

NEWSLETTER

YOUR PHOTOGRAPHIC UNION

NEWSLETTER No. 104 - NOVEMBER 2010

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Hello everyone. This is my first Newsletter. I hope there is lots to interest you all. I look forward to any articles, publicity and photos for the March newsletter. Please don't be shy. You send it, I'll publish it!

Best wishes Wendy

If you have any photographic information, articles, announcements, letters or events that you think would be of interest to the rest of us, please get in touch with me: Wendy Collins, tel. 01709 861716 or email wendycollins27@hotmail.com

Last dates for submission: First week in February for the March issue, first week in October for the November issue.

I reserve the right to edit submissions for clarity and brevity. The opinions expressed may not be those of the YPU Executive.

Submissions including pictures will be considered. Ideally, please send any pictures in a suitable digital resolution (eg 600 X 400 pixels maximum & .jpeg format preferably). Please do not embed pictures in Word documents. I reserve the right to "tweak" pictures to get them to fit.

THOUGHTS FROM THE PRESIDENT

This is the time of year when our clubs have started their new season and we should all be buzzing with enthusiasm over the pictures we have taken during the summer. I hope you have all enjoyed the summer months and acquired a few masterpieces for our competitions.

This is the first newsletter that Wendy Collins has edited and I know she has been arm-twisting for some time to enable her to fill the pages. I feel confident that she has done a good job, but we need you to provide her with articles and photographs – please keep them coming.

I have been told of several notable anniversaries – YENRIC is 40 years old, Normanton CC is 50 years old and the Bradford PS is celebrating – wait for it - 150 years! Now those are significant events and I send my congratulations to these clubs. If there are any more, please let me know.

The 2010 Annual Assembly and Exhibition in York seems a distant memory now, but the behind-the-scenes workload will be remembered for a long time. As always, thanks are due to the volunteers who assisted in the organizing and staging of this event. Mostly these people are unknown to the majority of members, but I know who they are and I send my grateful thanks. We are, of course, busy preparing for the 2011 Assembly which is hosted by TTL CC in Doncaster on 14th May, so put the date in your diary now.

Don't forget our Lecturer's Workshop (also in this issue). We take pains to organize these events and it is disappointing when only a few members actually attend. The costs are kept to a minimum and if car-sharing can be arranged, then you will have an inexpensive day. If you don't come, then you will miss really good photographic days.

Pat Reed, EFIAP, DPAGB, BPE3*
President, Awards Officer and Projected Images Secretary

**RESULTS OF THE PAGB INTER-FEDERATION
PRINT COMPETITION & EXHIBITION 2010**

Colour Prints

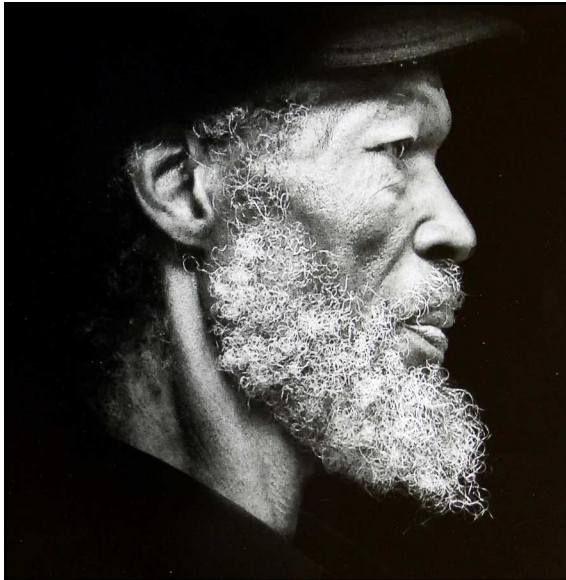
Federation	Prints Entered	Average Mark	Accepted Prints
Midland Counties PF	37	11.216	10
Northern Counties PF	16	10.813	4
Surrey PA	16	10.75	7
Lancashire & Cheshire PU	32	10.594	10
Western Counties PF	33	10.576	7
East Anglian FPS	40	10.425	10
Scottish PF	27	10.185	9
Welsh PF	17	10.059	3
Southern PF	21	9.81	5
Northern Ireland PA	10	9.8	1
North Wales PA	10	9.8	1
Chilterns Association of CC	14	9.786	1
North & East Midlands PF	16	9.625	3
Yorkshire PU	22	9.455	2
Kent County PA	16	9.188	2

Monochrome Prints

Federation	Prints Entered	Average Mark	Accepted Prints
Midland Counties PF	37	11.242	16
Chilterns ACC	14	11.071	5
North Wales PA	10	10.9	2
Welsh PF	17	10.824	7
Surrey PA	16	10.375	4
Lancashire & Cheshire PU	32	10.344	7
Scottish PF	27	10.296	7
East Anglian FPS	40	10.275	7
Western Counties PF	33	10.091	6
Kent County PA	16	10	1
Yorkshire PU	22	10	5
Southern PF	21	9.905	2
Northern Ireland PA	10	9.9	1
Northern Counties PF	16	9.75	1
North & East Midlands PF	16	9.313	4



Accepted Image: Dog Sledding
by Judi Pennock
DPAGB Stocksbridge PS



Accepted Image:
Community Elder
by Richard Brown
ARPS DPAGB -
Harrogate PSI



Accepted Image:

Long Eared Owl

By Lee Davis
LRPS -
Normanton CC



Accepted Image: Rocky Road
by David Pratt
Leeds PS

September 2010

To all Club Secretaries

Will you please bring this to the attention of all your members



Judge & Lecture List Secretary

Alan Ford, LRPS
11 Sandway Drive
Thorpe Willoughby, Selby
North Yorkshire YO8 9NF
Tel: 01757 704956
E-mail: aford@dsl.pipex.com

Yorkshire Photographic Union Workshop



for Lecturers

Have you thought of giving a lecture?
Would you like to entertain, demonstrate,
educate, or just pass on your wealth of
photographic knowledge and experience?
If so, this workshop is for you.

The event is to be held in the
Selby Community Centre
on
Saturday 19th February 2011

Booking forms can be obtained from your club
secretary

If you would like more information before
booking please contact me

PHOTO HARMONY COMPETITION

The YPU Executive is eager to support an Annual Photo Harmony Competition open to entry from members of YPU Clubs. However, the executive members do not possess sufficient expertise or indeed, time, for the competition to be run by the executive.

We are therefore looking for a club that possesses sufficient expertise to run such an annual event. Financial and logistic assistance will be provided by the YPU along with technical expertise and the provision of YPU equipment to stage the event.

Should your club be interested in taking on the organisation of such an event I would be pleased to hear from you.

Meanwhile, should you require any clarification of organisational and technical requirements please do not hesitate to contact me.

Regards



Howard G. Tate MA ARPS Secretary YPU

Tel: 01977 702356 Email hgtate@tesco.net

Photo Harmony Definition

The Category

The Photo Harmony category is designed to enable applicants to demonstrate their skills in the production and visual progression of images linked to sound. No words or story with a specific beginning, middle and ending are required. The emphasis is on matching the images with appropriate transitions and harmonising them with the sound.

The Standard

There should be evidence in the photography of sound artistic and technical skills. The selection, quality and sympathetic progression of the images is the prime factor

being assessed; the appropriateness and recording quality of the soundtrack will also be taken into account. Evidence of a developing personal style is desirable.

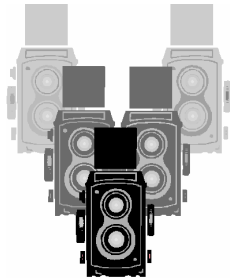
Techniques

The purpose of this category is to display a set of images which harmonise with each other and with the sound used. The sequence should be constructed so that images progress harmoniously in terms of colour or tone and graphic design. The category is not designed to display images which may be excellent when considered individually but which fail to harmonise with each other and with the sound chosen. It is the norm that the sound and the images start and finish together. Where music is used, it is recommended that the original ending of the music is preserved rather than an arbitrary fade-out.

As with all techniques, digital manipulation can easily be overdone and result in an effect counter-productive to the author's intentions. Such modifications should be well matched to the overall concept being communicated by the images.

Dearne Valley Camera Club

Presents



WATH SALON 2010

A warm welcome is extended to all societies, to the reception and opening at 7.30pm on Thursday December 2nd 2010. To be followed by the presentation of awards and the showing of the accepted projected images.

Judge: Mr Graham Johnstone ARPS

Awards:

Best Monochrome Print

Best Colour Print

Best Projected Image

Hosting The PAGB Inter-Federation Print Competition 2010

This year it was the YPU's turn to host the above event. Thankfully this comes around only once every 14 years, so I'll be a little too old the next time around.

Each year print entries are received from each of the 15 Federations which make up the Photographic Alliance of Great Britain. The entries represent the cream of amateur photography from England, Wales, Scotland and Northern Ireland.

To manage the process we formed a small YPU working group with each member of the group being allocated a specific duty! Well that's the theory!

Andrew Pell had previously booked the Smith Gallery in Brighouse in which to stage the exhibition. When seeking to confirm that booking Andrew was told that the gallery had been let to another exhibitor. **Problem No 1!**

Eventually Andrew having reminded Calderdale staff of the previous arrangement succeeded in negotiating the use of the Marble Gallery at the Bankfield Museum in Halifax.

It was a little daunting to receive the PAGB rules and guidelines for the running of the competition which extended to 25 pages.

Colin Williams agreed (I think he did!) to allow his house to be used to receive last years exhibition (for deframing and return of prints to the relevant Federation) and to process this years entry. Colin, Andrew, and my self then spent a full day at Colin's checking the prints and arranging them in the randomised order ready for Judging,

It was during this process that we discovered that around 10% of the entries were not the correct size. Those that were wrong were mainly 20"x 16"!

Colin's wife deserves a special mention for her support throughout this lengthy process. Andrew expertly dealt with arrangements needed to ensure that the judging process ran smoothly producing the computerised random scoring system which worked beautifully on the "Day of Judgment". Howard Tate handled the scoring system which went without a hitch.

Once the judging was completed the images selected for the exhibition had to be prepared for display. Here again Colin dealt with the production of the labelling system and the photographing of all but the award winning prints to enable a CD to be produced for circulation around the various Federations. Colin framed the prints after having to replace many of the acrylic glazing sheets. Colin then delivered the exhibition to the Gallery. Thanks Colin.

Following the judging there remained one important task which was the production of the catalogue. To our great relief Alan Ford stepped in to design and produce with his usual flair and expertise the exhibition catalogue.

Ray Brammall negotiated with five major photographic concerns to secure adverts for the catalogue which had the effect of drastically reducing the cost of the catalogue. Because of the willingness of YPU exec members to help. We were able to minimise

the overall cost of staging the exhibition. The adverts produced revenue; the exhibition gallery was negotiated to be free of charge.

Howard Tate offered to transport the non successful images which needed to be returned, to the PAGB event at Warwick, for collection by federation reps. This alone will have saved several hundred pounds of transportation costs.

As a team we were involved in around 8 months of endeavour running up to the exhibition and I am still tying up loose ends at the end of August!

After each YPU exhibition the organising group carry out a post mortem to see how improvements where needed can be implemented. The Post Mortem following the PAGB exhibition will, I suspect need to be a little more intensive in the hope that some of the antiquated rules and procedures might be modified and unnecessary expenditure eliminated.

I estimate that as a result of the combined efforts of the YPU team we will have saved the PAGB around £1400 and this does not take into account the fact that the use of the Gallery for 4 weeks plus a further 4 weeks when they stored the exhibition prints was free of charge.

This report merely skims the surface of all the work required to ensure that the exhibition was successful. Thanks for the support.

Brian Hemsworth. Competition Organiser.

An Explanation of Trustee Liability Cover

As you are probably aware, the PAGB has secured a blanket insurance policy for all clubs within the PAGB. It is designed to protect the Committee members (whether this be the PAGB Committee, the Federation Committee, or a Club Committee).

It provides protection for Trustees for Loss arising from claims in respect of Wrongful Acts, i.e., it protects the Committee members from the potential hazard of being sued personally in their capacity as a committee member.

YPU Exhibition News

Stop Press!

It has been decided by the “Powers That Be” at the PAGB, that digital images are to use the jpeg format for Projected Images, so we can now let you use JPEGs for the next YPU Annual Exhibition.

Hints & Tips

Digital File Preparation

- 1 Mode – RGB Colour 8 bit OR Greyscale 8Bit**
 - 1 Image – Mode – tick “8 bit”
 - 2 Image –mode--tick “RGBColour” OR “Greyscale”

- 2 Colour space –sRGB**
 - 1 Edit--Assign Profile--click on “sRGB”
 - 2 If there are any noticeable changes on screen to image, adjust using Levels or Curves.

- 3 Image Size**
 - 1 Image--Image size –Tick “Resample Image” and “Constrain Proportions”
 - 2 Enter Width 1400 pixels. If Height is then more than 1050 pixels, enter 1050 pixels in Height and the Width will be adjusted automatically to the correct proportions.
 - 3 If your image is less than the maximum size permitted and you want a black border, select Image-Canvas Size and select “Pixels” from drop-down menu. Whichever dimension is less than the maximum, increase to 1400 or 1050. Select “Canvas Extension” –Black –click OK.

- 4 Flatten Image**
 - 1 Select “Layers” palette and click on arrow at top right .Select “Flatten Image”.

- 5 Alpha Channels**
 - 1 Select “Channels” palette. If any are named “Alpha 1, 2 or 3” etc, click on the eye to the left to remove.

6 To save the file

File – Save as – select which file you want to save it in, enter correct image title as in rules (to be the same on entry form). Format – click on drop-down menu and select JPEG – large file – do not change any of the other boxes.

From Ivan Nethercoat

If you go to this thread on Flickr you will see many useful simple tips for Elements (would also apply to CS2+ I suspect):

<http://www.flickr.com/groups/pse/discuss/72157623045777627/>

From Elaine Snowdon of TTL Camera Club

Droplets for batch resizing of images etc in Photoshop

http://www.youtube.com/watch?v=OSzgAu_VptU

Also from Elaine

Photoshop template for albums or just multiple images on a page

<http://www.youtube.com/watch?v=OBCL3ZtInXc>

If anyone has any other useful hints or tips, please email them to me at

wendycollins27@hotmail.com

so that I can publish them in the next newsletter.

FIAP – Federation International de l'Art Photographique (International Federation of Photographic Art)

Several people have expressed an interest in the FIAP Distinctions and also the FIAP organisation, so I am endeavouring to address this.

FIAP is an international federation, based in France, its members being national photographic federations (the Photographic Alliance of Great Britain – PAGB – for us). We are therefore all members through our clubs, the YPU and the PAGB. FIAP was founded in 1947 and the first Congress was in 1950. In 1998, 83 countries and over 500,000 photographers were represented by FIAP. Its aim is to promote photography as a means of creating understanding and friendly links between photographers in all corners of the world. All its officers are voluntary and only bona fide expenses are paid.

Biennial exhibitions are organised and FIAP supports international exhibitions by offering patronage to those which meet its required standards - broadly, this means that the exhibitions are properly organised. As an additional encouragement to photographers to take part in these international events, FIAP created a world wide system of photographic distinctions, and these are earned by successes in FIAP patronised exhibitions.

There are 9 awards available: -

Honours - ESFIAP – Excellence for services rendered to FIAP
HonEFIAP – Honorary Excellence of FIAP

AFIAP – Artist of FIAP
EFIAP – Excellence of FIAP
EFIAP/b – Bronze award
EFIAP/s – Silver Award
EFIAP/g – Gold Award
EFIAP/p – Platinum Award
MFIAP - Master Photographer of FIAP

Those with an MFIAP have achieved the greatest photographic honour in the world. (See the FIAP website for the list of MFIAPs from 1981 when it began.)

I am going to tell you how to achieve an AFIAP. You must have been exhibiting in exhibitions with FIAP patronage for 12 months minimum– no upper time limit. You should have received a minimum of 30 acceptances, using 10 different works in 10 different salons and in 5 different countries. In addition a portfolio of work has to be submitted, between 5 and 10 slides or prints. These must be unused, maximum size 50 x 30cm and unmounted. You also have to donate 3 or more images to be used by the PAGB for future FIAP Biennial events. Visual evidence of your non-portfolio images is required, but small proof prints can be submitted, or slides of the prints.

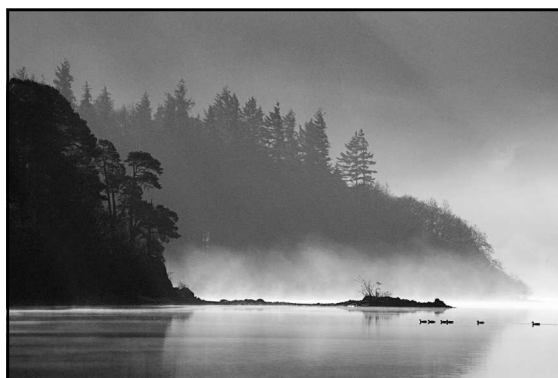
Each application must arrive before 31 December, and the result is usually with you by end of March. The entry fee in December 2009 was £67 plus the (once only) fee for a

FIAP photographers card £36, a total of £103. As a consolation, the PAGB officials point out that the RPS annual subscription is roughly the same amount, whereas the FIAP award is held for life

Pat Reed DPAGB, AFIAP, YPU President

2 of the successful images submitted by Pat

Friars Crag



Lazy Hazy Morning



Congratulations

The following YPU members gained the indicated FIAP awards earlier this year

Patricia Reed EFIAP—York PS

Stephanie Cook AFIAP—Selby CC

Duncan Hill AFIAP - Doncaster CC

Norma Phillips AFIAP—Selby CC

A brief history of the **YENRIC COMPETITION**

The group is called "YENRIC" i.e. York, East and North Riding Inter Club competition which has been running since 1970.

The inaugural meeting was held in May 1970 with Mr. D. Oddy of the York Camera Club being elected chairman and Mr. S. Wright of New Earswick Camera Club as Secretary and Treasurer.

The first competition took place on 10th October 1970 at the Folk Hall, New Earswick with the set subject for the competition being "Curves" which sounds a good subject to start with!

Clubs taking part were Driffield, Hull P.S., Hull YPI, New Earswick, Howden, York C.C. and York P.S. York P.S. were the winners with Howden C.C. a worthy second. Each Participating club entered six slides, two of which depicted the set subject. (The number of slides entered by clubs has changed slightly over the years, depending on the number of clubs entering)

Records show that Mr. A. Gardener judged this first competition with about 120 club members and friends attending. Mr. T. Haigh ex President of the YPU attended and gave his opinion that the slides for this the first occasion were of a very excellent and high quality.

In 1972 Mr. H.S.Wroe, a founder member of New Earswick Camera and Cine Club donated a trophy to the YENRIC colour slide group in memory of Mr. Wm. Farnsworth, who died in June 1972. Mr. Farnsworth ARPS did a tremendous amount of work in the art and science of photography both in his own right and towards members of other clubs. Mr. Wroe who had known Mr. Farnsworth personally wished the trophy to be in his memory and be called the Wm. Farnsworth ARPS Memorial Bowl, this to be presented to the best individual slide of the seasons competitions and held for one year.

Mr. A Hobbs of Hull P.S. with a slide entitled "The Odd one Out" won the new Memorial Bowl on this first occasion.

Mr. Sid Wright of New Earswick and his wife Nellie had organised and run the YENRIC group since the start in 1970. However, due to ill health

over the past few years they decided to hand over the reins to Ken and Sheila Duck of Howden C.C. at a committee meeting held on 17th July 1990. Mr. Perry of Hull YPI expressed the meetings thanks to Mr. & Mrs. Wright for their 20 years service to the YENRIC Group and hoped they enjoy their retirement.

In 2005/2006 it was decided to have all meetings at Howden C.C. which was a central venue for all clubs. Each club takes it in turn to host the evening and book the judge. This has worked very well with a good attendance each time. Meetings take place in November, January and March of each year respectively with the Farnsworth Trophy being presented at the November meeting

In 2007/2008 it was decided to change from slides to digital images as clubs were finding it more difficult to select new slides from its members because of the increase in digital photography, and also some new members of clubs hadn't even been involved with film/slide photography.

In 2009/2010 after 20 years Sheila and Ken Duck retired and handed the organisation of YENRIC to Margaret Herbert and John Ward of Howden C.C.

YPU Entry Check Sheet

As mentioned in Pat's foreword, this is an Entry check sheet. If you email me at wendycollins27@hotmail.com I will forward a copy to you.

YPU EXHIBITION ENTRIES CHECK SHEET					
1. PRINTS					
MUST BE 400 x 500mm (+/- 2mm), 4mm max thickness					
Categories - Applied is Natural History & Architecture/Record only					
All other subjects are General					
No.	Title	Author	Category	Size	Thick
1	eg Morning Mist	Pat Reed	Gen/Col	400 x 500	4mm
2	eg Dancers	Wendy Collins	App/Mon	400 x 500	3mm
3					
etc					
2. PDI's					
MUST BE JPEG RGB format, sRGB colour space, 1400 x 1050 pixels (Landscape format)					
1050 max pixels vertical (Portrait format)					
titling format 1Sailing_Ship_ABC.jpg (1st image from Mr A B Cee					
No spaces or dots other than shown above					
Underscore is upper case of hyphen key					
Categories - Applied is Natural History & Architecture/Record only					
All other subjects are General					
No.	Title	Author	Category	Size	Space
1	eg 3Egret PAR.jpg	Pat Reed	App	1400 x 1050	sRGB
2	eg 2Raindrops_WC.jpg	Wendy Collins	Gen	788 x 1050	sRGB
3					
etc					
Checked by					
Comp. Secretary					
YPU Rep					

Thoughts from the 2010 YPU Exhibition

General

The reversal of the Judging and Selection days worked very well and has now been adopted. The exhibition was in a prestigious building but a little cramped for space and the lighting was not particularly good. I know that the Guild Hall at York had been booked for 2 years but as the possibility of a general election loomed, York County Council reneged on our booking and we had to find a suitable, affordable venue at short notice. Venues are not easily available in York so I am fully aware of the problems here. In the event, we could only afford for the exhibition to run for 2 days, which is a great pity. The Assembly venue was fine and the proceedings seemed to go well. We apologise that the CD of accepted images was not shown complete owing to the computer crash, which was, of course, unforeseen. The task of proof reading the catalogue fell to me and although I did my best, there were errors. I am sorry for this.

Categories

Many DI's were in wrong category and I contacted the clubs involved and asked if I should move the entries to the correct category. All were in agreement. As I have all the DI's from the date of the AGM I have time to peruse them and check this. Andrew does not see the prints until unpacking day and has no means of checking the categories in view of the large number of prints. This problem is applicable to the Applied section, which allows only Natural History and Architecture/Record. We ask that competition secretaries monitor this before submitting entries.

Congratulations.

Focus PG is to be congratulated on their checking system, a copy of which has been amended and included in the YPU newsletter.

Duplication of images. We were really dismayed to find that entrants had entered the same or very similar images as both prints and DI's. Whilst this is not strictly prohibited in the rules, this is a single competition/exhibition and we would ask you to not do this as it is not in the spirit of the exhibition. One entrant submitted 2 DI's of the same bird in the same pond taken minutes apart with the bird's head in 2 different positions. I consider this unacceptable and the authors should be able to choose the best of 2 images for their entry. Again, competition secretaries should monitor this.

Projected Images

Titling. DI's were on the whole titled correctly.

DI sizing. We have several entrants who think that DI's can be turned round in the projector like slides. This is not so. The maximum height is 1050pixels whether your image is in portrait or landscape format.

DI Filenames. The titles should be the same as the filenames, and the entry sheets are being altered to show this. Also, some clubs put their entries in files on the CD. This was just an added complication for me, and I ask that you put only images on in future.

(Continued on page 19)

(Continued from page 18)

Prints

Labelling. Only the official YPU labels for the year in question are to be used. After several years of allowing the odd one to slip through this will not now be tolerated and any prints found with incorrect labels will be disqualified. Ideally, labels should be affixed in the upper right hand corner as this makes it easier for the marker to add the score. Don't cover up labels already there.

Mount size.

Some entrants are still sending in mounts that are not 500 x 400mm, and although we use a tolerance of +/- 2mm, many were disqualified. This is such a pity and causes extra work on the unpacking day. Also, the maximum thickness is 4mm and some still try to put pictures onto foam board or hardboard and they can be too thick. Some mounts on the other hand are so flimsy that they are accidents waiting to happen even though we try to be careful. It really is the responsibility of the club competition secretaries to enforce these issues. These mounts should never make it past those officials. If you have a good picture, why pay to enter it and risk its disqualification or damage? Mounts are not cheap, but you can specify or make them to the correct size.

Entry Envelopes.

Some clubs ask me about the envelopes that are sent out with the information for the AGM. These are so the names of all the exhibition entrants in the club can be listed and then they'll receive an exhibition catalogue at the Assembly.

Pat Reed, EFIAP, DPAGB, BPE3*
Projected Images Secretary



K. Andrew Rothery,
Folio Booking Secretary,
36, Gibb Lane,
Mount Tabor,
Halifax, HX2 0UG

Folios Available from the YPU 2010/2011

The following folios are available for the syllabus secretaries to place in their programmes for the members to enjoy.

The YPU Exhibition ones are purchased and yours to keep, so you can fit them in your programme anywhere you wish.

The PAGB ones will need to be passed on to the next club after viewing, so a date when you require them is needed. You will be notified where they will come from and who you need to pass them on to after viewing.

Postage Costs. For 1 CD two 1st class stamps, for two CDs three 1st class stamps. Please enclose them with your request along with your postage address.

All the following are in a CD format.

The YPU ones which you retain cost £10 each

The PAGB ones which you hire cost £5 each

YPU Projected images from current exhibition £10

YPU prints from the current exhibition £10

PAGB annual prints from current exhibition £5

PAGB projected images from current exhibition £5

The actual prints selected from the exhibition are also available but, because they need to be passed on from club to club, the date you require them is needed.

YPU box of prints £10

If you have any questions about the above please give me a ring on 01422 246442

Andrew

Photographic Alliance of Great Britain Projected Image Competition 2010

FEDERATION	AVERAGE MARK	DIFFERENCE	ACCEPTED
MIDLAND COUNTIES	12.228		34
LANCASHIRE & CHESHIRE	12.125	0.103	27
WESTERN COUNTIES	11.7755	0.4525	22
NORTH & EAST MIDLANDS	11.68	0.548	11
SCOTTISH	11.585	0.643	16
EAST ANGLIA	11.45	0.778	19
NORTHERN COUNTIES	11.375	0.853	10
NORTH WELSH	11.333	0.895	6
WELSH	11.32	0.908	8
CHILTERN	11.2857	0.9423	9
SOUTHERN	11.0625	1.1655	11
YORKSHIRE	10.6969	1.5311	9
SURREY	10.625	1.603	6
NORTHERN IRELAND	10.4666	1.7614	2
KENT COUNTY	9.92	2.308	1

Congratulations to L Davis of Normanton Camera Club Who was awarded a Ribbon
for 'Puffin Attacked by Black Headed Gull'



Great British Cup 2011

The Closing Date for entries will be 9 January 2011

Although we would be very happy to receive entries through November 2010
for judging on 12/13 Feb 2011

Depending on entries, it may be necessary to judge the GB Cup Nature on a different weekend.

The Great British Cup (Open)

1. Each club must submit **15 digital images** on a CD – R. E-mail entries cannot be accepted.
2. *Natural History images are not permitted and, if included, the judges will be asked to assess them strictly as pictorial images, not as Nature.*
3. No entrant may have more than 4 images and there must be at least 6 entrants in the entry.

The Great British Cup (Small Clubs)

1. Small relates to your inability to make up a satisfactory entry, which complies with the “Open” rules listed above, and you should decide for yourself which competition you wish to enter. Clubs of any membership may enter either competition but not both. The choice is entirely yours but it is anticipated that you will strive to enter the competition most appropriate to your size, strength and reputation.
- 2 Each club must submit **10 digital images** on a CD – R. E-mail entries cannot be accepted.
3. *Natural History images are not permitted and, if included, the judges will be asked to assess them strictly as pictorial images, not as Nature.*
4. No entrant may have more than 4 images and there must be at least 4 entrants in the entry.

The Great British Cup (Nature)

1. Each club may submit a minimum of 3 and a maximum of 21 digital images on a CD – R. E-mail entries cannot be accepted.
2. The Winning Club will be decided on the aggregate of the 10 highest scoring images. If a Club has entered fewer than 10 images it cannot qualify for the Club trophy. Individual awards will be available at the discretion of the judges including “PAGB Nature Photographer of the Year” based on an individual’s best 3 images. You are encouraged to enter even if you have only one Nature photographer in your Club. The judges will recognise all aspects of Nature.
3. No entrant may have more than 3 images.
4. FIAP Natural History definitions will apply.

General enquiries may be directed to

Rod Wheelans

e: rod@creative-camera.co.uk

t: 01387 257906

43, Lovers Walk,

DUMFRIES, DG1 1LR

Doncaster Camera Club

Doncaster Camera Club will be hosting an event on the 29th March 2011, Niall Benvie an International photographer and conservationist will be giving a lecture at DCC.

The evening event will consist of a lecture about 2hrs in length covering all aspects of natural history photography and the importance of conservation, this will cost £5.00 per person, and will include free entry into a draw, the prize being a signed copy of Niall's latest book.

A day time tuitional event is also being planned for a limited 15 participants, details to be announced at a later date.

His special interest is in the nature / culture dynamic. He has a passion for using photographs and photography as a way of introducing people to wonder of the natural world. His initiatives include Rewilding Childhood, Meet Your Neighbours, the Scottish Nature Photography Fair and Photographers for Latvia, and he writes regularly on nature photography and cultural topics. He co-writes a popular blog at www.niallbenvie.com

The evening will be held at our meeting room at
Doncaster Rugby Club
Armthorpe Road
Armthorpe
Doncaster

The full day seminar will be sorted in the next couple of months, as it is going to be a practical day on location.

for enquiries please use:- enquiries@doncastercameraclub.co.uk

Congratulations

The following YPU members gained the indicated PAGB awards at the April 2010 adjudication

David Kershaw CPAGB - Wakefield CC (Prints)

Stuart Whitfield CPAGB - Wetherby & District CC (projected images)

Judi Pennock DPAGB - Stocksbridge PS (Prints)

ORGANISING THE YPU ANNUAL EXHIBITON 2010

At the committee meeting at York Photographic Society on July 3rd 2007, had I known how much time would be involved in the organising the YPU 2010 Annual Exhibition and Assembly, perhaps I would not have been so quick to vote for the proposal for YPS to host the event.

Before we knew where we were it was 2009, but, what the heck, we still had a year to organise it. It was about this time, when looking for sponsorship, we found that two words in the English language previously not combined had been joined together; they were credit and crunch. Although a number of potential sponsors, of those that replied, wished us luck and even offered advice, no money was forthcoming.

Our first good fortune was that, through a contact, I secured storage space for the print boxes at the head office of a local building company William Birch & Sons at Osbaldwick on the outskirts of York. We then managed to secure a five day booking for the exhibition at the Guildhall in the centre of York. This booking dissolved when we were informed that the council could cancel any bookings if the premises were needed for council business i.e. the then impending General Election. As the date of the election had not been called there was a very real possibility that we could lose the venue the week before we needed it; taking advice from the YPU it was back to the drawing board on that one.

After speaking with Chris Birch, the managing director of William Birch & Sons, he kindly agreed to allow us to use his premises, not only for storage, but also for the unpacking and judging days, all at no cost; things were beginning to look up. Having secured some sponsorship we were able to book the King's Manor for the exhibition and York St John University for the assembly. However, we could only afford King's Manor for two full days, and the exhibition would have to be set up, without a hitch, on Friday evening and dismantled on Sunday evening; which made a very long weekend.

The first task was collecting the prints boxes from Selby and moving them to the storage location. This was achieved with help of my neighbour Peter and his large camper van, which saved the cost of

hiring a van. This is when I found out the storage space was on the third floor, and, although there was a lift, it was still a long way from the car park to storage room. The unpacking days and judging days went off without a hitch thanks to a turnout from the members from YPS, Kirbymoorside CC and TTL Doncaster. Not of course forgetting the judges who had to concentrate all day.

The Assembly day soon came around and passed in a whirl of activity, everything seemed to go smoothly. The second day of the exhibition was a quieter, but equally as long; the weather was cold for May so I think we missed some passing visitors.

There are many individuals to thank within YPU and YPS, and assisting clubs, but if I mentioned everyone it would treble the length of this report.

So, see you all next year.

Lewis Outing LRPS, CPAGB



Christine Birch, Chris Birch - Managing Director of William Birch & Sons
Pat Reed – President YPU, Lady Mayoress Mrs Val Galvin,
Right Honourable, the Lord Mayor of York, Councillor John Galvin
Lewis Outing President YPS, Mrs Jill Burnett, Mr Tony Burnett,
Ray Bramall ARPS, DPAGB

Photograph by John Tuffen

MEET THE EXECUTIVE:
STEPHANIE COOK, B.Ed, M.Ed, LRPS, DPAGB, AFIAP

I am not really comfortable writing about myself in this way- but here goes! Despite coming to photography later in life my interest was captured as a child. I can remember having the proverbial Kodak Box Brownie when I was about 10 or 11 years old but I cannot recall taking many successful pictures with it – the weather (or my complete ignorance) must have conspired against me! However, I became interested in seeing pictures developing in a makeshift darkroom (the bathroom) as my father used to dabble in photography. Unfortunately, I usually ended up being the model roasting under homemade lighting equipment and having to keep very still for what seemed like hours while my father fiddled about under a hood with a plate camera. Usually, I was dissatisfied with the results but loved seeing the picture come to life in the developing tray. Some of these photographs still survive and one of these days I might even get them out and ‘Photoshop’ out the cracks.

After leaving school at 16 as a somewhat juvenile delinquent I worked as a secretary in various firms. At the age of 18 I decided I ought to do something constructive and further my education to get on some sort of career ladder. It was almost by the throw of a coin that I decided to go to College to do a teacher training course but not before I enrolled at the Regent Street Poly for a night school course in photography. Here, I can remember being let loose in a gigantic studio with the state of the art equipment. Somehow, I ended up taking umpteen photos of Smartie tubes from every possible angle (still my favourite sweetie) and I even have the odd black and white photo from back then. At this time I was working at a London advertising agency and it was a thrill to go and pick up proofs from the studios of the likes of Terence Donovan. Seeing such large glossy fashion shots certainly rekindled the interest I had shown as a child. I got my first real camera at this time, a Kodak Retinette, which I was thrilled with. It’s still sitting pretty in a cupboard as I am loathe to dispose of it quite yet. I am more of a hoarder than I thought as I also still have a basic black and white enlarger which I was given as a birthday present. Sadly, when I went to College photography was relegated to a back burner.

After qualifying, I got married, had a family, and worked as a teacher for many years. In fact, I spent the whole of my career in education teaching, being a head and latterly as an Ofsted inspector (I rarely let on what my job was to anyone as we were as popular as a fox in a chicken coop!). I loved going into so many different schools; the kids were so honest and in all innocence gave away major staff secrets which made me laugh! While I was at my Leeds school I again became interested in photography and often plastered the walls with photos I had taken of the kids doing various activities. I encouraged them to take photos with the new digital cameras the school had acquired and it was amazing how inventive they were in the angles they choose to photograph things in and around school. Round about this time I joined Selby Camera Club as a

beginner. I couldn't remember anything at all about picture taking or developing from my earlier dabbles. I am very grateful for all the help I received from other club members and from judges. At the time when I joined there was an active 'B' section in the club competitions which was very motivating and the constructive criticism was very helpful, especially as no one could see your blushes or mortification in the darkness. Over the years I have tried all sorts of subjects but most of my pictures that I really like have been taken on holidays, nearly always on a 'click and run' basis. I tend to blame my husband for the fact that I don't use a tripod as he is always urging me to hurry up but the truth is probably that I am too idle to lug around this cumbersome and heavy item. I have little patience and always seem to be in a rush.

I had just got to the point when I thought I understood about taking photos and developing them when the digital age started. Although I love my digital camera I still haven't the patience or the 'know how' to sit glued to Photoshop for long enough to improve my pictures sufficiently. I like a new challenge every so often and I feel I need to sharpen my artistic skills (artistic flair is at the bottom of my skill list) if I am to improve. I am finding that looking at other people's work particularly at national competitions such as the Inter-Club competition held at Warwick University is helping me to be a bit more adventurous and creative with both my subject matter and treatment.

I have enjoyed a busy time as club competition secretary, joining the YPU and representing them at the PAGB meetings. I look after the PAGB recorded lecture service which I am keen to promote, so if you are in desperate need of a last minute 'filler' for your club evening you can always ring or e-mail me and I can often send out a CD the next day.

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REPORT FROM THE PAGB EXECUTIVE MEETING: OCTOBER 2010

RECORDED LECTURE SERVICE

This has been the year of the CD lectures. Nine out of ten lectures that are sent out to clubs are on CD rather than produced as slides. The most popular lectures are the 'Presentation by the Charnocks' and the 'First Open Digital Exhibition' by the Beyond Group. There are several lectures on audio visual including one produced by Peter Brown showing sequences of the standard required for the PAGB Awards in AV, which is proving popular. The Beyond Group has again come up trumps as they have just produced two new CD's of their Open Digital Exhibitions – the 2nd and the very recent 3rd 2010 version.

It's been tough trying to find well-known talented photographers to produce new CD 's for the service. However, Barbie (of the pink hair fame) and her husband Russell Lindsey are well on the way to finalising a new lecture. Irene Froy has promised a new one to replace her slide lecture but I suspect this will be well after Christmas and Margaret Collis (ex President of the PAGB) has agreed to produce one about her travels to Cambodia and Laos to be completed post New Year.

Unfortunately, it has been something of an ongoing saga to get a replacement of One Club's Experience (examples of standards required for the awards CPAGB, DPAGB, MPAGB) and it still is in the pipeline! However, we are making progress but it all takes time!

It was said that the PAGB would keep its finger on the pulse with regard to the use of e mail to order lectures and Paypal for payment but we are advised by the 'techie' person that it was currently not a viable option.

I shall be taking over from Michael Betts, the Group 2 secretary, who will be away on holiday for approximately six weeks at the end of January, and will be sending out CD's only – Wigan 10 and the new Judging lectures, so please contact me if you require either of these within this time frame.

FIAP DISTINCTIONS (AFIAP and EFIAP)

Ian Platt, the FIAP Liaison Officer has resigned from his post but is continuing on a voluntary basis to administer the FIAP awards for the rest of the year until Dave Coates is due to take over this role. Ian has reported that he cannot process any more entries for these awards this year. Anyone who has not yet sent off their applications will

have to wait till next year. It is advisable to do this early as it is possible that there will be considerably more applications because the criteria has been dramatically reduced. It is possible in the future that there is a limit placed on the number of entries for any one year as the lowering of the standards required is likely to encourage more entrants..

It was decided at the meeting that no medals or other awards from national competitions will be necessary for entrants applying for their AFIAP or EFIAP awards.

CHEATING

There has been yet another instance of cheating in competitions! If the rules state (and most competition rules do) that copyright must belong to the person submitting the entry then it usually means that you must have taken the photograph yourself and it be all your own work! Cheating in competitions comes with a severe health warning! People found cheating are banned from entering competitions at Federation, national and international levels and are not allowed to use any distinction qualifications they may have obtained. The PAGB also passes on the names of people found cheating to other organisations like FIAP, PSA and the Royal Photographic Society so the ban applies to most competitions. Do remember to check the rules especially if entering international exhibitions as there are strict rules for Travel and Nature in particular.

INSURANCE

All clubs in the YPU have been insured since September by the PAGB for the Trustee Liability Insurance for free till 31st January, 2011 and the YPU will be paying for the following year. Should clubs have any reason to make a claim please inform the YPU secretary Howard Tate.

GB Cup competition

Rod Wheelans reported that this competition had been very successful but that the firm he uses to produce the CD's of the clubs' images had been a disaster and after a further reprint the CD for the small clubs still was not operational. It will be at least 2-3 weeks before this can be sorted out as he is away for the next two weeks. Next year the three CD's of the open, the small clubs and nature images will be offered to clubs through the recorded lecture service, although clubs who enter will be able to purchase the additional CD.

Police Powers

If you belong to the RPS you will have been sent a small 'business' sized card stating the powers of the police in relation to the taking of photographs in public places which you can show to them if you are stopped whilst taking photographs. The RPS has agreed that these statements can be copied and will be available on e-news. Showing



YPU Scoring System - another explanation

It doesn't seem like two minutes since I was trying to give you an insight into how the scoring system works for the Annual Exhibition judging.

Here goes again as there's been some small changes to make it better.

Three judges are chosen from outside the YPU area. They are hopefully picked from the same Federation as this cuts down on the potential expenses claims for travel and accommodation if they live near enough to each other and can share a car.

The judges are all of a national standard and are used to selecting images for national and international exhibitions. If they like it, then it should be a good image (that's the theory but we all have our experiences of judges!)

An electronic scoring machine is used which allows each judge to award up to five points per image. We generally say for each judge's score:

Scores 5 = Ought to be in line for an award

Scores 4 = Just missed out on the award but not by much

Scores 3 = Definitely should be selected for the exhibition

Scores 2 = Not really up to the standard of the exhibition

Scores 1 = Not used for general marking - only for indicating a problem with the system.

As the marks are added together from the three judges, the total score is read out and written on the label on the back of the print. The print is then put on a pile relative to the score it gained. These piles are for prints scoring: 15, 14, 13, 12 with a 5, 12, 11 with a 5, 11, 10 with a 5, 10, under 10.

In previous years the piles were only 15, 14, 13, 12, 11, 10 and any picture that scored a five. The 'with a five' pile was traditionally placed next to the 15 pile as it implied that anything scoring a five was worthy of a trophy even though it may have actually scored 'lowly' 10 and one judge gave it a five - hardly comparable to a true 15-pointer. It was felt that some of these lower marked images could have sneaked into the exhibition at the expense of higher marked images. This is why the additional 'with a five' piles have been included to identify and place the prints in their correct place in the 'pecking order.'

I have to keep an eye on the numbers of prints landing on the piles to ensure that enough are available to hang on the wall. This means the old, fixed 'acceptance' mark is not now valid. If the judges mark low then the cut-off point will drop. Conversely, if they mark high then the cut-off mark will increase to maintain a number for the wall. As the numbers build up on the higher numbered piles, the bottom end marks are dropped and the prints are returned to the club boxes as they would not make the grade for the wall.

After all the prints have been marked, these are only screening scores. If the score is high enough to land the image on a pile, it is looked at again in round two. This is where the judges handle all the prints and discuss them in order to find the trophy and certificate winners. Once these have been chosen, they are asked to choose the number required for the wall by counting back from the higher scores until the correct number of prints are identified. This may mean, for example, choosing the best 25 pictures out of 50 in the 12-marked pile. This is why some prints that score twelve are accepted and some are not - they have lost out in the count-back process.

All this happens for each of the four classes - Mono General, Mono Applied, Colour General and Colour Applied. The Young Photographer class generally does not bring in many entries so the screening mark round is dropped and the judges handle and discuss the images from the start to pick the winner.

To answer a few questions from the last Representatives meeting:

What is the time taken to judge a print? Unfortunately, due to the numbers involved and the amount of work to get through on the day the prints are only in front of the judges for approximately 5 or 6 seconds

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each at the screening stage. This gives them time to pick out what they like but also means that you need to get your image message across fast for them to pick up on it. The judges may ask to examine a print from the viewing easel at a closer distance if they want to check on it's finer points - this is the only way of getting a longer first viewing. It tends to be that natural history subjects are the ones examined.

Can you remark the images for a second time to narrow down the choice before handling the prints? The time taken to run through the first round screening marks means that it would probably take two days to include a re-run of this round - time that we don't have as we have to get all the PAGB selection and judging done in one weekend. Secondly, the spreadsheet with the scores would need a lengthy rework to get it ready for another round. Moreover, how do we calculate the Society awards - based upon the first screening mark or second?

I realise that the above article relates to prints but I guess the scoring system is similar for projected images. Maybe this could be the basis of future article by Pat Reed - Projected Images Secretary.

Andrew Pell CPAGB
YPU Print Secretary

Bradford Photographic Society

The 7th November 1860 was the inaugural meeting of the BPS with its first President J V Goodwin. Throughout its long history, right up to present times the BPS has always tried to bring Photography to the general public. It was very much involved with the creation of the YPU in 1899 under of Presidency of Alex Keithley and some of its earlier members were part of the London Photographic Society, what is now the RPS. At its peak, it had over 200 members with just under 30 members being on its council !

On the 8th November 2010 the BPS will celebrate its 150th Meeting and it is invited by the Lord Mayor of Bradford, our Patron, to a Civic Reception at the Bradford Town Hall. It has also invited the BPS to hold an exhibition of photography in the Bradford Town Hall, showing examples of members work, both past and present. In all, 10 Photographs will be from the Societies archives and 40 Photographs from more recent times. All the photographs are being offered for sale, with all the proceeds of the sales being donated to the Lord Mayors Appeal Fund, which is the Nell Bank Children's Charity. The Bradford Lord Mayor Councillor Peter Hill is a Trustee of this charity, and it is his chosen charity.

Although some Photographic Clubs / Societies have been struggling to maintain or increase their membership, the BPS has spent a great deal of time trying to solve this very problem. We have involved the local media, with features in the local paper regarding the Society, and every month the Society does a local radio broadcast informing the public of what is happening in the Society with regard to photographic matters. We have also have an excellent website, bradfordphoto.org.uk which we use as a shop window to let the general public know what we are up to, and where we meet.

The BPS believes that if it is to continue to the 200th meeting, new members must be brought in to share the delights of photography. Since 1860 to the present day, this has been one of the basic principles that has kept the Society going. We hope that this tradition in the next 50 years will continue to the success of the BPS

Paul Richards President Bradford Photographic Society

WHAT'S ON - DATES FOR YOUR DIARY

Date	Event
14th November 2010	Closing date for PAGB Great British Cup 2010
27/28th November 2010	PAGB Awards for Photographic Merit, Hosted by L & CPU
2nd December 2010	Wath Salon - Hosted by Dearne Valley Camera Club
4th December 2010	PAGB Awards for Photographic Merit - Special Adjudication - Carlisle
19th February 2011	Lecturers Workshop - Selby Community Centre
5th March 2011	YPU Annual General Meeting + handing in of assembly entries
29th March 2011	Neil Banvie Lecture - Hosted by Doncaster Camera Club
23/24 April 2011	PAGB Awards for Photographic Merit - Hosted by CACC
14th May 2011	YPU Annual Assembly & Exhibition Doncaster Hosted by TTL Camera Club

