



e-news

from the Photographic Alliance of Great Britain

Issue 82 – Jan 2013

GB CUP 2013 - CLOSING SOON

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



*A Happy and Prosperous
New Year to all our Readers*

< Sacred Ibis in Flight by Austin Thomas

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The December winner was

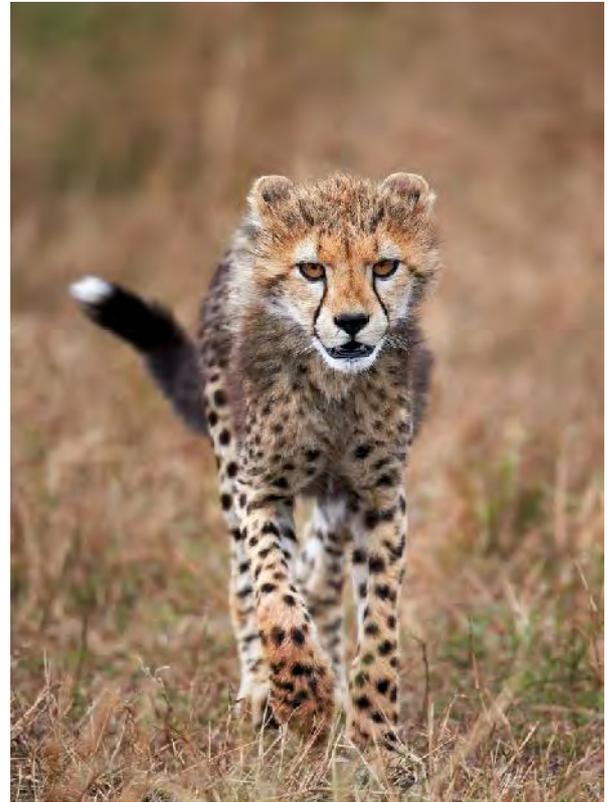
Peter Rank, Bottisham & Burwell PC

Who wins an A3 box of 25 sheets of the superb Fibre Base Gloss - £54.95

AFRICAN SICKNESS WITH AUSTIN THOMAS MPAGB FBPE EFIAP

When I started photography in 2007 I embarked on a series of trips in the UK, specifically for the purpose of taking photographs. I visited several locations, each time with a target in my mind. The UK has several "honey spots" where you can photograph popular wildlife subjects such as Deer, Puffins and Ospreys for example. Given the relative ease of travelling in the UK I was able to visit these locations time after time, refining my techniques and improving my photographic collection. However, I still do not have the "killer" Puffin image so, this coming season, I will have to visit the Farne Islands again!

Overseas travel, is a different ball game. The obvious limitation of cost, and the vast choice of locations globally, make my repeat overseas visits uncommon, with one notable exception - Kenya. Those who also suffer "African sickness" will know that there is no cure. Photographically, no two visits are ever the same. The colour and amount of vegetation varies dramatically dependent on the amount of water and the animal movements in the months preceding my visit. This year the grasses were particularly long and this posed a different set of photographic



challenges. Trying to spot a Lion in the long grasses was hard enough. Trying to get the auto focus system to lock on to the Lion in those long grasses was even more difficult

It is not only the environment that changes in Africa, the wildlife is equally varied and unpredictable. This combination makes every trip very different to any that have gone before and so I am happy to return, year after year. Hopefully, the pictures with this article, all taken this year, are "fresh" - none of them have found their way onto the photographic circuit (yet). I tend to concentrate on the "Big Cats" during sunrise and sunset and pick up the smaller species and birds during the daytime. I find that the shadows are more forgiving on the smaller subjects, when photographing in the midday sun.

I am sure there will come a day when they find a cure for "Africa sickness". Whether or not I take the medicine is another matter. *More pictures on the next page*



Austin Thomas Previous Page. Pied Kingfisher, Hippos Kissing and Cheetah Cub This Page. Tawny Eagle, White Crowned Shrike, Cheetah Family and Lion in Low Sun

www.austin-thomas.co.uk

www.austin-thomas.co.uk/blog

Vale of Evesham Camera Club – National Digital Internet Exhibition www.photo2013.net –

Accepted images on website from 10 April 2013

Vale of Evesham Camera Club proudly announces the staging of our 24th Annual and 15th National Exhibition www.photo2013.net which has BPE patronage.

The Exhibition is open to 4 Digital Categories:-

- | | |
|-----------------|------------------------|
| Colour Images | Monochrome Images |
| Creative Images | Natural History Images |

SELECTORS:-

- | | |
|--|--|
| Bill Hall DPAGB, AFIAP, ABPE: | Mono & Natural History |
| Ann Miles FRPS, MPAGB, EFIAP, FBPE: | Mono, Natural History, Colour & Creative |
| Brian Swinyard ARPS, EFIAP/b, DPAGB, BPE3*: | Mono, Colour & Creative |
| Christine Widdall MPAGB, EFIAP, BPE5*: | Natural History, Colour & Creative |

Entry can be made easily online, our preferred option, or entry forms downloaded for postal CD entry from the exhibition website www.photo2013.net.



KEY DATES:-

- Exhibition Website opens for entries **1st January 2013**
- Last date for Entries: Tuesday 20th February 2013
- Selection: Saturday 9th and 10th March 2013
- Accepted images will be viewable on the exhibition website www.photo2013.net from **10th April 2013** until the following years' exhibition.

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NOTE TO EXHIBITION ORGANISORS

e-news is always happy to help advertise your exhibition but please give us plenty of notice and please send small adverts – we just don't have space for large adverts and long descriptions.

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CALENDAR OF PAGB EVENTS 2013

Mon 21 January	Closing Date Great British Cup 2013	Scotland
Sat/Sun 2/3 February	Executive Meeting	London
9/10/11 February	Judging Great British Cup	Scotland
Sun 31 March	Closing Date for Application of FIAP Distinctions	FIAP Officer
Sat/Sun 13/14 April	AGM & Executive Meeting	London
Sat/Sun 20/21 April	Awards for Photographic Merit	Hosted by MCPF
Sat 1 June	Closing date for entries to Inter Fed Print Competition	To NWPA
Sun 9 June	Judging Inter Fed Print Competition/Exhibition	Hosted by NWPA
Sat 13 July	PDI Club Championship	Uni. of Warwick
Tues 1 October	Closing date for entries to Inter-Fed PDI Competition	To NCPF
Sat/Sun 5/6 October	Executive Meeting	London
Saturday 12 October	Judging Inter-Federation PDI Competition/Exhibition	Hosted by NCPF
Sat 26 October	Club Print Championship	Connah's Quay
Sa/Su 23/24 November	Awards for Photographic Merit	Hosted by WCPF

ENTRIES RECEIVED FOR THE GB CUP 2013

AL23P	CB245	DD68S	GU228	LL142	PL159	SA708	WD33E
B617E	CF329	DG90J	HA30B	LL551	PL305	SN153	WN58R
BA128	CH493	DT11X	HG12J	LL689	PR43Z	SO160	WRZ4N
BB115	CO154	DY51H	IP29H	LL689	PR97P	ST174	WV38E
BB15R	CO34E	DY85N	IP29H	LS255	RG226	TF29S	YO130
BS153	CO94Q	FK20T	KT190	NE263	S105R	TQ125	YO329
CA144	CW57E	G605D	KT89J	NN28T	SA328	TR140	YO607
CA27N	DD68A	GL523	L2920	NR256	SA460	TS97A	

These are the packages we have received since the last notification - up to 8 January. If you think your entry has gone missing please e-mail rod@creative-camera.co.uk. There will be a further list published in e-news on 4 Feb which will give a few days to sort any last minute panic. It is quite obvious from the numbers received that there will be a last minute rush!



The Scottish Salon fully revised website will go "live" very soon but in the meantime you can sign up to get news and information as soon as it is available.

<http://www.scottish-photographic-salon.org/>

Smashing job with PAGB e-news - it's the only thing I am sent that I religiously read from end to end immediately I receive it. Very crisp and informative - can't understand why anyone thinks they can do without it!

Editor; How can I resist publishing an article by someone who starts his communication in this manner!

GRAPHIC OR NON-GRAPHIC

I am sure that, like me, the Photographic World regularly marvels at the work from clubs like Smethwick, Wigan 10 and similar. None of us resent their continued dominance in competitions with their often magnificent images.

However it leaves the question open as to how much of our skill needs to be photographic and how much computer graphics. This was brought home to me a few months back when you published the work and a potted history of K.T.Allen in **e-news**. A very talented lady who had honed her craft in the computer, designing websites and producing graphic art but who, by her own admission, only very recently picked up a camera! A member of Wigan 10 in her second year as a photographer!

Quite obviously hardly an image goes past us that hasn't been manipulated in some way. That is how it is and the way it should be today. However there are degrees to this. There is a great deal of difference between a shot say like Jill Pakenham's "Two Diving Gannets" perfected from an already very good original or a slightly enhanced but still realistic countryside landscape or a life-like studio portrait and some of these extreme graphic creations. Many of them, sensational though they are, look only vaguely like what we might observe in real life and more the nightmare, or at least dream, end of the visual spectrum. Indeed some with virtually no photographic component at all.

The point I am getting to is that I don't think the two genres sit well together. Furthermore I feel that extreme graphic creations and their

continued dominance of the competitive world may well be a discouraging force on those excellent club photographers who don't want to compete in an area that is essentially *painting with a computer*.

My suggestion is this and would be easy to apply. Can we not run two streams across all types and call them Graphic and Non-Graphic. In other words images that look to all the world like the real thing however perfect and manipulated would be *non-graphic* and images that are quite clearly creations to a large part would be *graphic*. The judge in every contest would start by separating all images into these two streams before he applied his comments/marks. What fell into which category would always be his or her decision. This system could be rolled out at selected top of the range competition events and if it was seen to work might seep right back down to basic club level eventually. On the other hand it could be suggested by the PAGB for clubs to try and let the idea seep up to the top level.

It would discourage neither side but would always be a factor in the mind of authors when submitting. They would know that if they strayed too far into the graphic construct side they were likely to be in direct competition only with others like it. Conversely the author taking pains to adjust and perfect their image and retain it's realism could be confident that they would be competing only against like shots.

They are different arts requiring different skills - they should be separate. What do you think?

Dave Hipperson, Harrow C.C.



Photographs by K T Allen

GRAPHIC or NON-GRAPHIC?



Fotospeed

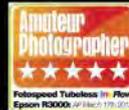
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2012 Highlights...

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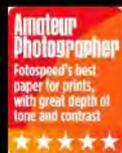
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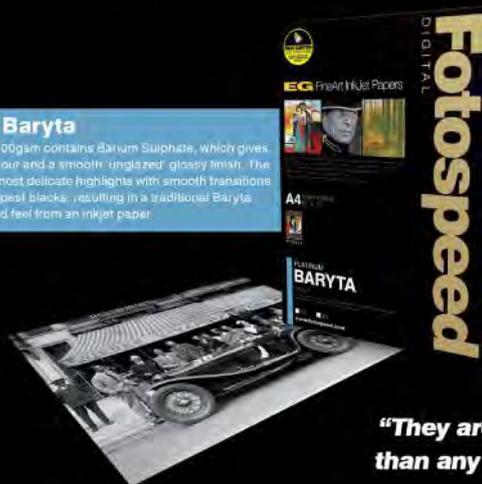
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1st Cheltenham
International Salon of Photography
2013

Closing Date 12 April 2013

For instructions and on line entry -

<http://www.cheltenhamcameraclub.co.uk/gallery/gs/pages/salon.aspx>

1919 - 1953



A Guide to the new Britain from Above website

Help tell the story of these historical aerial images

Discover www.britainfromabove.org.uk, a new and exciting website making the oldest and most valuable photographs of the Aerofilms collection available for free for everybody. Find out about the website's range of exciting features to explore these stunning aerial photos, documenting Britain's changing face between 1919 and 1953.

This guide explains how you can use the website to search for images from your area of interest and save them for your personal use. Add factual information or personal memories to the website and find like-minded people to discuss your favourite images.

Britain from Above is a four-year Heritage Lottery-funded project aimed at conserving 95,000 of the most endangered photographs in the Aerofilms collection. Acquired by English Heritage and their partners, the Royal Commissions on the Ancient and Historic Monuments of Scotland and Wales, the collection is a unique aerial photographic archive of 1.26 million negatives in total, representing 20th-century Britain between 1919 and 2006.

1

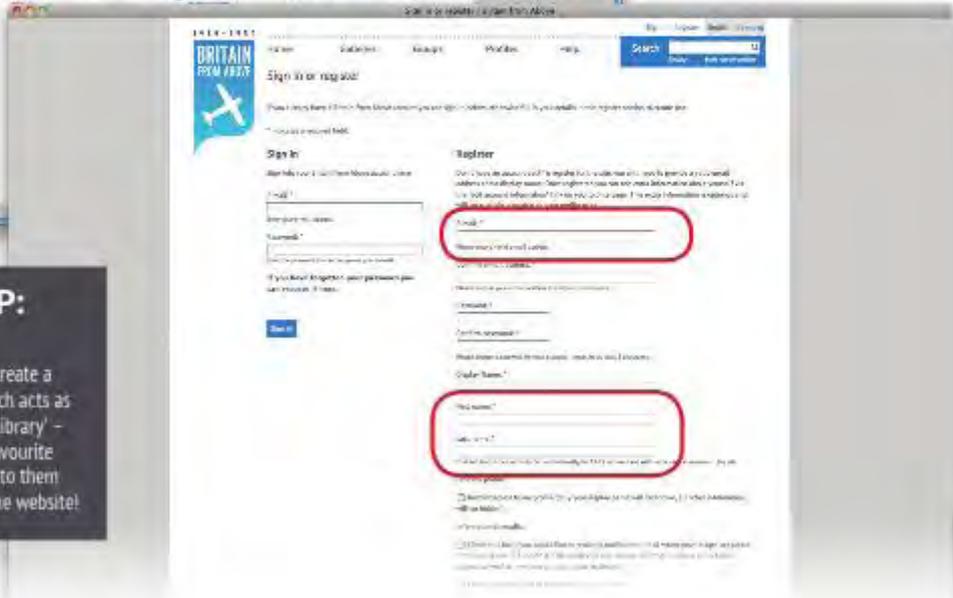


Registering is simple and easy!

Registering allows you to use all website functions. Go to www.britainfromabove.org.uk and click on **Sign in - register** in the top right-hand corner.

Name and email address are the only information required. If you wish so, your personal profile can remain hidden.

TOP TIP:
By registering, you create a personal profile which acts as your own personal 'library' - you can save your favourite images and go back to them next time you use the website!



Editors Pick – A very interesting site which you might enjoy.
www.britainfromabove.org.uk

WELCOME - TWO EXCELLENT ADDITIONS TO THE PAGB JUDGES' LIST
Linda Gibbs MPAGB for AV and **Judith Parry DPAGB AFIAP HonPAGB** for Open

Opinions expressed are not necessarily the opinions of The Photographic Alliance of Great Britain and the PAGB accepts no liability for any content
Any mention of products or services in PAGB e-news does not constitute an endorsement or approval of those items
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DOUBLE VISION

Diana Magor

LRPS EFIAP/b BPE2* EPSA CPAGB

Brian Magor EFIAP/b EPSA CPAGB

TWO FEATURED PHOTOGRAPHERS



Diana has been a photographer since the age of 10, and she's not going to say how long ago that was. Brian took it up nine years ago on retirement, and has clearly listened well over the years, so she takes all the credit for his successes! They are both competitive by nature and have become addicted to entering International Salons. A talk at Hoylake PS on the PAGB accreditation scheme fired them up and they decided to have a go at the first level. They both gained EFIAP/b and EPSA together so marital harmony prevailed when they both gained the CPAGB in November in Belfast. Diana has judged international FIAP & PSA competitions in England and the USA and Brian is currently the Exhibition Standards Director for the PSA Photo Travel Division.



BOUNCES

Every time we send out this newsletter we get a number of bounces, undelivered e-mails. Hard Bounces are deleted automatically from our database, Soft Bounces are deleted if they repeat too often. If you stop getting the newsletter this could be the reason and you need to register again.

Hard Bounce A bounce where the message is considered permanently undeliverable, but the recipient's server has not provided a specific bounce reason. Hard bounces are automatically removed from our subscriber lists so we don't pay to send to them again.

Soft Bounce The server is temporarily unable to deliver to the recipient address. For example - "Connection timed out." or "Host is unreachable" or the email server is temporarily unable to deliver your message to your address because you have exceeded your quota and your email box is full.

Sir George Pollock, Bt. MPAGB HonPAGB HonFRPS EFIAP

A summary of his 50-year exploration of the photography of light will be found in the winter issue of "Visual Art", the magazine of the RPS Visual Art Group. Members of the VA Group get their copies free, of course, but others may be able to buy copies from the editor. The next issue of the magazine, due next spring, may contain more of his articles, including some unusual ideas about composition and perspective.



The Secretary of the Visual Art Group is rjcharnock@hotmail.com



RECORDED LECTURE – AWARDS FOR PHOTOGRAPHIC MERIT

COMING SOON Volume 2 of the CD describing the standard required to achieve the CPAGB and DPAGB will be available to Clubs from Feb 2013, updated with successful work from the most recent Adjudications



The Great British Small Print Circuit 2013

CLOSING 21 FEBRUARY 2013

2013/059 Arddangosfa/Exhibition of Photography

2013/057 Carlisle International Exhibition of Photography

2013/060 Hoylake International Exhibition of Photography

2013/058 West Cumbria International Exhibition of Photography

http://www.westcumbriaphotogroup.co.uk/?page_id=13

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ADVANCE NOTICE OF OUR ANNUAL OPEN EXHIBITION 2013

Entry is made via online submission which will open on 1st February with a closing date of 28th February 2013. Full details of classes, rules and conditions of entry can be seen on our website at -

www.winphotosoc.co.uk

* <http://www.southamptoninternationalexhibition.co.uk/> closes 27 January *

AWARDS FOR PHOTOGRAPHIC MERIT

In the last issue of **e-news** I reported that the pass rate in Belfast was slightly lower than usual. This provoked a letter from an unsuccessful entrant to his Federation suggesting that the PAGB had “pulled up the drawbridge” and that I was embarrassed by the low pass rate. Nothing could be further from the truth. If I was reticent in my report then this was sympathy, not embarrassment. Much of the work submitted was well short of the standard required and, if anything, the Adjudicators were, in my opinion, slightly generous.

Suggestions of “pulling up the drawbridge” are also ludicrous and I wonder if the people suggesting this were even present. Obviously the PAGB works hard to maintain the standard but we are in the business of giving Awards, not failing people unnecessarily!

Over the last few months I have had several discussions online and in person with people suggesting that certain subjects “never do well in the APM”. Many seem to think that landscape is hard done by. Some think that “creative” is favoured; some think there is a bias against it. I have analysed successful panels from 2012 which may help answer some of these questions. *Rod Wheelans*

		NUMBER	%	%
PEOPLE	Portraits	67	8.54	
	Glamour/Nude/etc	28	3.57	
	Environmental/Travel/Re-enactments/etc	52	6.62	
	People doing things. Work/Play/Shopping/etc.	33	4.20	
	Scenes with people - people more important than the landscape	40	5.10	28.03
NATURE	Birds	117	14.90	
	Animals	72	9.17	
	Insects/Fish/etc	23	2.93	27.00
LANDSCAPE	Traditional	76	9.68	
	Modern treatment	23	2.93	
	City/Town	14	1.78	14.39
THINGS	Buildings/Trains/Boats/Planes/Cars/Statues/etc	37	4.72	
	Flowers. Traditional and creative	28	3.57	
	Still Life, mostly tabletop	41	5.22	13.51
CREATIVE	Mostly just creative Montage	57	7.26	
	Removed from reality – sometimes quite far	27	3.44	10.70
SPORT	All sport including racing cars, bikes, boats and horses	39	4.97	4.97
OTHER	Too infrequent or too strange to classify	11	1.40	1.40
TOTAL		785	100%	100%

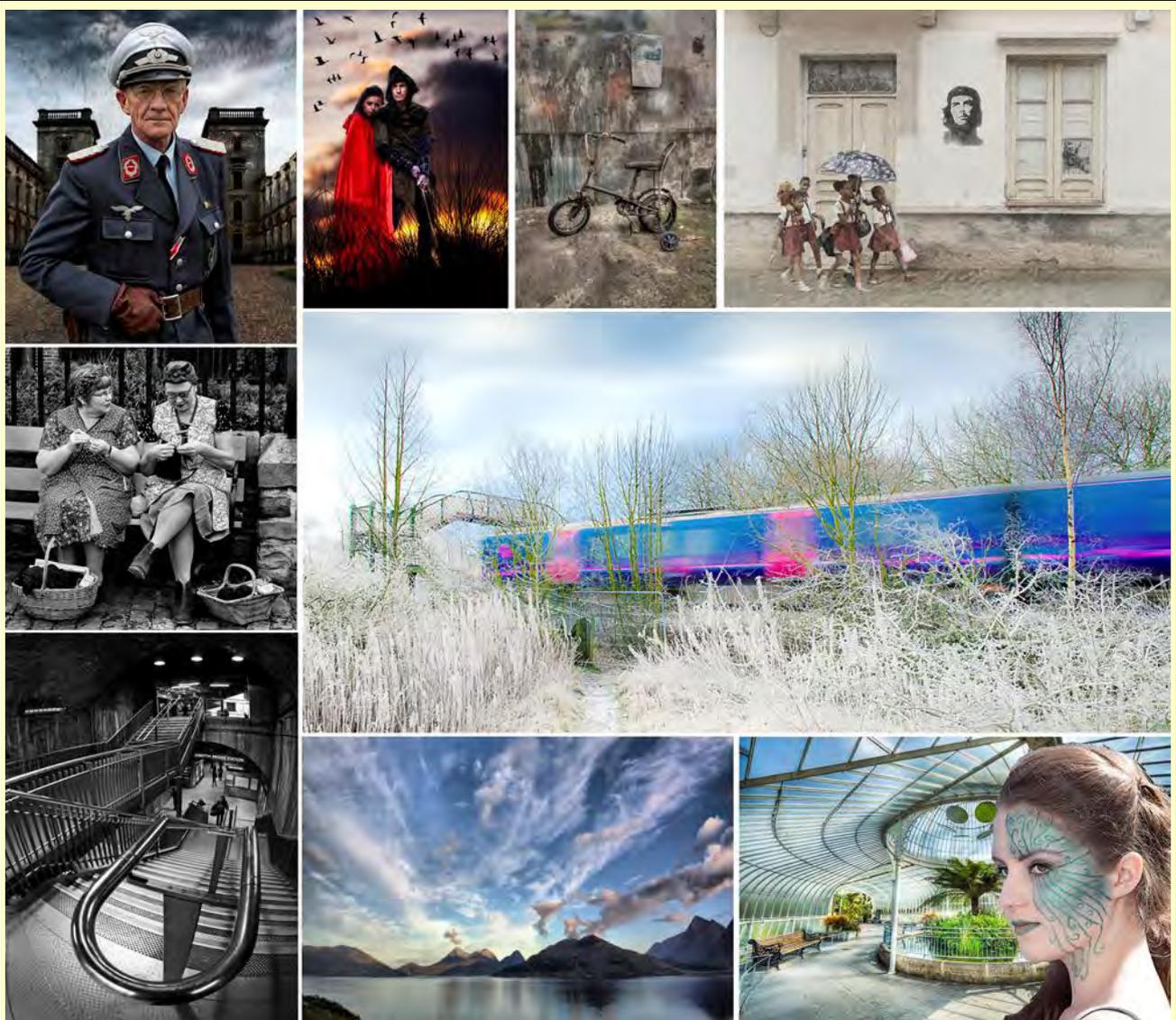
Sample taken from the successful entrants in 2012 for whom we hold PDIs and PDI copies of Prints
 39 x CPAGB = 390, 21 x DPAGB = 315. 4 x MPAGB = 80. 785 with slightly more Prints than PDI

AWARDS WORKSHOPS

Amongst the most frequently asked questions about the APM is “where can a prospective applicant have their work assessed before entering?” Most seem unaware that the PAGB offer the services of the Awards Committee chairman, Rod Wheelans MPAGB and his wife Anne Greiner MPAGB for this very purpose if a Federation is willing to arrange and host the event. The usual format is a detailed outline of the standard required, illustrated with photos from successful entrants, followed by 1:1 assessment and advice. Usually the Federation will have other qualified APM judges on hand to help and encourage anyone who is planning to enter. Such advice is invaluable!

If Rod and Anne are not available it is usually possible to arrange another member of the APM team to provide this service. Currently the PAGB, due to the generosity of our sponsors, will meet the travel costs of their team whilst the Federation are responsible for any other costs including accommodation. The Western Counties PF did this recently and we are seeing a bumper response from them for the November 2013 event.

Leo Rich, APM Secretary



Successful CPAGB photos from the Nov 2012 APM Adjudication in Belfast by Dave Tucker, Angela Tucker, Anthony Pratt, Sue Evans, John Downes, John Spittle, Les Auld, Peter Irvine & Len Claydon.



< The Adjudicators for the November 2012 APM in Belfast Standing L-R Keiran Murray, Richard Speirs, Dave Butler, Simon Allen, Leo Rich. Sitting, PAGB Pres., Peter Cheetham



Philip Beard CPAGB >

Volume 2 of the CD describing the standard required to achieve the CPAGB and DPAGB Awards, profusely illustrated with successful pictures from the most recent Adjudications, is now available soon for Clubs to hire from the PAGB Recorded Lecture Service. Although the title and advice slides are largely unchanged there two hundred new photos to see. Part 1, which deals with the CPAGB, runs for 25 minutes whilst Part 2, DPAGB, runs for 18 minutes.

If you cannot get to an APM Workshop, or even if you can, this is a “must see” for prospective entrants. Or your Club can just enjoy the wonderful photographs!

Stephanie Cook DPAGB AFIAP t: **01977 682857** e: stephanie.cook@btinternet.com

FIAP COUPE DU MONDE 2012

These are the pictures, most already familiar from exhibitions and the major PAGB Competitions, that secured another great victory for Wigan 10 FC in the 2012 FIAP World Cup of Photography



Bristol Salon 2013

“Early Bird” Entry. If we receive your entry before 2 March 2013, your entry fee will be reduced by approximately 10%

salon@bristolphoto.org.uk

and finally ...

If you think Photoshop is killing real photography you might care to check out these websites

<http://www.metmuseum.org/exhibitions/listings/2012/faking-it>

<http://www.thesmartset.com/article/article11141201.aspx>