,
Island Mist, Morning
Mirror & Against the Mist



AWARDS FOR PHOTOGRAPHIC MERIT

BELFAST 24 & 25 NOVEMBER 2012

We had a great weekend in Belfast with a record number of CPAGB entries and a sprinkling of DPAGB. Our thanks go to NIPA who were extremely welcoming and worked very hard to ensure that everyone had a great time.

THE ADJUDICATORS

Simon Allen MPAGB EFIAP	SPF
Dave Butler MFIAP ARPS	L&CPU
Peter Cheetham APAGB	NEMPF
Keiran Murray DPAGB APAGB ARPS	NIPA
Leo Rich DPAGB APAGB EFIAP ARPS	SF
Richard Speirs DPAGB APAGB	NCPF

THE RESULTS

		ENTERED	PASSED	% PASSED
CPAGB	PRINTS	70	31	44%
CPAGB	PDI	27	12	44%
DPAGB	PRINTS	19	4	21%
DPAGB	PDI	10	2	20%

OK, this is a slightly lower pass rate than we have been accustomed to but I believe it was a fair reflection of the quality of the entries submitted. In conversation with entrants afterwards it was apparent that quite a number of people had received virtually no guidance from anyone qualified in their Club or in their Federation. The L&CPU Mentoring system again paid dividends and there were also significantly better results from entrants from Federations who have recently run APM Workshops

The PAGB Executive decided that one good use for a portion of our income from Corporate Sponsors would be to help support Federation Awards Workshops and, to this end, will pay the mileage or transport cost of suitable experts to attend these workshops to provide information and to give 1:1 guidance. Recently we have attended Workshops in Scotland, the Western Counties, Northern Ireland and Yorkshire and there will soon be one in the Southern Federation. Ask your Federation Awards Officer if there is likely to be a workshop in your area.

Watch out for the next issue of e-news which will be an APM Special, with the names of all the successful applicants and many photographs from their entries.



Boatman's Ropes and Local Hero
by
JANE LINES DPAGB (Chorley PS)

See the whole panel, with scores, at -



<http://cherry-art.net/cim/CompetitionGallery.php?CompetitionID=435&AuthorID=5>

ERYRI PHOTO GROUP (NWPA) – PRINT CHAMPIONSHIP 2012 PLATE WINNERS



Street Apprentice by Philip Chadwick, Schoolgirl in Pink by Margaret Salisbury,
I was born here by Lloyd Williams, On Glyder Fach by Tom Dodd & Fox Boy by Margaret Salisbury.
This is the Second time that Eryri have won the Plate Competition.

PAGB AWARDS FOR PHOTOGRAPHIC MERIT CERTIFICATES

If you are present at an Adjudication and you are successful you will be presented with your badge. There is also a Certificate which is sent to your Federation to arrange its presentation. These have to be prepared by the Secretary and signed by the President and, with postal adventures, this may take a few weeks. There may be a further delay as the Federation looks for a suitable event at which to make a public presentation.

The Awards Secretary has lately received a couple of enquiries from applicants concerning the whereabouts of their Certificate following the Adjudication in April 2012. We can confirm that all certificates were sent to Federation Secretaries (or nominated Federation recipient) on 16 May 2012. In November, the Awards Chairman also received a complaint from a Federation President who has now “discovered” that the Federation has been in possession of the Certificates since May.

The PAGB can replace lost Certificates but there is a small charge to cover the cost.

If you have not received your APM Certificate within three months please contact your Federation.

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GROWTH. e-news subscribers are not increasing quite as fast as they used to but there are still 70 to 90 new subscribers every month. Please keep spreading the word. Many readers have the newsletter forwarded to them by their Club but you may get it a few days earlier by taking up your free subscription Every Club Member can sign on free at www.pagbnews.co.uk. January 2013 may see a new name but the format seems popular and will remain unchanged.

Merry Christmas and Good Health for you and your family in 2013!

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