



PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF THE PAGB e-news

e-news

from the Photographic Alliance of Great Britain

Issue 293 16 October 2021



I'm still standing by Andrew Haugen

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United Photographic Postfolios of Great Britain



Sparrowhawk on a Post by Miles Langthorne

U.P.P., the postal/online photo club, held its annual Convention and Exhibition in Birmingham in early September, with members from all over the U.K. attending. Guest speakers were Ian Whiston DPAGB EFIAP/s ABPE, Martin Addison FRPS and Chris Palmer FRPS DPAGB EFIAP. The 'Gold' prints from all of the Print Circles were on exhibition and the Gold PDI were projected.

Stormy Crackington by Peter Tulloch



Leighton Herdson Print trophy:
 Leighton Herdson PDI Trophy:
 Roland Jonas Landscape Trophy
 AQS Natural History Print Trophy
 Glen Vase Natural History PDI Trophy
 Liz Boud AV Rose Bowl
 Brian Davis Portrait Trophy

Suzannah Jordan
 Pauline Oliver CPAGB
 Peter Tulloch ARPS DPAGB EFIAP
 Miles Langthorne APAGB
 John Bebbington FRPS
 Val Johnston DPAGB
 Andrew Haugen ARPS

Female Marbled White
 First Two to the Finish
 Stormy Crackington
 Sparrowhawk on a Post
 Common Emerald (*Lestes sponsa*)
 Coping with Lockdown No. 1
 I'm Still Standing



I'm still standing by Andrew Haugen



I feel Invisible by Jim Jenkins

Common Emerald by John Bebbington



Female Marbled White by Suzannah Jordan



First Two To The Finish by Pauline Oliver



16TH FIAP WORLD CUP FOR CLUBS 2021



Closing date: 19th of November 2021
Online Judging 3rd to 5th of December 2021

The Award Ceremony will hopefully take place in May 2022, in place and date to be defined, compatiblywith the international health situation due to the evolution of the Covid-19

Rules <https://fiapworldcup.fotogenius.es/fiapworldcup/2021/index.php>

The United Photographic Postfolios of Great Britain (UPP) is a photographic club that comes to you by post or electronically at regular intervals. The UPP's roots go back to about 1931 and it is currently Britain's largest postal photographic club. Current membership, around 300, is spread throughout the length and breadth of the UK as well as a few overseas members. Each month, members receive a 'folio' of photographs to view, comment on and, of course, add their own picture to for comment by their peers. Naturally, with a membership of this size it would be impossible to circulate one set of pictures among every individual.

To enable manageable circulation of folios the Club is subdivided into a number of smaller clubs, known as Circles. Each Circle, typically, has 12 to 15 members and works to a specific 'discipline' or format.

In effect, each Circle is a club in its own right and, as such, can determine its own method of operation within the broader rules of the parent organisation. Because the Club reaches into your own home, your participation can be enjoyed in comfort over a few days.

For those photographers who live too far from a photo club, or those with a disability who find travelling difficult or access to club rooms inconvenient, postal folios are an ideal means of gaining active participation in their hobby. Of course, if you already belong to a local club, UPP participation can be an excellent supplement to your existing activities and a great way to expand your photographic friendships.

<https://www.uppofgb.com/index.html>

First Edinburgh Photographic Society International Digital Exhibition

View this on our website at <https://eps.myphotoclub.com.au/first-edinburgh-photographic-society-international-digital-exhibition/>

| | |
|---|---|
|  | <h2>First EPS International Digital Exhibition</h2> <p>Presented by Edinburgh Photographic Society 68 Great King Street, Edinburgh, EH3 6QU</p>    <p>2021-1666 2021/503</p> |
| <p>The Only FIAP and PSA International Salon in Scotland this year.</p> | |

QUOTE – UNQUOTE an occasional series

“When I have a camera in my hand, I know no fear.”

Alfred Eisenstaedt

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PAGB HONOURS AND DISTINCTIONS



A number of important Awards were made online during the pandemic, when no physical presentation was possible. These are some of the recipients.

Back row, left - right.

Roy Thomas Hon.PAGB was presented with the J.S.Lancaster Medal.

<http://www.pagbnews.co.uk/sites/default/files/newsletters/en280%2015%20April.pdf>

Mark Buckley-Sharp Hon.PAGB was presented with the J.S.Lancaster Medal.

<http://www.pagbnews.co.uk/sites/default/files/newsletters/en280%2015%20April.pdf>

Peter Young Hon.PAGB was presented with the J.S.Lancaster Medal.

<http://www.pagbnews.co.uk/sites/default/files/newsletters/en280%2015%20April.pdf>

Front row, left - right.

Dave Coates Hon.PAGB was presented with the J.S.Lancaster Medal.

<http://www.pagbnews.co.uk/sites/default/files/newsletters/en268%2015%20Oct.pdf>

Roger Parry Hon.PAGB. PAGB President

<http://www.pagbnews.co.uk/sites/default/files/newsletters/en281%2001%20May.pdf>

Gordon Jenkins Hon.PAGB was elected as Hon. Life Vice President.

<http://www.pagbnews.co.uk/sites/default/files/newsletters/en268%2015%20Oct.pdf>

Howard Tate Hon.PAGB was presented with the J.S.Lancaster Medal.

<http://www.pagbnews.co.uk/sites/default/files/newsletters/en280%2015%20April.pdf>

Read more about each recipient by clicking the appropriate link.

The Photographic Academy

The heart of photography & print workshops in the UK
www.thephotographicacademy.co.uk



From Print to Perfection

Learn the essentials of colour management and choosing the right paper to achieve the perfect print. Leave with the confidence to print your images successfully.



NEW! Creative Flower Photography with Cherry Larcombe

Join photographer Cherry Larcombe to explore how to bring out the colour, shapes and beauty of flowers.



NEW! Seeing Images with Leigh Preston

This webinar is about making the most of the opportunities that you create as a photographer. Explore ways of adding influences and emotion to make your individual images in a unique, personal style.



Converting & Printing Monochrome with Confidence

This workshop will teach you the processes involved in producing and printing high quality monochrome images. Leave at the end of the day with monochrome skills you will wish you had learned years ago!

Book Now

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SHARON PRENTON JONES MPAGB



MPAGB certificate presentation to Sharon by Ian O'Neill, Chairman NWPB, with Philip Chadwick Awards Officer NWPB. The photograph was taken by Robert Prenton Jones after the presentation at an Eryri PG meeting - followed by a meal.



From Sharon's successful MPAGB entry in June 2021



Memories by Sharon Prenton Jones MPAGB

Available to Clubs from our Recorded Lecture Service



APM Guidance Volume 7
Created: **30-08-19** Author: **Rod Wheelans**
ID: 23 Mac, Windows

The PAGB Awards for Photographic Merit.
Successful pictures and complete entries at all
three levels from 2017-2018. A great show, even
for those not yet intending to apply for an award.

70min
zip

<http://www.thepagb.org.uk/services/recorded-lectures/>

BATH PHOTOGRAPHIC SOCIETY

H₂O

Bath Photographic Society
Exhibition
Starts 20th October
www.bathphotographicsociety.org.uk

MASTERS OF PRINT

We have had some complaints from Clubs of the non-arrival of their 2020 MASTERS OF PRINT Catalogue. A free copy was sent to every Club, courtesy of Permajet, but only if your Federation provided an address label. If you haven't received one, please enquire if your Federation did provide such labels – some didn't.



Katya by Anne Greiner MPAGB (2006)

Some thoughts on 'Competitive' Photography ... and how it can make you feel

The Autumn Season at my local 'Camera Club' is now underway and we are fast approaching our first photographic competition.

For some people, these are what it's all about. The competition provides a 'validation' of their photography. For others, competitions may make them feel like they are never going to be any good with a camera and that they should 'just give up'. My advice - Don't! Never let anybody do that to you - not even me! - and I'm only too aware how easily I can give the impression that an image doesn't impress me.



The Last Shift at Geevor – A Tin Mine Dies by Alan Harris

The truth is that I hate the competitive element, yet love being able to see the work of others and, unfortunately, competitions are one of the major ways in which, in the camera club world, we are able to view the work of others. However competitions can be a very depressing experience.

I used to enter competitions to 'win' but now I enter them just to get my work seen. I enter what I like - what really interests me. I don't really worry anymore about how my images might be scored and, quite often, find the critique for each image given to be less than helpful. *contd.*

The biggest problem that I have with competitions is the feeling that I'm expected to produce an image that conforms to a certain set of criteria, based primarily on impact, and that competitions and Salons stress the importance of Impact over emotion, that they tend to remove the 'experimental/fun' element and quite often become deadly serious affairs which stress the importance of the high impact single image over the, perhaps slower burning, images which are generally more memorable, often remaining in my memory far longer. Something that, for the younger photographer can be extremely discouraging, which I think is unfortunate and a great loss to photography as a whole.

Alan Harris, MA in Photography



Boulevard of Broken Dreams



A Fairytale Ending



Subverting Walker Evans

See more of Alan's photography at <https://ahphotographic.net/about>

Whilst not everyone will agree with Alan's rather bleak view of competitions, there is little doubt that Club photography is quite narrow and that there are many areas that don't seem to be appreciated. New members join, often with fresh ideas, but they soon learn to conform. Photographers and judges should make more effort to recognise different ideas and styles and, even if they cannot recognise merit in such work, good judges will always be kind in their comments.

Competition has very little to do with photography but quite a lot to do with the fun of pitting yourself against others, hopefully to win or lose with good humour.

Editor

If a judge says something about your image and you find yourself nodding your head, then you may have just learned something to improve your work. If you disagree with what was said, then the judge is wrong and simply didn't understand your intention.

However, this is not something to be annoyed about. It is only an opinion and you just need to try a little harder to make the next judge understand.

e-news 236 extra

If you enjoy the occasional pictures from the e-news archive, you may like this special issue – a 25 year retrospective of memorable photographs. [CLICK HERE](#)

Once Seen ...

Never Forgotten

<http://www.pagbnews.co.uk/sites/default/files/newsletters/en236%20extra%20Once%20Seen.pdf>

NATURE IMAGES MUST TELL A STORY

The Nature definition specifies that *“the most important part of a nature image is the nature story it tells”*. Every image that satisfies the Nature definition will tell a story, but judges will have to decide how strong and detailed the story is. Judges must look beyond the pictorial qualities of the image and consider what the image tells viewers about the subject.

Not every image will have the same depth of meaning, so it is useful to have some framework for helping to decide how strong the story is in a Nature image. The following guidelines suggest *one way* of evaluating the strength of nature stories when the subject of the image is a living creature. ***The Levels of storytelling described below are intended only as a guide to help judges distinguish between weak and strong nature stories. Judges should not assume that each level is equivalent to a score (for example, ‘5’ for a Level 4 image, ‘4’ for a Level 3 image, and so on).*** Other ways of interpreting the strength of nature stories are possible.

Level 1 - Descriptive stories. These are images that are limited to descriptive information about the subject - shape, colour, size and so on – often with the subject in a static position.



Images such as these tell a limited nature story and should not be given the highest scores in a Nature competition, even if they have outstanding pictorial qualities.

Level 2 - Behavior and life cycle stories. These are images that illustrate typical behavior of the subject or tell a story about part of its life cycle - as in these examples:



The image on the left shows typical behavior (flying). It is more than just a description of the crane, but it is still not a strong nature story. The image on the right illustrates the same typical behavior (flying) and adds to the nature story by showing that the spoonbill is gathering nest material - this gives a stronger story.



Several stages of the life cycle of the wasp are illustrated in the image above, giving a stronger nature story than an image of a wasp alone.

Nature stories at this level are often about food gathering. >>



Level 3 - Same species interactions. Images at this level illustrate how creatures of the same species (mates, parents/offspring, group members, and so on) interact - as in these examples:



The nature story is about fighting for food and dominance. It is more than just a description of the vultures.



This image is telling a story about bonding between parent and offspring. It is more than just a description of the lions.



This image shows a nature story about the parent feeding the chick and there is the additional story about the nest.



This image is illustrating interactions within the group of baboons of different ages and there are several dimensions to the nature story.

Level 4 - Different species interactions. At this level the nature story is often more complex because it involves more than one species. It may show the result of an interaction, such as in the cheetah example, or it may show the interaction taking place, as in the other examples here of competition for food and a symbiotic relationship.



<The nature story here is about the crow taking advantage of the eagle's catch.



This nature story here is about the symbiotic relationship between the oxpecker and the buffalo.

In nature images at all levels, the nature story will be stronger if the image includes an appropriate amount of the environment - as in this example where the wider view shows the environment in which the hornbill found the food.



All images on pages 11-15 are copyright of the photographers, Roy Killen & Andy S Hayes



Welcome to Autumn

Heart of Oak by Sally Sallett

EXECUTIVE MEETING OF THE PAGB – 2 OCTOBER 2021



AT LAST! The PAGB Executive Committee, with a few faces missing, was able to meet in person for the first time in 2 years in the Scarman Conference Centre at Warwick University. Photo by The Man in the Hat

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YOUR FEDERATION SUBSCRIPTION TO THE PAGB

The Alliance's Constitution and Rules states, "*Subscriptions by Member Federations are payable to the PAGB on 1st January each year. The subscription for each Federation shall be calculated as the number of Affiliated Member Clubs in the Federation on 31st December of the year just ended, multiplied by a rate set by the Annual General Meeting.*" The PAGB Executive determined at their AGM that subscriptions received by 31 January 2022 will be deemed not to be in arrears.

At the 2021 AGM, it was agreed that the annual subscription for 2022 would be £32 per club less a discount to be agreed in October 2021. The Executive Committee met on 1st October and agreed unanimously that a discount of 50% should be applied to this rate.

Therefore, the amount due per Federation for 2022 is £16.00 for each of their affiliated Clubs - based on the number of member Clubs the Federation has declared on 31 December 2021.



It has been a joy to receive and open your MASTERS OF PRINT entries, but why do so many of you make such complicated packaging? I have filled four bins so far at the cost of an acre of rainforest and enough plastic to choke a whale.

Cardboard envelopes and the A3 box that your paper came in have all arrived undamaged without any extra wrapping and it really isn't necessary to enclose every print in its own plastic sleeve, or to interleave them with plastic, more cardboard or expensive tissue paper. **Keep it Simple, Save the Planet!**

Recording of Meetings

In October 2020, the Executive approved publication of guidance on Recording of Meetings, which had become relevant due to the necessary practice of on-line meetings by Clubs. It was decided at the October meeting to add a warning about the making of local recordings by anyone attending an on-line meeting. The agreed amended text follows.

Guidance - Recordings of Meetings

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.

Events in 2020 have led to the widespread introduction of on-line meetings. Meetings may be of photographic events or may be administrative. This guidance also applies where physical meetings may be recorded by video.

There are two aspects to consider before recording a meeting: Speaker's Copyright and Data protection

Speaker's Copyright

In the fast expanding "Zoom Age" it has become very easy to record a lecture given remotely but Clubs should be aware that both a judging and a lecture are copyright performances by the speaker. The copyright issue is not new and this piece was published in PAGB e-news issue 42 in March 2011.

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"It is becoming fashionable in some areas for clubs to photograph a lecturer's prints so as to project them for the benefit of the audience. There are also clubs who ask to video lectures and demonstrations. It has been suggested to your editor that some clubs may have distributed and even sold CDs of such recordings to members of other clubs. I have only second party anecdotal reports and no hard evidence of such a practice, but I would be very annoyed if it happened to me and I am going to be rather more vigilant in the future. I highly recommend that every lecturer and judge should seek assurance from the club that any digital copies of their prints will be deleted from the club hard-drive after the lecture and should ask how any video taken is going to be used."

As the copyright owner, the speaker not only has the right to refuse recording of the event but also has complete control over all terms and conditions of a licence under which the Club might be permitted to use any recording. Apart from anything else, the speaker could charge a fee for a licence. A meeting must not be recorded by a Club except with the express prior permission of the speaker, including an agreement on the use of any recording. Speakers and Clubs should also be aware that anyone attending an on-line meeting can make a local recording, regardless of whether or not the meeting host uses any inbuilt recording feature of the conference software.

Such a local recording might then be shared and published. While this would be a copyright breach by the individual, Clubs may wish to protect their own interests by warning members and visitors against such practice, perhaps by making it a condition of access. Members are often happy to have their images published by their Club but the photographer always retains the copyright.

In a competition or exhibition where the images are viewed by the judge in advance, then the judge must delete any stored images after the event.

Data Protection

Clubs must already have a data protection policy (or privacy notice) which covers the personal data which they collect and the reasons for doing so. Clubs must also ensure that they comply with the practices set out in their policy. The PAGB has published separate guidance about writing a data protection policy. Recording a meeting either by video or by using the record feature in an on-line meeting system is likely to collect personal data not envisaged in a pre-existing data protection policy. For example, images of the participants, audio of their contributions and, for an on-line meeting, their computer account identity. It would be possible to adapt a pre-existing data protection policy to cover the extra data collected by a recording. However, it would be open to anyone to decline to take part in a recorded meeting under those conditions. Clubs should consider whether making recordings will limit participation by all members. Not recording an on-line meeting should mean that no personal data is retained, and that there are no obvious data protection issues

QUOTE — UNQUOTE an occasional series

"Everything always looked better in black and white. Everything always looked as if it were the first time; there's always more people in a black and white photograph. It just makes it seem that there were more people at a gig, more people at a football match, than with colour photography. Everything looks more exciting." Jack Lowden