



# e-news

from the Photographic Alliance of Great Britain

Issue 83 – Feb 2013

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**AWARDS FOR  
PHOTOGRAPHIC  
MERIT  
NEW RECORDED  
LECTURE**

**See Page 10**

Storm  
by  
Kathryn Scolah  
of  
Wigan 10 F.C.

## **MEETING OF THE PAGB EXECUTIVE 2/3 FEBRUARY 2013**

The EC only meets three times a year and a great deal of business is covered. News of new initiatives will be published in later issues of e-news including the announcement of an exciting new corporate sponsor. In response to requests from Federations and clubs there will be some guidance on children and young adults attending Clubs and some advice on running Club “blogs”. There will also be announcements of new APAGB recipients, news of our patronage of 34 events this year, our attendance at Focus on Imaging and progress on the new edition of the PAGB Handbook.

## **NEW NATURE DEFINITION FOR PAGB COMPETITIONS**

Until now the PAGB has stated that FIAP Definitions are used for PAGB Competitions but it was agreed at this meeting that this was no longer suitable for our competitions. A draft rule has been agreed and when it has been “tidied up” to incorporate small rewording it will be published soon in e-news and on the PAGB Website. This definition will apply to the 2013 Inter-Federation Print and PDI competitions, the 2013 Inter-Club Print and PDI Championships and to the 2014 GB Cup (not the 2013 GB Cup which has just closed.)

## NEW PAGB JUDGES

PAGB is delighted to welcome two additions to their list of the Judges accredited for our PAGB competitions -

### Rosemary Wilman

HonFRPS ARPS AFIAP  
Currently listed on PAGB Handbook p. 140  
Surrey Photographic Association

### Dave Coates

MPAGB APAGB ARPS EFIAP/g  
Currently listed on PAGB Handbook p. 128  
Northern Counties Photo Federation



## Royal Photographic Society



This group publish a quarterly journal -  
AV News, available to non RPS members.  
[subscriptions@avnews.org.uk](mailto:subscriptions@avnews.org.uk)



Amersham P.S. Pictures by >  
Michael King, Steve Brabner  
Paul Keene and Rebecca Bull  
See article on page 12.



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The December winner was

Paul Keene, Amersham PS See Page 12

Who wins 50 A3+ SHEETS OF GLOSS PAPER worth £53.95

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## GBSPC - IN THE BEGINNING

It started one evening, September 2007, in a hotel lobby in Tucson, Arizona. I was sitting with Wade Clutton from the PSA who looked at me and said “Tony there is no small print salon in Europe, why not do one” The idea was born. We talked some more and out came the idea that a circuit would work well. There were no circuits in the UK and did people really want their A4 prints back? So the Great British Small Print Circuit was invented and work began, a team of ‘workers’ was formed and initial salons established.

In the first year we moved the salons round over the course of a month but the time taken in resorting the pictures and four weekends was just too much. We then found a venue in which all the judging could be done at the same time over one weekend. This means having eight rooms doing judging at the same time. This means having lots of judges and lots of workers. The judging weekend has over 80 people taking part

450 to 500 photographers enter from around the world so that means dealing with about 20,000 pictures. We try to use both overseas judges and as many NCPF judges as we can. About 40 NCPF photographers have been involved in the judging process. The stipulation for being a judge is that the photographer should hold an international photographic distinction and be an active photographer. The two judges used without an international distinction are both on the PAGB approved judges list.

The cost of running the circuit is high but so far we have paid our way even if, as this year, we only have £120 left in the kitty. Local clubs help us at the judging weekend and take responsibility for ‘running’ a judging room. For this they get the use of a voting machine for the year and a donation towards their club funds, usually in the region of £200. The real reward are those e-mails we get from around the world that say that they have never entered a salon before, how much they enjoyed the experience, and ‘thank you’.

If you have never sent pictures to the Great British Small Print Circuit why not try this next year. The closing date is February 11<sup>th</sup> and details are on the West Cumbria Photo Group web site – look for GBSPC.  
*Tony Potter*

[http://www.westcumbriaphotogroup.co.uk/?page\\_id=13](http://www.westcumbriaphotogroup.co.uk/?page_id=13)

**PLEASE NOTE THAT WE PUBLISHED THE WRONG CLOSING DATE IN e-news 82**



**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](http://www.westcumbriaphotogroup.co.uk/?page_id=13)

**Enter the Jurassic Coast Award Photography Competition** with the chance of winning a great cash prize, closing date 25th February 2013. Look for, and inspired by, the gallery of images by photographers associated with the World Heritage Team <http://jurassiccoast.org/award>

# THE OLDEST ANNUAL AUDIO VISUAL SHOW IN THE WORLD

by Adrian White, Leeds AV Group



Slide from Tony Collinson's winning sequence in 2012

In February 1976 Ralph Smith, then a member of Leeds Camera Club, together with some friends persuaded the club to support them in mounting an Audio Visual show to run over three nights in Headingley, quite an ambitious project even now! The event featured 13 slide based shows accompanied by music from a tape recorder and attracted a good audience.

The show continued in this form until the formation of the Leeds & District AV Group in 1987. The Group has continued with, and developed further, what is believed to be the oldest annual AV show in the world. In 1990 the members agreed that the show should support local charities and since that time over £20,000 has been donated to Wheatfields, St Gemma's and Martin House Hospices.

Digital photography has radically changed the way in which the show is produced allowing even greater creativity, but the aims are still to entertain its audiences and support local charity. Each year prizes are awarded both by audience vote and the verdict of an invited judge. Regularly attracting a total attendance of around 600 from all over Yorkshire and as far afield as Teesside and Lancashire, it has become an important part of the North Leeds scene each March.

**The 38th Leeds AV Group Colour and Music Spectacular will be held on  
March 7th, 8th and 9th in St Chad's Parish Centre, Headingley at 7.30 pm.**

Ticket information at [www.leedsavgroup.co.uk](http://www.leedsavgroup.co.uk)



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**Any mention of products or services in PAGB e-news does not constitute an endorsement or approval of those items**  
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## 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](mailto:salon@bristolphoto.org.uk)

## Cotswold Salon 2013

A monochrome exhibition with PAGB Patronage and a qualifying exhibition for BPE  
Full details and entry forms at

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

Closing date for entries: Friday 31<sup>st</sup> May 2013

The Vale of Evesham Camera Club's

BPE/PAGB Digital Exhibition [www.Photo2013.net](http://www.Photo2013.net)

is open for online entries.

Manual entry forms can also be downloaded for postal CD submission. **Entries close 20th February 2013**







**The Arts Centre  
University of  
Warwick**

**Saturday  
13th July 2013**

**Commencing  
at 10.15am**

The **PHOTOGRAPHIC ALLIANCE OF GREAT BRITAIN** invite all interested in PHOTOGRAPHY, whether members of a competing club or not, to attend this exciting and stimulating event. It is held in the 550 seat tiered theatre within The Arts Centre complex of the University. The University is just a few miles south west of Coventry, off the Coventry-Kenilworth Road (A429). There are Bar and Catering facilities within the building and ample free Car Parking.

Two Clubs from each of the 15 Federations, together with the top 8 placed clubs from the 2012 Championships will compete to find the Champion Club for 2013.

Admission is by prepaid ticket only from 9.30am; these can be purchased by completing the form below and sending it with the correct remittance and a SAE, see below. Wheel-chairs can be accommodated, but such requirements must be notified on the ticket application form.

✂

TO: Mrs Carol J Cheetham CPAGB APAGB

*Tickets available mid-April 2013*

6 Twentylands, Rolleston-on-Dove, Staffs. DE13 9AJ

Please send me..... Admission Tickets at £5.00 each. Total remittance £.....  
***Please make cheques payable to the 'PAGB'***

Name.....

Address.....

..... Post Code..... Telephone No.....

I/We are members of ..... Club/Society..... Fed.

Tick box - if a Map to the University of Warwick is required  Wheelchair access

**Please include a Stamped Address Envelope**

**Please note that tickets booked and paid for are non returnable**

**UNMISSABLE** Winchester PS present **TOM STODDART**, one of the world's most respected photo journalists on **TUESDAY 12 MARCH** at 7.30 pm in the Discovery Centre, Jewry Street, Winchester. Tickets £12.50 at [http://www.winphotosoc.co.uk/site\\_1/index.php](http://www.winphotosoc.co.uk/site_1/index.php)

## GRAPHIC OR NON-GRAPHIC?

This article appeared in issue 82 and I have to report several respondents in favour of Dave's suggestions. Although I don't intend it to be a running theme, I thought this very well argued piece was worth publishing to balance the argument and there will be a few more comments in a later issue.

Dave Hipperson's suggestion is interesting but the big problem is how to spot the difference. It shouldn't really be left to some poor judge facing maybe 300 images to decide on the spot. After all, expert "Photoshoppers" boast that you can't tell what they've done. And on a general point, do we separate out ALL partly computer-generated compositions or only those that could not have been done in the good old days with film?

No point depending on a dictionary definition - the OED says a photograph is a "picture created by focusing an image onto light-sensitive material". The "light-sensitive material" used to be a film and there wasn't much we could do with it apart from choosing the right one and maybe pushing development a bit. Nowadays it's a photo-sensitive mosaic decoded and processed by in-camera software. This software is becoming increasingly complicated and has progressed in the last few years from simply outputting a RAW, or more often a .jpg file, to photo-editing on a grand scale. So if we said all images had to be exactly as ex-camera we might still be allowing the photographer all the power of near-Photoshop to alter them first.

Should we therefore insist instead that everything in a "non-graphic" image must have come only through a lens and no changes? That would cut out all the fanciful drawings and shadings I presume is what Dave objects to but would it even then give us a "real" photograph? Consider the "light-sensitive material" - what makes it up? Does it stop at the camera's digital mosaic and associated software that allows it to tell the difference between light and dark? Ignoring built-in photo editors is the quite large amount of processing required to produce a .jpg file allowable, or should we restrict ourselves to RAW files? Not really practicable, every projected-image competition demands that only .jpg files are submitted, mistaken as it may be, and printers cannot handle RAW files directly. So perforce everything depends on a .jpg specification which, we mustn't forget, was designed for the Web, not for cameras, and in many ways grossly distorts colour space and rendering. Worse still; all DSLRs (and many compacts) now have all sorts of gizmos built-in - HDR, DRO, multi-shot optimisation, panoramic stitching, face and scene recognition, etc, etc. Must we switch them off every time we take a shot (if we can!) and only ever use "Manual"?

Sadly, perhaps, we have to admit that there is no such thing in the digital world as the "real" photo

we got from film cameras. But think back a bit - were they "real" photographs when they might have had a lot of work done on them in the way of enlarging tricks like double-printing, dodging and masking? Nobody remarked on it then except to congratulate the photographer on his exceptional skill - see the Metro exhibition. Wasn't that just the analogue version of Photoshopping? I don't remember separate classes for "doctored" photographs.

We are clearly on dangerous ground trying to separate out "graphic" from "non-graphic" if we interpret it to mean "mainly computer-generated" from "non-computer-generated". But should we even try? It could be argued that a photographic image representing exactly ONLY what the lens saw and nothing else is not "Art". It is a mechanical drawing; there is no interpretation there, it is in every sense a "record" of the image that light, shade and colour happened to present at the time. It is what judges mean when they dismiss a photograph as a "record shot" - there is nothing of the photographer in it. It is why the true photographic artist goes out and waits until light and shade suggest something to his imagination. He might aid chance by assisting it with mechanical aids like wide or narrow-angle lenses; playing with exposure, focus and so on, but are not all these "faking" the shot? And if he helps it along a little more with a bit of Photoshopping what's wrong with that? A lot of analogue tricks have exactly similar electronic counterparts in photo-editing programs so why disparage one and not the other?

That said, does it really matter? The object of visual Art is to produce images that convey a message or an impression and exactly how they are produced is, surely, irrelevant. Very few paintings are exact representations of reality; most of the old painting Masters used a large number of drawings and the assistance of "pupils" to produce their masterworks. Would anyone claim that the Sistine Chapel is not Art because it has no relation to reality? Isn't it precisely because it IS a figment of the imagination that it is "Art"? So if an expert Photoshopper produces a picture that although based on one or more photographs is mainly his imagination running wild through the medium of a computer instead of a brush why should it not be considered just as much "Art" as anything in the Uffizi Gallery? The computer is a new and very powerful tool in our hands - let's get on with it and use it as much as we can!

**Walter Blanchard, Dorking C.C.**



You may want to get online and look at this

<http://www.makeuseof.com/tag/how-to-respond-to-content-thieves-with-a-dmca-takedown-notice/>

# How To Respond To Content Thieves With a DMCA Takedown Notice

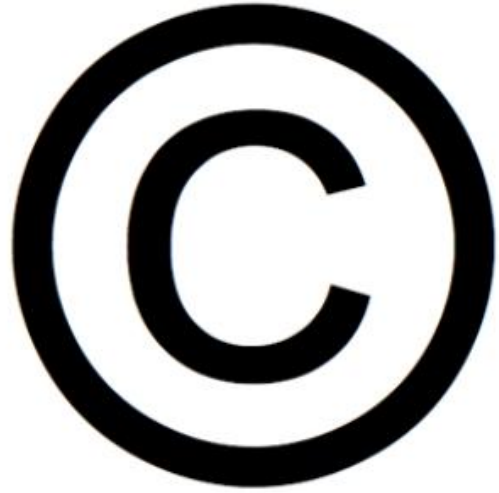
January 23, 2013

By [Joshua Lockhart](#)

If you have ever had a piece of work stolen and published elsewhere online, you know that it can feel pretty hopeless. Nasty content thieves just don't seem to care how they acquire anything, and their plagiarism occasionally rewards them with sweet advert revenue. Don't despair, though, for there is hope, and it comes in the form of the Digital Millennium Copyright Act (DMCA).

In layman's terms, it's just another controversial United States government copyright act. You may have heard about it before, and it occasionally makes its rounds in discussion sites like

[Reddit](#) (where the topical conversations have to do with how a big record label shut some kid's YouTube channel operation down). Rarely do you hear about how someone can file a DCMA takedown notice on their own, and despite your opinion on piracy or content theft, this law actually helps out the little guy, too.



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<http://www.fleuretphotoholidays.com/>



A black and white photograph of three young boys and a dog. One boy is leaning over the dog, another is kneeling and holding the dog's head, and the third is sitting to the right holding a CD. They are all smiling. The background is a textured wall.

## Photo Tour in Turkey

### Istanbul, Bursa and the North Aegean Coast

Led by Rod Wheelans FRPS FIPF MFIAP MPAGB

28 September to 12 October 2013

Our 2013 photo tour starts in Istanbul and heads to the North Western Aegean coast where we will immerse ourselves in picturesque landscape, explore coastal towns and meet and photograph locals in remote villages. The tour ends in the former Ottoman capital city of Bursa. Photographic leader Rod Wheelans is chairman of the PAGB Awards for Photographic Merit and has served on the RPS Visual Art and Travel Panels.

Group size: 14, plus tour leaders. Fee: £1700pp based on double occupancy, full board. Flights to Turkey are not included.



<http://www.journeyanatolia.com/photo2013-aegean/overview2013.htm>



## NEW RECORDED LECTURE - AWARDS FOR PHOTOGRAPHIC MERIT



### Photos from the Nov 2012 Adjudication in Belfast

Paul Keates, Hugh Wilkinson, Charmaine Harrison, Barry Quatermass, Doreen Dunston, David Bibby, David Morton, Paschal Jevons & Jon Sellers.

Volume 2 of this 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 for Clubs (only) to hire from the PAGB Recorded Lecture Service. Although the title and advice slides are largely unchanged there are 200 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 EFIAP t: 01977 682857 e: [stephanie.cook@btinternet.com](mailto:stephanie.cook@btinternet.com)



## THE HISTORY OF THE PAGB BY

**BARRY PEARSON** BSc(Hons) CITP CEng FBCS LRPS & **Dr MICHAEL PRITCHARD** FRPS

For further info and reference notes see Barry's Wikipedia entry at - [http://en.wikipedia.org/wiki/Photographic\\_Alliance\\_of\\_Great\\_Britain](http://en.wikipedia.org/wiki/Photographic_Alliance_of_Great_Britain)

### EARLY HISTORY

Photographers joined together to form photographic clubs and societies from the early-1840s onwards. The Leeds Photographic Society was established in 1852, and the London Photographic Society (which became the Royal Photographic Society) in 1853.

The [Royal Photographic Society](#), then known as the Photographic Society of Great Britain, became central in acting as a coordinating body for camera clubs and photographic societies in Britain, and the Society was frequently referred to as the 'parent body' in its relationship to other British photographic organisations. The strengthening of links between clubs and societies was started in 1890 when the Society considered a proposal to establish a photographic institute which it circulated to all societies. This scheme failed to gain momentum and an affiliation committee was established which reported back to The Society's Council in April 1891. An alternative affiliation scheme promoted by The Camera Club in London failed to gain any significant support.

The 1891 committee noted that 'it would be desirable if the majority of local Photographic Societies could be affiliated to the Parent Society...such a scheme ought to be practical and useful'. The scheme would:

- Be eligible to any photographic society in the UK, admittance be confirmed by the Council of the Photographic Society of Great Britain.

- Each affiliated Society pay a small subscription.
- A conference of delegates should be held to promote uniformity of work between societies, devising means for mutual co-operation and inter-communication.
- There should be a standing committee of which the Assistant Secretary of the Photographic Society should be secretary.
- Each affiliated Society should have, say, two transferable tickets admitting to all meetings and perhaps the exhibition of the Society. One copy of the *Journal* should be sent to all affiliated society.

An alternative independent scheme of affiliation was proposed and sent to the various London societies but there seemed to be a consensus that the Photographic Society's scheme was preferred and in July 1891 a formal affiliation scheme was adopted which adopted some of the six points outlined in April and some of the aims of the institute scheme proposed the previous November. The first meeting of delegates took place on 1 February 1892. Further meetings took place in March.

The first published list of affiliated societies appeared in February 1892 and contained twenty-four societies, including the Photographic Society of India. From 1892 reports dealing with affiliated societies and activities began to appear regularly in *The Photographic Journal* and an annual list of affiliated Societies was published.

### EARLY FEDERATIONS

During the period from 1892 to 1930 various photographic unions of individual photographic clubs were formed, the first of which was the Yorkshire Photographic Union formed in 1899 as a regional grouping of photographic clubs and societies. This was followed by the Northern Counties Photographic Federation in 1901, the Scottish Photographic Federation in 1903, the Lancashire and Cheshire Photographic Union in 1905, the Midland Counties Photographic Federation in 1907, and the East Anglian Federation in 1910.

By the late 1920s there was increasing pressure from other photographic societies and camera club to distance themselves from the Royal Photographic Society. The Society was less concerned with competition than local groups. Larger alliances were formed, for example, The Council of Photographic Federations in 1926.

*Continued on Page 14*

## SUNSHINE AND SAND IN AMERSHAM

**This morning I received an email saying that I had won 50 sheets of A3+ gloss paper in the PermaJet free monthly prize draw. It couldn't have come at a better time.**

I am the chairman of **Amersham PS** and we have a permanent exhibition space in a cool Amersham coffee shop, **Harris+Hoole**. We are currently selecting pictures for our third exhibition, "Wish you were here". The holiday theme of sunshine and sand should give the shop the right ambience at this time of year. Our first two exhibitions, with themes of "The Olympics" and "Autumn in the Chilterns" were also designed to be eye-catching and make the shop look more attractive to customers.

We try to show a complete range of work, from beginners to advanced. The PermaJet prize will partly be used to produce prints for beginners who haven't yet gained enough experience to print their own work. It is very satisfying to be able to show them how their photographs can look when presented properly.

One of our new young members was thrilled to have work chosen and she told me excitedly that no one had asked if they could put one of her pictures on the wall before.

The generosity of **H+H** has proved beneficial to our club. It gets our work seen in the community and presents us to a new, and probably younger, audience. We have already received membership enquiries as a result. It also gives members a chance to sell their work and prints were sold from the Olympics exhibition. Future exhibitions may be self-financing.

**The manager of H+H in Amersham, Ben Beswick, is happy for us to display a PermaJet Sponsorship sign during the course of our next exhibition so hopefully it will be possible to turn a win-win situation into a triple win situation. Thanks again PermaJet!** **Paul Keene FRPS MPAGB**

See some Amersham "Olympic" photos on Page 2



**JOHN MISKELLY** *jm*  
LANDSCAPE PHOTOGRAPHY

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Giant's Causeway & North Coast

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telephone 07866 412979



<http://www.johnmiskelly.co.uk/>



## **PAGB ANNUAL PDI COMPETITION AND EXHIBITION**

### **CATALOGUE AND CD DELAYED**

The PAGB regrets that, unfortunately, due to the illness of no less than 3 of the key personnel the 2012 Host Federation is running very late - particularly with the CD which is shown at many clubs. It is likely that the CD will not be available before the end of February and you are advised to check if your club is showing it before that date and to make alternative arrangements\*. It will be a great show when you get it!

Can we suggest the superb CD available from 1 Feb about the Awards for Photographic Merit showing the standard required at CPAGB & DPAGB or the wonderful Art of Photography by Sir George Pollock

The Scottish Photographic Federation invite your entry to the -

## **90<sup>th</sup> Scottish International Salon of Photography**

### **2013**

*Conducted under the approved rules of the Photographic Society of America and the patronage of the Federation Internationale de l'art Photographique (2013/077)*

**Mono Prints, Colour Prints & Nature Prints**

#### **PANEL OF SELECTORS**

Des Clinton MFIAP, Hon FRPS, FIPF, from Ireland  
Leigh Preston FRPS, EFIAP, MPAGB, from England  
Rikki O'Neill FRPS, MPAGB, Hon SPF, FIPF, from Scotland

#### **EXHIBITION CALENDAR**

Closing Date:	30th Mar 2013
Judging:	13th + 14th Apr 2013
Report Cards Mailed:	19th Apr 2013
Exhibition:	18th May – 9th Jun 2013
All Entries Returned:	23rd Jun 2013
Catalogues Mailed:	30th Jun 2013

The website will be fully live for online entry in the next few days

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

Neath Photographic Society is proud to host

## **The Hornbill Challenge 2013**

**The Hornbill Challenge** is open to photographers with addresses in the United Kingdom, Channel Islands, Isle of Man, and also BFPO addresses.

This popular photographic competition is now supported by the BPE

[HTTP://WWW.NEATHPHOTOGRAPHICSOCIETY.ORG/HORNBILL/](http://www.neathphotographicsociety.org/hornbill/)

## **LOOK - A GREAT BOOK PUBLISHED IN SUPPORT OF CHILDREN IN NEED**



<http://www.permajet.com/ProductGrp/Visions-PermaJet-Lecturers-Book-2013>

Compiled by Tom Dodd FRPS, the book contains 105 images covering some of the stunning and creative work of PermaJet's Twenty One Lecturers. £10 from every sale will go to Children in Need.

## THE FORMATION OF THE PAGB

Mr. J. S. Lancaster of the Midland Counties Photographic Federation proposed the formation of an Inter-Federation national body in a letter to the [Royal Photographic Society](#) in 1929, and The Society's affiliation scheme partly gave way to the formation of the Photographic Alliance, to act as an umbrella organisation for federations of societies, in 1930. The individual groupings retained their own identities and organisation within the PAGB, which provided a national body to give a structure to club photography: coordinating, competitions, and standards.

The RPS fully supported the formation of the Photographic Alliance. Those societies which were territorially in a federation became affiliated to the Society through their federation, and those societies which were not federated were formed into The Central Association of Photographic Societies and were directly affiliated to the Society. The RPS made available the whole of its Affiliation lecture, portfolios and funds unreservedly at the disposal of the Alliance.

The Photographic Alliance was established by Articles of Association of the Royal Photographic Society and comprised the RPS; Northern Counties, Midland Counties and East Anglian Federations; the Yorkshire Union, the Lancashire and Cheshire Photographic Union and the Central Association of Photographic Societies. A meeting of the provisional executive committee was held on 8 March 1930, the Council of the RPS agreed that the Chairman of the Alliance need not be a member of the RPS, so reinforcing its status as a body semi-independent of the RPS.

The constitution of the Alliance noted 'The business of the Alliance shall be conducted consistently with the Articles of Association of The Royal Photographic Society, and shall not interfere with the complete self-government of the constituent associations'. The Scottish Federation declined to join at that time. The Alliance was formally launched in Leicester on 24 May 1930.

The details of these regional federations were not fixed. At first, all clubs that were not members of a regional grouping became members of the Central Association of Photographic Societies (CAPS), affiliated to PAGB. Eventually CAPS was replaced by other regional federations. Boundary changes have continued since then. But the overall structure, with the Photographic Alliance of Great Britain as the national body, has been stable for decades.

By 1936 the Alliance consisted of the six English Federations and Unions and the Central Association, totalling 310 individual societies. The Alliance published its own *Year Book* from 1933-34 of which 1800 copies were distributed in 1936, and the *Photographic Red Book* which had been originally published by Affiliation from 1900 with a total of 6981 being sold in 1936.

Over time the PAGB gradually moved away from the Royal Photographic Society and is now a wholly independent body. The PAGB appoints a member of The Society's Advisory Board meetings and the RPS appoints a Council member as a full voting member of the PAGB Executive Committee, reporting on matters of interest to the RPS Council

### ... and Finally

(Letter originally received by and passed on from the RPS)

I wondered if you might, please, be aware of any amateur photography clubs/societies troubling to still have slide competitions or even recognise it as a 'valid' medium?

Though I have one or more digital cameras it just seems to me that with everyone and their dog capable of turning out brilliant photo after photo even on their phones these days, aided by Photoshop doctoring, so that photography clubs/societies, which have, ironically, fallen over themselves to be clever in embracing digital, are in fact in danger of becoming irrelevant and memberless shells of their former selves as cracking photos became two a penny and taken for granted. The skill, pleasure, and true hobby aspect can surely only be found in the hit and miss mystique and art of film, and it is to be hoped that it can by some means or other have a resurgence. So I'm doing my bit in seeking to (re)join a club that still does it!

Many thanks, Andrew Tonkin, (Corby, Northamptonshire)

*Is there a Club out there who can give a Slide welcome to Andrew?*