



e-news

from the Photographic Alliance of Great Britain

Issue 157 – 1 March 2016



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The Photography Show
19-22 MARCH 2016
THE NEC, BIRMINGHAM

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

The Photography Show

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The Photography Show
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PAGBTPS16



The Photography Show returns to the NEC Birmingham from 19 – 22 March 2016 and whether you are just starting out or you're a seasoned pro, the Show offers something for everyone.

THE SUPER STAGE

Iconic photographer, **David Bailey**, is amongst the top photographers confirmed to speak on the coveted **Super Stage** at The Photography Show 2016. **Chris Packham, Dan Rubin, Nick Danziger, Peter Dench, Lara Jade, Scott Kelby, Alec Soth** and **Bruce Gilden** have also been unveiled to take centre stage during the four-day event. The diverse 2016 line-up is set to offer intriguing insights into each of the photographer's careers and specialist areas, for pros and enthusiasts alike. Expect to find plenty of hands-on workshops and live demonstrations at The Show on the **Live Stage, Photo Editing Theatre, Mobile Photography** and **Filmmaker Stages** focusing on everything from capturing challenging shots in different lighting and environments, right through to dark room coaching, photo-editing and learning what your mobile device can really capture.

NEW SHOW FEATURES FOR 2016

The all-new Wedding & Portrait Stage will be set in the thematic surroundings of a mock-up chapel, where visitors will take to the pews to hear from speakers renowned for their expertise in the wedding and portrait genres. Confirmed speakers taking to the stage include **Kevin Mullins, Kate Hopewell-Smith, Brett Florens, Drew Gardener, John Denton, Neil Freeman, Stephen Perry, Marcia Michel, Marian Sterea, Robert Pugh, Adam Bronkhorst, Lisa Devlin, Steve Howdle** and **Stephanie Thornton**.

Covering a range of topics, from *Achieving High End Wedding Portraits* (Marian Sterea) to *Overcoming Church Wedding Challenges* (Kate Hopewell-Smith), wedding photographers and enthusiasts will pick up an array of tips and advice from professional photographers, each with their own unique styles. Dedicated portrait seminars will include an interactive demonstration from Stephen Perry who will work with volunteers from the audience, live on stage, rounded up with the chance to take away their portrait, photographed by Perry himself.

Also new for 2016 is the **Turning Pro Conference**, aimed at photographers looking to make the jump from enthusiast to pro. Speakers including Wedding Photographer, **Kevin Mullins**, will take to the stage, sharing the skills needed to make the leap in **creating a successful wedding business**, and Peter Searle, Portrait Photographer, whose seminar will focus on **Getting Your Business off the Ground**.

ADDITIONAL SHOW FEATURES

One of the most published photographers in history, **Michael Freeman**, photojournalist and street photographer will talk at the **Beginner's Masterclass**, a programme dedicated to photographers at the start of their journey. Freeman will provide insights into the **Ten Guiding Rules**, including the secrets of good composition, making a subject stand out and creating pictures with visual impact.

The **Live Stage** will host a range of experts, demonstrating the techniques behind taking unique images in a variety of environments, from posing new-borns to capturing the illusion of magic and fun at the circus. Renowned Food Photographer, **William Reavell**, is among the names to appear on the **Live Stage**, presenting styling tips for creating beautiful food photography and guiding visitors on how lighting can be used to enhance mouth-watering images and perfecting composition.

Other speakers include Street Photographer, **Matt Hart**, on photography as therapy, Fashion and Beauty photographer, **Steve Howdle**, on syncing flash at high speed and **Vicki Churchill**, on turning the everyday into the spectacular. **Melanie East** will also take to the stage to share her tips on the skills behind photographing babies.

Behind the Lens will see a range of professionals lead sessions covering everything from wildlife to travel, landscape and more, appealing to all levels of photographer. **Ram Shergill**, known for photographing public figures such as Amy Winehouse and Dame Judi Dench will give insight into working with designers in the world of fashion. Paul Colley will reveal the art of successful underwater photography, and Ian Cook, will look at sports photography in the modern era.

Tom Stoddart, a photojournalist whose work includes poignant images of situation of crisis is set to tell the audience about his own photography journey and **Emma Drabble** will explore what makes a photograph more than just an image.

The list of speakers for the Live Stage and Behind the Lens can be viewed at www.photographyshow.com/speakersPR

GET YOUR TICKET AT A DISCOUNT USING CODE **PAGBTPS16**

Tickets to the show are on sale NOW at www.photographyshow.com and visitors will have the option to add additional session to their package, priced at £10 per session. For the best seats in the house for Super Stage shows, book early to avoid disappointment as this is the most popular programme of the event



**WE WOULD FLIPPIN' LOVE YOU
TO VISIT US ON STAND **A52**
AT THE PHOTOGRAPHY SHOW**

Use code **PAGBTPS16** for discount tickets

**The
Photography
Show** 19-22 MARCH 2016
THE NEC, BIRMINGHAM

"Flippin' Love You" was our Valentine alternative by Lynne Morris

NEW REQUIREMENTS FOR THE SONY INTER-FEDERATION PRINT AND PDI ANNUAL COMPETITION & EXHIBITION

At its February meeting the PAGB decided to change the entry requirement to this event. The competition has four Sections, Colour Print (open), Monochrome Print (open), PDI (open) and PDI Nature and, in future the entry to each will be as follows.

- Each Federation to submit a minimum of 10 and a maximum of 30 images in each of the 4 sections.
- Submissions to each section to have a maximum of 3 images from any one author.
- The top scoring 10 images from each Federation will count towards their score in each section.

Revised rules will be formulated, agreed and issued to Federations in good time for their entry to the 2016 competition which has a Closing Date of 1st June 2016 and which will be judged in Northern Ireland on 18 June.



The Pink Hat by Pam Sherren, Paignton PC, WCPF

Inter-Fed Competition 2015

Colour Print Overall Individual Winner & Gold Medal - The Pink Hat, Pam Sherren, Paignton PC, WCPF

AWARDS FOR PHOTOGRAPHIC MERIT ADVICE AT THE PHOTOGRAPHY SHOW



The **PAGB** will once again have a stand at the **Photography Show** where we will be offering **Awards For Photographic Merit, Advisory Sessions**.

We will have several qualified APM judges in attendance to critique any work you wish to bring along, (Print or PDI), leading to a much greater chance of success. For an appointment slot please e-mail saying what day

you are coming, what level you are interested in - CPAGB DPAGB MPAGB - and what you are bringing (Print or PDI). rod@creative-camera.co.uk.

Please don't delay as places may be limited on some days and remember you can get a discount on tickets to the Show using the code **PAGBTPS16**.

The PAGB is on Stand A52

CLICK HERE FOR ALL THE GB CUP 2016 RESULTS



CLICK ON THIS PICTURE to see the GB CUP 2016 SPECIAL ISSUE e-news



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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 fitting 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.

THE POINTLESS SCORING SYSTEM

In e-news 146 Famous Dave responded to a question about Club Competitions where no points were awarded and this seems to have provoked some spirited debate on Facebook and on some Club Forums.

As a member of a Club who strongly espouse this system I thought it might be worthwhile to explain it a little more fully.

POINTLESS



Clubs use all sorts of systems for judging their competitions. Some mark out of 10, some mark out of 30 but it appears that a score out of 20 is the most commonly requested.

However, few Clubs really mean what they say and most do not expect a judge to give a score much under 12. As a judge, it can be very difficult find a reason to separate (say) a 14 from a 13 when really there is very little difference. The need to award a full range of scores also encourages the judge to concentrate more on the negative attributes of a picture rather than the good points. How else can he/she justify low scores?

A growing number of Clubs have stopped asking the judge to award points at all. They simply ask for a critique and advice to improve the image and may ask for a few of the best pictures to be recognised by (say) a Merit Award or a Top Position. The “Pointless Scoring System” is one way to do this.

Of course, if your Club runs a League system over several rounds, you probably need points to aggregate, so as to decide the overall winner at the end of the season. This isn't a problem. Ask your judges to pick First, Second, Third, some HC and some C.

You can give guidance on how many of each might be appropriate and you could have, for example, up to 2 2nd= and up to three 3rd=. Later you allocate scores, 1st gets 20 points, 2nd gets 19 points, 3rd gets 18 points, HC, of which there could be lots, gets 17 points and any number of C gets 16 points. Everything else gets “zéro point” or, better still, 15 points for just entering. Those not entering, of course, do receive no points.

Newcomers and beginners may feel that so many people receiving 15 points doesn't tell them the relative merit of their picture. However, by not being awarded a Commended you have been told that your picture is not considered to be as good as others. Do you really need a score of 12, or less, to tell you it is really poor and surely this is much better conveyed by the judges' helpful comments than by a relatively meaningless score.

Judges mostly love the system because they don't have to find a reason to separate (say) a 14 from a 13 when really there is very little difference. Entrants mostly like it as the judge can concentrate on making helpful suggestions for improvement rather than being obliged to make negative comments to explain the very low score.

Why not give it a go?

Ian Findlay, Dumfries Camera Club

P.S. We also have a League system with promotion and demotion. Although this might sound threatening, we have up to 5 Divisions and we keep each Division quite small so that everyone has a good chance of winning the monthly competition, or even the overall League. ☺

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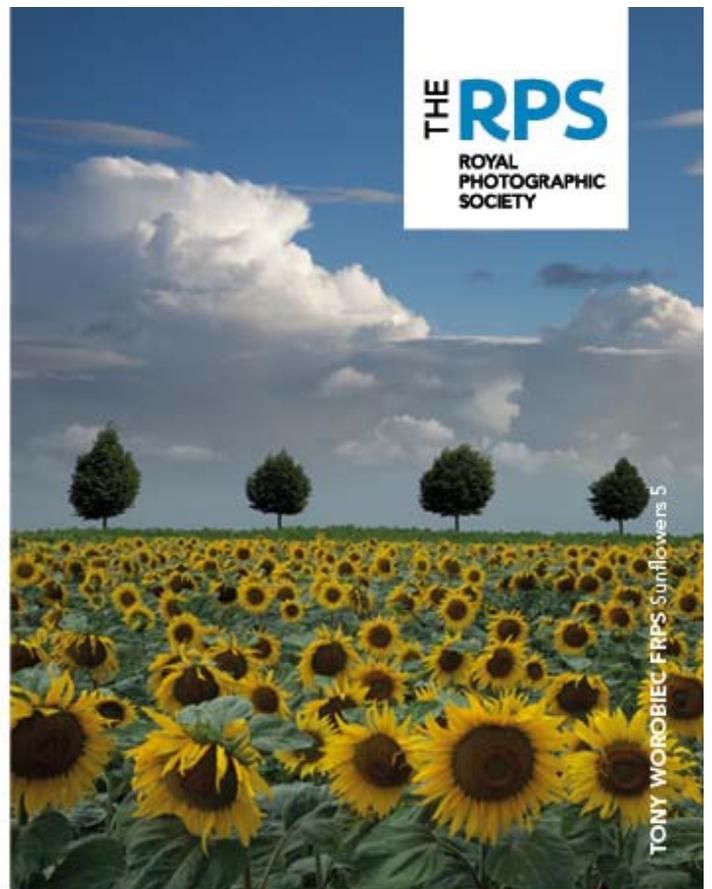
NEW PHOTOGRAPHY WORKSHOPS FOR 2016 FEBRUARY – DECEMBER

If you are thinking of learning a new skill or just want to brush up on some old ones, the RPS workshops offer something for everyone.

Open to non member and members of The Society.

[CLICK TO SEE FULL LISTINGS](#)

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TONY WOROBIEC / FRPS Sunflowers 5

CAROLINE COLEGATE



Photograph by Ruari Cumming ARPS

Caroline Colegate ARPS, a popular SCPF judge, receives her certificate signifying the award of APAGB at Bracknell Camera Club from Leo Rich DPAGB ARPS EFIAP/g APAGB, Past President of the PAGB

**The
Photography
Show**
19-22 MARCH 2016
THE NEC, BIRMINGHAM

**PermaJet
STAND
F91**

PermaJet once more come to The Photography Show at the NEC, Birmingham, where you will be able to find the very latest inkjet media at exclusive show only prices, see live demonstrations at the PermaJet Print Bar throughout the show, and enjoy the full range of PermaJet paper in the dedicated print gallery space.

This is the stand for everyone who is passionate about print.

We are proud to introduce The PermaJet Print Bar, where leaders in the photographic industry will be providing FREE workshops, talks or consultations each day. These are not to be missed and provide the perfect opportunity to pick up invaluable pieces of advice for your own photographic work. Scroll down for the full session timetable and to register for a free one-to-one consultation.

HOW MY MOST SUCCESSFUL IMAGE WAS PLAGIARISED

The link to this article and the illustrations below are reproduced with the kind permission of Robert Baggs. One of these pictures is his and one is not. Is this legal or is it theft? <http://www.robertkbaqqs.com/> <https://www.facebook.com/robertkbaqqs>



This guide is in 3 major parts; prevention, detection and reaction. Firstly, how to prevent or deter plagiarism or theft of your images. Secondly, how to detect and identify any images or ideas that have been stolen – the internet is vast and finding your images where you hadn't put them is a daunting task. Finally, the various ways in which you can react if you find one or more of your images or ideas have been stolen.

<http://www.diyphotography.net/a-guide-to-plagiarism-and-theft-in-photography/>

DEFINING PLAGIARISM

It first important to know the different types of plagiarism and what does and does not constitute a case. The Oxford English Dictionary defines plagiarism as 'the practice of taking someone else's work and passing them off as one's own.' This is a little vague and requires unpacking further. The more legal definition is the following:

The act of appropriating the literary composition of another author, or excerpts, ideas, or passages therefrom, and passing the material off as one's own creation.'

So, taking someone's work and passing it off as one's own does not exclusively refer to the most obvious case: somebody uses a photograph you have taken and claims to have taken it themselves. This is obviously a case of plagiarism and despite how unsophisticated and easily detected it is, **it's still overwhelmingly common** (click through for one of the more repugnant examples of late). This is exacerbated dramatically by both the transition of photographs to digital as its primary medium and storage, and the internet. That is to say, a photographer with only physical work and no online presence is far less likely to be plagiarised. However, the perks of the digital age far outweigh the cons as I would argue is obvious.

Direct theft of an image is not the only way in which a photographer is vulnerable to plagiarism as the quote above demonstrates. My personal experience listed in the introduction is an example of visual plagiarism and pertains to the theft of an idea or concept. (There is an interesting article on cases of visual plagiarism [here](#).) As I eluded to in my original article of my stolen idea, the lines between similar ideas and theft of an original idea are almost blurry beyond distinction (note: 'almost'). If I were to take a photograph of a woman in a red dress in front of the Eiffel Tower, I ought not be outraged when I see someone else's image of a woman in a red dress in front of that particular landmark. However, if the details of an image are followed too closely then there is certainly a case for plagiarism.

Plagiarism is a deep and difficult problem in photography, now more than ever, and if I were to write a comprehensive paper outlining every aspect of what it *is*, it would be more of a tome than an article. So let's move on to the most important step: prevention.

[CLICK HERE](#) for the article and its live links

THE POSTAL PHOTOGRAPHIC CLUB (PPC)

The PPC have been helping members improve their photography since 1937. We are organised in Circles of around a dozen photographers- originally members circulated their work solely by post, but now we complement our traditional 7" x 5" print circles, monochrome and colour, with online Internet Circles that use our own bespoke software –the postman no longer delivers a monthly pouch of prints to more than a third of our club members.



Tea Time by Graham Dean

This makes us an ideal club for those unable, or perhaps unwilling, to travel to conventional photographic clubs. It also enables those, looking for another outlet for their creative energy, to share their work with other photographers around the country and, in the case of the online circles, from outside the UK as well. There is a lot to be said for being able to contemplate the work of your peers, at leisure, in the comfort of your own home.

Each circle circulates their members' photographs amongst each other on a monthly basis for comment and critique. The majority of the circles are either open colour or monochrome but several are mixed colour and mono. There is also one just for Infra-Red photography only and a Natural History only circle.

Constructive advice and comment is encouraged. Something that is easier to do as a short written critique, rather than standing in front of an audience at a camera club.

There has always been a member's notebook in the folios to promote lively discussion and the Internet Circles continue this tradition with real-time notebooks, making them a good place to ask questions and share information. We also have a private online forum which can be accessed by all PPC members. All sorts of topics and discussions are raised here, you can advertise anything you wish to buy or sell and get technical help.

All PPC circle members can enter our annual print and PDI (projected digital image) competitions, which are judged by eminent, nationally known, photographers. Trophies are presented and the top images are shown at our annual rally weekend meeting. The rally is held over a weekend in October and is an opportunity for our members from throughout the UK to meet up, We usually take over a hotel as so many members attend.

The PPC is aimed at anyone who enjoys taking photographs, beginner or experienced. The cost of membership is just £13 a year, for this you can join as many circles as you wish. Visit our website for more details and to look at our superb Photonews magazine, packed with articles from our members.



Gulliver's Garden, Dave Williams



Elgol, Dave Whenham



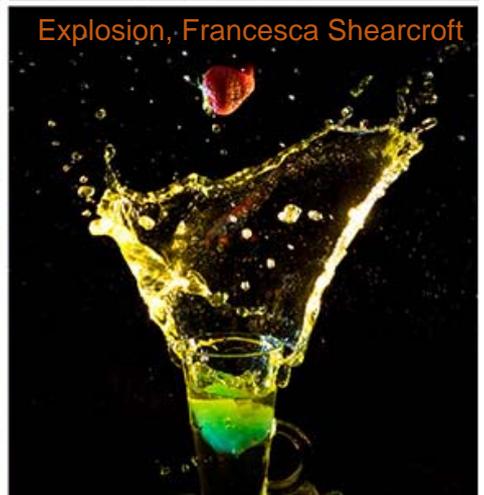
The hook, David James



Coffee Shop, Alan Phillips



Bullfinch, Bob Rawlinson



Explosion, Francesca Shearcroft



Website <http://www.postalphotoclub.org.uk>

<< <https://www.facebook.com/The-Postal-Photographic-Club-227877620675501/>

HOW TO TAKE A GREAT PHOTOGRAPH

Your editor has just seen a new book, edited by Clive Woodyear, which aims to provide inspiration for photographers. In the book experienced and successful photographers talk about how and why they created their images.

“Great photographs come from a passion and emotional connection to the subject, and the time and effort taken translate the photographer’s vision into an image. This involves a commitment to photography, a willingness to learn, not just from your mistakes, but also from the work of others. This new book introduces readers to the work of over fifty outstanding photographers.

Each photographer’s work is accompanied by their explanation of how and why they chose to make their image and information such as what motivates their photography. The camera and settings information are provided alongside the images. The book covers architecture and cityscapes, documentary and reportage, fashion and beauty, landscapes and seascapes, macro, natural world and wildlife, night and long exposure, people and portraits, sport and street”

The image and the write-up below, contributed by British sports photographer Adrian Dennis, are taken from the book.

“I was assigned the equestrian cross-country event during the Olympic games in London 2012. Arriving early, around 6am, I scouted out the course.

Competitors set off roughly every six minutes so I started high up on the course, shooting the jumps with London as a backdrop. I worked my way down the course, before spending a couple of hours at the water jump, where the Greenwich Observatory provided a beautiful backdrop. After shooting virtually the same kind of action picture for about 20 riders I had to move on to keep my sanity.

I found myself at the top of the spectators’ seating overlooking the main arena. It made a fantastic wide-angle picture with Canary Wharf as my backdrop. While waiting, I leant over the back of the stand and noticed the shadows. I started to think what it would look like when a horse ran directly beneath me and into the arena.

The first rider went by and I cropped the shadow too tight, not realizing just how long the shadow was going to be. The next rider fell off before arriving, and with time ticking and the sun moving round there were only a few more minutes before the sun was obscured and the picture would be lost. Luckily for me as Thai rider Nina Lamsan Ligon rode past I made this frame.

I knew right away the picture was quite special. But, as I turned to photograph the arena again, I noticed another

photographer climbing up the stairs. I stood facing forward toward the arena willing him not to notice what I’d just shot. He did notice the same shadows – but the picture had more or less gone, as by now the row of spectators wasn’t as long, and the sunshine not quite so intense.

Fortunately for me I’d made a pretty unique photograph from an event covered by several hundred other photographers. That doesn’t happen very often!

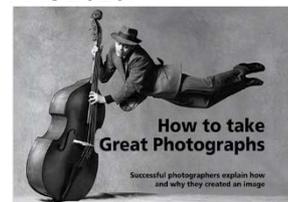
The settings I used were standard in a sports photographers’ armoury. A fast shutter speed, relatively shallow depth of field. The tricky part was getting the camera ‘square’. This meant leaning over a railing 15-20 metres off the ground looking directly down and then pressing the shutter button and firing 3-4 frames as the horse and rider appeared in the viewfinder.

If you are keen on sports photography it’s important that you become familiar with your equipment, there’s no time to adjust settings. Moments come and go in the blink of an eye, most never to be repeated.

Get used to concentrating for long spells, ‘the moment’ can happen at any time. And like all genres of photography, think about composition, and imagine what your photograph could look like when all the elements come together.” Equestrian Cross Country © Adrian Dennis



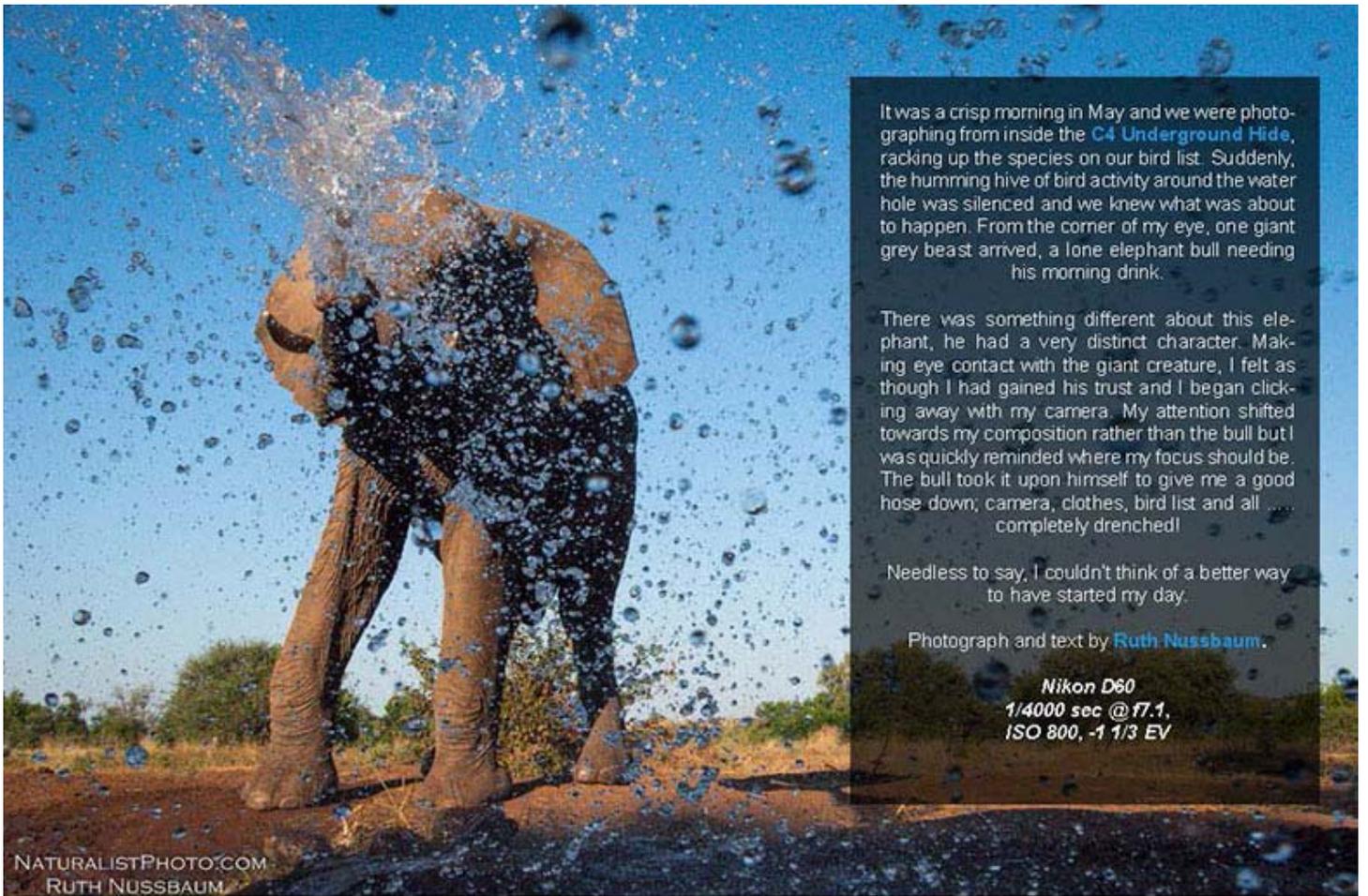
The book has 160 pages and costs £9.95 plus £2 p&p. Save 20% on the usual price if you order by 30 April 2016 and quote coupon code PAGB020.



To take advantage of the 20% discount you will need to order online

www.greatphotographs.co.uk

Equestrian Cross Country,
Olympic Games © Adrian
Dennis. Camera: Nikon D4. Lens:
Nikon 70-200mm f/2.8 at 70mm.
1/2000 sec f/4.5 ISO 250



It was a crisp morning in May and we were photographing from inside the **C4 Underground Hide**, racking up the species on our bird list. Suddenly, the humming hive of bird activity around the water hole was silenced and we knew what was about to happen. From the corner of my eye, one giant grey beast arrived, a lone elephant bull needing his morning drink.

There was something different about this elephant, he had a very distinct character. Making eye contact with the giant creature, I felt as though I had gained his trust and I began clicking away with my camera. My attention shifted towards my composition rather than the bull but I was quickly reminded where my focus should be. The bull took it upon himself to give me a good hose down, camera, clothes, bird list and all completely drenched!

Needless to say, I couldn't think of a better way to have started my day.

Photograph and text by **Ruth Nussbaum**.

Nikon D60
1/4000 sec @ f7.1,
ISO 800, -1 1/3 EV

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An **e-news** reader, Suman Bhattacharyya from Shyamnagar in West Bengal, has sent this request. Is there anyone who would like to contribute an article? "I am especially interested in an explanation of nature judging techniques. The pros and cons of nature photography from the eyes of eminent juries. What are judges looking for?"



We are always keen to run reports and features about successful Federation events or Clubs who are celebrating an anniversary or just celebrating their own photography.



We are happy to feature Individual Photographers too. Just send 200 - 300 words and a few photographs we can choose from and you too can be seen by our 10,000 readers!



PUT THIS DATE IN YOUR DIARY

NOW!

INTER-CLUB PRINT CHAMPIONSHIP 2016 - CHANGE OF DATE

Circumstances beyond our control have forced us to change the Print Championship to

SUNDAY 6 NOVEMBER 2016

We apologise for any inconvenience this may have caused

Ormskirk School, Wigan Road, Ormskirk, Lancashire L39 2AT



We held the August Awards for Photographic Merit here and it is a great venue, easily accessible, with lots of parking space and comfortable facilities. Participating Clubs will be kept fully informed as they are nominated by their Federation and you should watch your e-news for ticket information later in the year