



THE SOUTHERN COUNTIES PHOTOGRAPHIC FEDERATION NEWSLETTER - JUNE/JULY 2024

This month we have something of a bumper edition and an awards special. A chance for us to celebrate members' successes over the last couple of years (that I've heard about - if I've missed you out then

please let me know.)

First of all congratulations to all our members who achieved success at the last PAGB Awards in April 2024, namely:

Debbie Bielby BPAGB – Gosport Camera Club
Robert Carpenter BPAGB – Newbury Photography Club
Neil Davidson CPAGB – bh photography club
Ian Hardacre CPAGB – Farnborough Camera Club
Lyn Newnham CPAGB – bh photography club
Jill North CPAGB – Winchester Photographic Society
Jane Osborne CPAGB – Salisbury Photography Club
Janette Ison DPAGB – Jersey Photography Club
Ian Roberts DPAGB – Chichester Camera Club
Richard Sheldrake DPAGB – Southampton Camera Club
David Wragg DPAGB – Aldershot, Farnham and Fleet Camera Club

Secondly, congratulations to Peter Rocchiccioli for his EFIAP/silver, Sue Sibley for achieving an EFIAP/gold and Leo Rich who is now an EFIAP/platinum.

And this month I am delighted to be able to share with you four talented photographers from our federation who have had successes with both the RPS and the Guild of Photographers.

First let me introduce you to Cathy Davies from Thatcham Photography Club.

Cathy admits it took her three years to pluck up the courage to have a go and finally joined the Guild in October 2022. At the time she was experiencing the same doubts as all photographers often do: Why am I doing this? Am I good enough? Do I really have the time? What's the point? Is this fun? Am I losing my passion?

The Guild of Photographers Professional Bar is an award scheme that we hear little about, but Cathy Davies from Thatcham Photographic Club recently obtained an honorary lifetime membership to the Photographers' Bar. Huge congratulations Cathy and thank you for sharing your journey with us. I know from hearing your talk earlier in the year, this wasn't a walk in the park, what made you undertake a project like this?

To set myself a personal challenge within my hobby and for the achievement and feeling of accomplishment.

Why did you choose the Guild?

I looked at various options, but chose the Guild, as I have a full-time job working from home, and going for any award would have to be done either evenings or weekends. I chose to aim for the Photographers Bar, which meant I had to enter the Image of the Month competition (IOM) over a 10-month period. Photographers submit three images for the Image of the Month competition (IOM), in one of six different categories: Wedding; People; Newborn/Baby/Maternity; Pets; Natural World & Landscape or Open.

How does it work?

Photographers also get awards which translate into points from their entries in the Image of the Month competition, (images have to be submitted by the last day of the month). The results are available on-line from the 21st of the month. These can be totalled at the end of a ten-month period with the points from the top eight months counting and if at least 24 points are gained then the photographer will be awarded honorary life membership of the Photographers' Bar, an acknowledgement that they submitted consistently strong images throughout a year in competitions judged in accordance with national scoring criteria – so it's not an easy distinction to achieve.

You chose the natural world, so did all your entries in one year have to be in that category?

Yes. And each month the judges grade entries in accordance with international judging criteria and images can be awarded a Classified, Bronze, Silver, Gold, or even a Platinum Bar for each category. Points are allocated on the basis of those awards, as follows:

Classified = 0 points, but worthy of acknowledgement relevant to the genre entered, but are not deemed award winning at national competition level.

Bronze = 2 points per photo;

Silver = 4 points per photo;

Gold = 7 points per photo;

Platinum = 10 points per photo. And there are prizes if you are lucky enough to be selected for image of the month/year.



That sounds pretty daunting. How many points do you need in total?

In total, 24 points to achieve the Photographers Bar in my chosen category throughout the 10-month period which ran from January to October, but don't forget, only the top 8 months points count.



Did you have much help with your images?

The nice thing about the Guild is that you have access to a FaceBook buddy group which is a group of qualified Guild photographers who will critique your images before you submit them each month. I think that was the hardest part of the journey, receiving critique after critique on images, sometimes over fifteen critiques and then the image was still considered not to be

quite good enough. There are also 1-2-1 mentors.

But you made it, many, many congratulations, and the awards are presented at an annual dinner in Stratford, aren't they, which makes it extra special? So back to your original dilemma, did you find the answers you were looking for?

Yes, I did it to set myself a personal challenge within my hobby, and I only went and



did it! The feelings of achievement and accomplishment were amazing.

At the beginning of the journey I didn't think I was good enough. Now I believe in myself more.

If I'm honest I probably didn't really have time. It was tough at times, but I found the time, although that could be stressful when most months, I spent a lot of time working on a laptop for my day job and then all evening, editing photos. But I improved my photography and learnt a lot along the way. Yes, it was fun, being out in the countryside and seeing the wildlife. The editing part and critique was tough, but I learnt so much during the year including how to accept constructive criticism. It's never an easy call, and the final decision was always mine. I have also learnt that entering competitions is a different mind-set. I think differently now when I take a photo and edit

it for a competition. Know what the judges' criteria is and working with that is half the battle to getting higher marks. Just because a photo means something to me, doesn't mean it's necessarily an award winner. I had to learn to take my emotions out of an image and look at them through someone else's eyes and not be scared to fail. It was tough at times, but I survived. Regarding my passion,

I certainly became more focussed on achieving my goal, so I needed to think about what I was trying to capture and not to be too click happy! I never lost the enjoyment I get from seeing what I have achieved with a final edited image. So, no, I haven't lost my passion, it is only time which holds me back.



So, Cathy what's next?

My next step is to aim to become 'Qualified' which is a one-off submission of 21 images, but I'm yet to find some time to pick out my panel to work on for this. I have until the end of this year. I am also concentrating on studio/portrait photography, to extend my skill set. I also sit on the Committee for Thatcham Photographic Club, so am heavily involved in the event planning for the club.

Thank you for your time this month Cathy, congratulations on your award and good luck with your panel, we look forward to hearing another success story next year.

A number of SCPF members lately have also been successful with RPS awards, congratulations to both Ian Byers LRPS and Phil Winfield LRPS, both from Cricklade Camera Club who both entered print panels for assessment before the RPS withdrew this. I have asked two members to share their ARPS successes and one member to share his FRPS, so sit back and enjoy, you're in for a visual treat. First I'd like to hand over to Keith Palmer ARPS from The Practical Camera Club to talk about the panel which gained his Associateship in 2022. Some of you may remember his very striking and award winning image back at Finals Day 2023, so I was pleased to hear that this wasn't a one off and was delighted to see his whole panel in 'real life', all the images were really striking and very different. Over to you Keith.

Statement of Intent - 29th June 2022 (drafted during the Covid pandemic)

I have always been fascinated by the sleek imposing lines and shapes of modern city architecture. However, Covid has greatly reduced my travel and my chances to photograph them.

Fortunately, I've discovered that striking renditions of architecture can be created using editing software, offering countless possibilities to make complex architecture 'on the fly' from more accessible sources, including buildings close to home and images taken before the pandemic.

This panel represents my homage to modern architecture and its creative designers. Monochrome is used to emphasise form, shape and structure. The images are fantastical and idealised, rather than realistic representations of the architecture I admire.

ASSOCIATE

Presentation Layout



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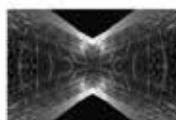
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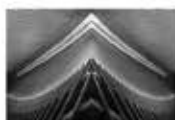
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In June 2022 I found myself in the surprising and delightful position of being awarded an Associateship of the Royal Photographic Society (ARPS). Surprising as I'd never considered that my photography could match up to the 'A' standard...

A year before I'd had no intention of submitting at this level and no conception of what an entry might look like. As readers may know, ARPS panels are assessed within a genre (theme) and accompanied by a Statement of Intent which the images must match - I had no theme, no intent, no idea, no such ambition. I'd been awarded my LRPS in December 2020, thought myself lucky to

have got that far, and had no plan to aim higher.

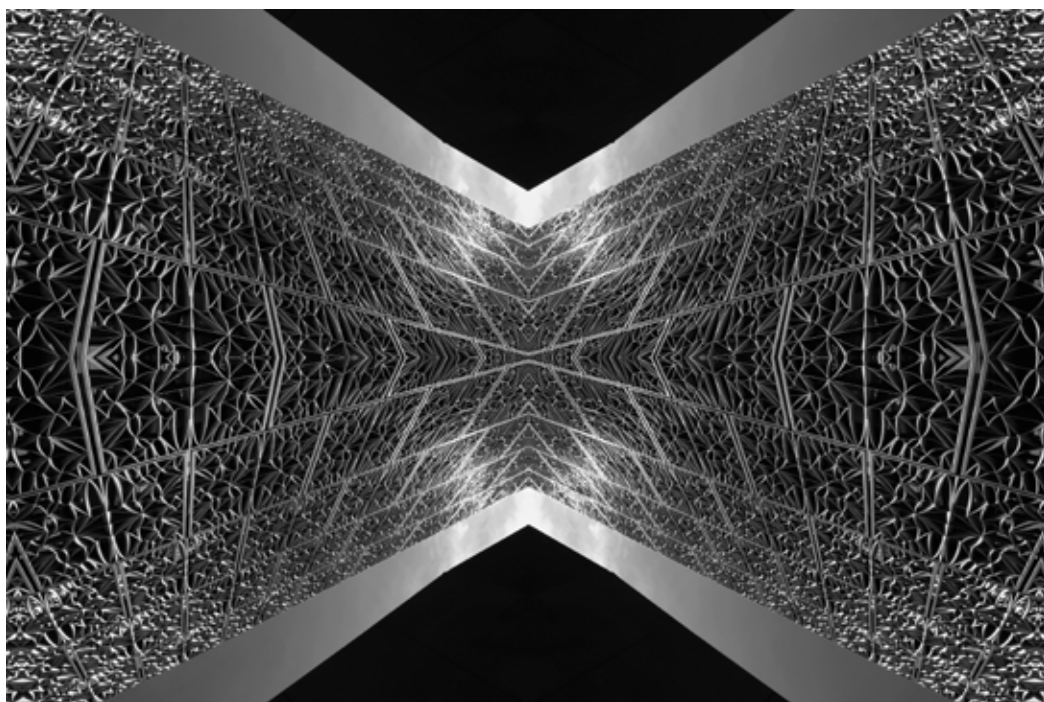
What changed? Well two things - Covid and serendipity. The severe restrictions of the pandemic led many of us to spend more time in the digital darkroom and less in the field. They encouraged a project mindset and the learning of new things. In Covid I learned a new and (for me) exciting editing technique.

As my Statement of Intent hints, I've always enjoyed imagery that involves curves, lines, geometric shapes, patterns, and bold graphic contrasts. I am an 'architecture-o-phile' (for want of a made-up word). Lockdown had starved me of my craving to photograph buildings. But on my PC I stumbled across a way to bring 'the Big Apple' to me: to make ordinary buildings close to home look as majestic as the ones I was missing. And I found that I could breathe new life into photos from my pre-pandemic library.



The technique that I hit upon involved the so-called 'mirror' filter in Affinity Photo. The name implies something simple, like a reflection or a one-plane symmetry. But the filter is actually kaleidoscopic. In practice you can apply one or more digital 'mirrors' (up to 21), angled relative to one another (through 360 degrees) and with their origin sited anywhere in, or even outside, the canvas. So not at all simple! It took a lot of thinking to get my head around this.

YouTube videos showed how multiple 'mirrors' could generate abstract art and design logos, acting like a kaleidoscope. However, by playing long and hard with the filter I found another possibility: the scope to make novel renditions of modern architecture from sources accessible in a major pandemic. Imagine up to 21 mirrors angled any which way and sited anywhere inside or outside a canvas... The number of alternative images that can be made is almost infinite! The output can easily become a jumble. But by keeping the mirror count low, their angles simple

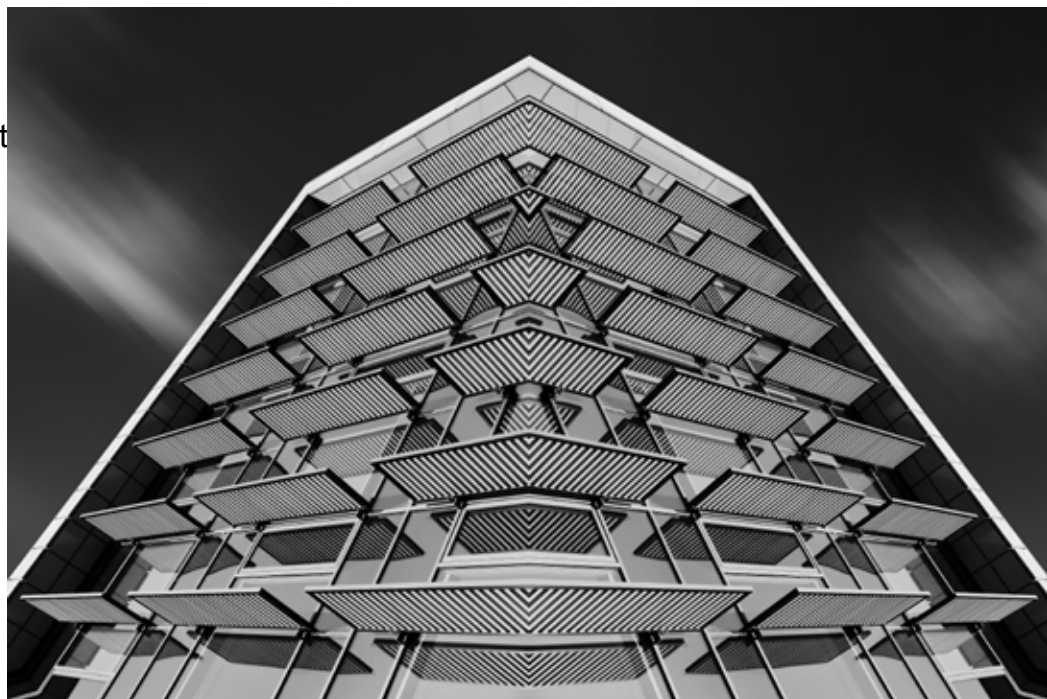


and geometric (e.g. 90 degrees to one another), and choosing the starting image with care, I began to produce rather striking larger-than-life but still vaguely possible new building designs from older simpler ones.

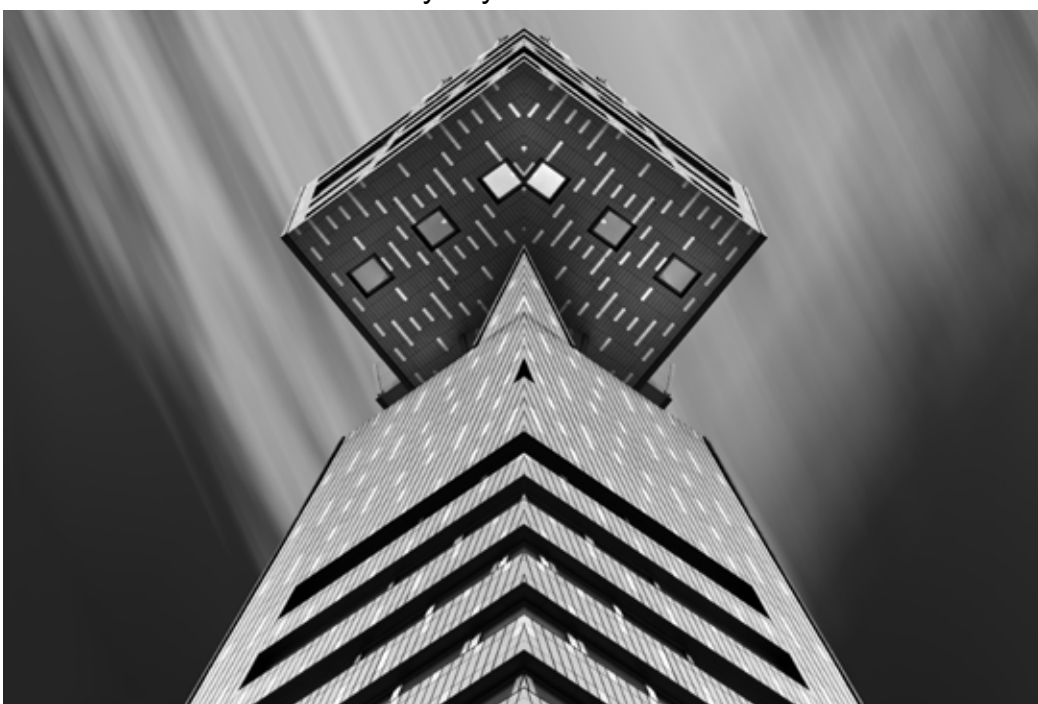
Still I had no thoughts about the ARPS. It took a second chance event for the penny to drop.

Generously, the Royal Photographic Society's Creative Eye Group allow people outside their number to share in zoom meetings. In 2021 a talk on creative use of blur prompted me to contact the speaker for more detail. Amazingly he gave me an hour of his time. In the margins of our conversation I mentioned my mirror method and he alerted me to the panel of someone who'd used mirroring as the bedrock to a successful ARPS submission.

At last I saw the light! I knew that my general photography was not strong enough to present a panel of landscapes, portraits or wildlife to 'A' level. But the genre of visual art photography, which allows creative use of post-processing methods, was better aligned to my skills and interests. My Statement of Intent would take care of itself - I had only to describe what I was doing and why.



The path to success was still not assured of course. With an almost limitless number of editing choices before me there was still great scope to choose badly! But luck stayed with me in the form of a friend with excellent taste for a good image and the courage to reject bluntly my many duds. At the final hurdle I struggled to produce 15 monochrome prints that were free of colour cast and learned a lot about printing (while wasting a lot of ink) in the process. The amount of work involved was huge - far more than I'd conceived. They say the darkest hour is before dawn and I might still have lacked



the courage to submit for assessment had it not been for three things - the success of that other mirror panel; my friend's confidence in me; and a 'One to One' advisory session with an RPS assessor who encouraged me.

The 15 images of my panel come from seven buildings - four in Southampton and one each in London, New York and Washington. As many as five images come from a single

building while almost half come from buildings within two miles of home. Most are unrecognisably different from true life (although you may guess the origin of image 06 - think 'London!'). Mirroring can produce unnatural cloud formations and in several I replaced the sky, sometimes adding



motion blur to simulate long exposure and add a touch of realism and asymmetry. In one you may notice a runner. The building in which he appears to run is in New York but he ran on a common within a mile of home.

Individually, several of the images have enjoyed success in club, federation and national competitions. One in particular was awarded best league print 2023 by the

Southern Counties Photographic Federation, and in 2022 received a selector's medal in a PAGB-affiliated National Exhibition. The ARPS is an obvious high point too. But I would make these images independent of their competitive success. I enjoy exploring new editing techniques and pushing them to their limits. The ARPS award is a by-product of this enjoyment.

Thank you so much for sharing these images with us Keith, it is always fascinating to hear about people's journey and these are just such striking images. Good luck with your next photographic adventure.

Wareham Camera Club



**Annual Exhibition
Saturday 24th August
at the**

**Town Hall
10 am - 4pm**

Refreshments available

Free Admission

There I was one day, enjoying life after presidency by catching up on my reading and was taken by an article in a recent RPS journal about a successful Applied Associate panel from Janet Brown ARPS from Storrington and was really pleased when she agreed to talk to me about it for our newsletter. I think you'll agree it is very different.

Statement of Intent

Vindication Swim is the second feature film from young director Elliott Hasler. It portrays Mercedes Gleitze, from her childhood introduction to swimming to her battle to be recognised as the first British woman to swim the English Channel in 1927. I was invited to photograph the making of the film and produce images for publicity.

My role was to show the filming process. This involved developing a rapport with the director and actors, and observing Elliott's strong vision coming to life through his script and camerawork. I also made candid portraits of the lead actors and extras. Dealing with whatever conditions were scripted without artificial lighting or getting in the way called for creativity and good reactions, especially on a moving boat.

I soon realised that I had a body of work that suited me, as it combined my life-long interest in people with quick thinking photography.



How did this fabulous opportunity come about, Janet?

I received a phone call from Elliott's father, Simon in late February 2020, asking if some members of my camera club (I was Chair at the time) would like to come to our local heritage museum the next Monday to photograph Elliott filming with exclusive use of the vintage buses there. Four of us went down and spent a lot of time hanging around waiting for things to happen. Unfortunately the next thing to happen was Covid19, but Simon had asked if we wanted to get involved when they were able to start again in June 2020. Over 2020 and 2021, the four of us shared the shoots out between us, depending on who was free on each occasion. Sometimes it might be one of us, and others all four. We were definitely in more danger of getting in each other's way than Elliott's most of the time, and there is at least one image in my panel where one of the others has been cloned out! This was the advantage of an Applied panel, not a Documentary one, as I believe this might be deemed "altering the truth".

From your images, we get a real insight into the process of filming, how difficult was it to stay out of the way, but capture the image you wanted?

At one shoot where sound was being recorded, although I wasn't in shot because I was below the horizon of where Elliott was filming, I was told to move away because my shutter was heard on the sound recording. Unfortunately, I couldn't go any further where I was, as the ground was falling away towards the cliffs at Newhaven, so I had to go to another spot altogether. One of my friends was asked to move further off Eastbourne Pier at one point, where there were only supposed to be people in Edwardian costume for a scene about Mercedes' early life!



The image above is number 12 on my panel, I have included this because I think it sums up the whole project.

Obviously for a cross channel swim film, quite a few of the scenes had to taken place on or around the sea? I know from the journal that this wasn't easy for you because of your dislike of boats. You clearly changed your mind about getting on one - how was the experience?

At first I was adamant that I would stay on dry land, because I can struggle with travel-sickness. However, after deciding that this might become an ARPS project in June/ July 2020, I had to swallow my reservations and get out on the boat. After all, there couldn't really be a Vindication Swim based ARPS panel without swim images! Seeing as I was a keen kayaker, and did some sea kayaking, it's not really that I dislike the sea, just that I didn't want to put myself into an embarrassing situation where I wouldn't be able to escape until the filming was done. Tablets and wrist bands with regular small snacks, plus being completely engaged in what I was doing prevented any problems, and I really enjoyed the times out on the small private fishing boat which Elliott managed to borrow from a friend of Simon's. We also had a small rigid inflatable boat, which was used for extra safety cover for Kirsten in the water. At one time a speedboat was approaching at speed, and on the main fishing boat the owner quickly realised Kirsten was too far from the RIB and was at risk. Gunning our engine, he shot over to protect her, creating a huge wave at the same time. Elliott rather liked the effect, and we spent the next few takes doing doughnuts around the filming in the fishing boat. I was desperately trying to balance myself in the rear corner of the deck area, leaning against an angled metal railing and getting wet! With two cameras slung round my neck, and no buoyancy aid I did wonder if I was going to get very wet, but luckily survived and

was exhilarated by the experience!

What time of year did the filming take place?

All the film shoots used in my ARPS were in 2020, starting in early March, and continuing through June to October, amassing around 4000 images over 14 separate shoots. I was involved again in 2021 with four others in April and June, but my panel was fully decided by the time these happened. The film was shot between September 2019 and summer 2021. Around 400 of my files were edited and shared with Elliott and Simon via a GoogleDrive folder used by all four photographers. It was important for these to be available as soon as possible after each film shoot, so that they could be used, as intended, for local publicity for the film. Unfortunately at the time, the film did not gain national press attention, but some of our images were used on the film's presence on IMDb. I knew that I wanted to try and tell the story of the film in a nutshell in my panel, so certain images had to be there. The selection was fairly easy, although leaving some out was quite hard.

The decision to go monochrome was made very early, despite my normal love for colour. We had been asked to do mono edits as well as colour anyway for the publicity after one of our group did so. With images shot on different days and in varying conditions, and with no control of the colours involved, it was essential, plus very much in keeping with the period the film was set in. The colour image used by the RPS in their article was one shared with them by Elliott or Simon. I was sent a screenshot of this image, and asked to send a full resolution version. A well keyworded smart collection in Lightroom CC was crucial in searching for that one!

I saw the film in Brighton in November 2022, with my camera of course for some publicity shots! Vindication Swim was eventually released in cinemas in March 2024 to coincide with International Women's Day. It is still in some cinemas, and is now available on streaming platforms.

There are so many fascinating images, can you share a few with us and say a few words about them?



The Steamship encounter. Mercedes' support boat crew shout and wave to her to swim to them as a steamship is approaching at speed. In true movie style the steamship had been filmed on a different day, so was just imagined in these scenes. This felt like a good use of depth of field to create an impression of

them in the background as Elliott (in flippers) films Kirsten swimming hard to the boat.

Mercedes coach on the support boat is holding a drink for her, as Elliott films from alongside the boat. Off the coast at Seaford, the wave has been produced by the boat that I am on. The actor playing the photographer/journalist here was not particularly impressed to get a rather wet bottom at this point. See earlier story!



One team met at Newhaven to go out on the fishing boat for Kirsten (Mercedes Gleitze) to swim into shore, Hoping for some landing shots, I decided to join the second team waiting on the beach. Kirsten set off from about a mile offshore, and at first I hadn't realised she was swimming right in and was expecting an alert. Luckily I did spot her in time, and got some of her swimming the last few hundred metres. This one of her looking exhausted but triumphant was definitely my winner though, with Elliott having swum in alongside all

the way.

Stanmer House near Brighton in July 2020. Elliott and his father, Simon had sourced various vintage cars, and even a motorbike. These provided a street scene outside the "Headquarters of the Amateur Swimming Association" along with extras. Autumn leaves gathered the previous year were shaken out of bags to create the feel of the time after Mercedes' swim, when she is summoned to a hearing. I felt that this image provided a strong start to the panel, setting the scene and period well.





I knew I wanted a portrait of Elliott in the panel, but my first choice just wasn't sharp enough however I looked at it. This one was photographed inside a vintage bus inside a hanger at the local heritage museum, where my involvement with the project had started earlier in 2020. I enjoyed the position of the extra in the background. This scene was of Mercedes being recognised by him as he is reading about her swim in his newspaper.

John Locke as Harold Best, Mercedes' main coach. One of the portraits I particularly wanted to achieve, John is an absolute gentleman, and was always a great support to me throughout, as was Elliott and Kirsten. We became a bit of a family!



Wow! So, can I ask, what's next for Janet Brown ARPS?

Over a year ago I started a long term project on the local allotments, which is still very much on-going. Sadly I missed this year's Photo24 thanks to something else, but I think it was quite a hot one, so I wasn't too worried. Although the something else may well be where I finally succumbed to Covid after over 4 years infection-free. I am also still doing a photo-a-day project, something I have done most years since 2013. Talking of which, I'd better go and get today's pic of the day!

I am sorry to hear about the Covid, and hope you're soon back to good health. Thank you so much for taking your time to talk to us for this article and good luck with your future projects.

Chichester Harbour Photography Competition 2024



CHICHESTER
HARBOUR
CONSERVANCY



On behalf of [Friends of Chichester Harbour](#)
[Final Straw Foundation](#)
[Chichester Harbour Conservancy](#)

Celebrating Chichester Harbour: A Beautiful Place to Live, Work, and Play.

Here is a photography competition **Celebrating Chichester Harbour**.
There will be £800 worth of prizes

The themes this year are:

- **“Your View”**
- **“Nature and Wildlife”**
- **“Enjoying the Harbour”**

plus

- **Junior category (under 16) Anything about the harbour**

This competition is open to all amateur photographers, regardless of age or experience.

[PRE-REGISTER HERE](#)

<https://friendsofchichesterharbour.beaconforms.com/form/761aed46>

Photographs have to be taken within the Chichester Harbour area and submit them by September 31, 2024. **Please make sure that your images are a minimum of 2Mb.**

You can enter at any time between July 1st. and September 30th
The prizegiving will be in October 2024 in Chichester..

First Prize in each category £200

Second and Third category winners will be presented with a Certificate by the judges.

This competition is being run by Friends of Chichester Harbour and Final Straw Foundation.
Both are registered charities in the UK.

By entering this competition you will be deemed to have accepted the Terms and Conditions of the competition.

Our final look at a successful panel this month comes from Glyn Fonteneau FRPS. I met Glyn and Bridget at a bh project support group Sunday (details of these follow) as he was embarking on this exciting project. I'll let him explain: -

My FRPS journey by Glyn Fonteneau

Like many people during the Covid period, I rather lost my way with photography. At some point I wondered if I could put together an F panel. I was very concerned at the standard that is required and whether I was up to it. Having watched several assessment's and seen Mick Durham's zoom presentations on what is required, it seems that drafting up a statement of intent before setting out with the camera is good practice.

Here is Glyn's statement: -

04/04/24

Statement of intent

The use of mimicry and cryptic coloration, in Costa Rica.

During my many visits to the dense, frequently dark forests of Costa Rica. I have been intrigued that nature has been using mimicry and cryptic coloration to survive. The use of these adaptations has fascinated me.

Whether it's a perfect combination of colors, or a complete alteration in physical structure, these creatures are masters of keeping watchful eyes oblivious to their presence.

The aim of this panel is to illustrate the wide prevalence of these traits in animals. Their use can increase the chance of survival by hiding in plain sight.

The objective of my panel is to show some of the many forms of cryptic coloration and mimicry used by animals found in Costa Rica.

THE
RPS
ROYAL PHOTOGRAPHIC
SOCIETY

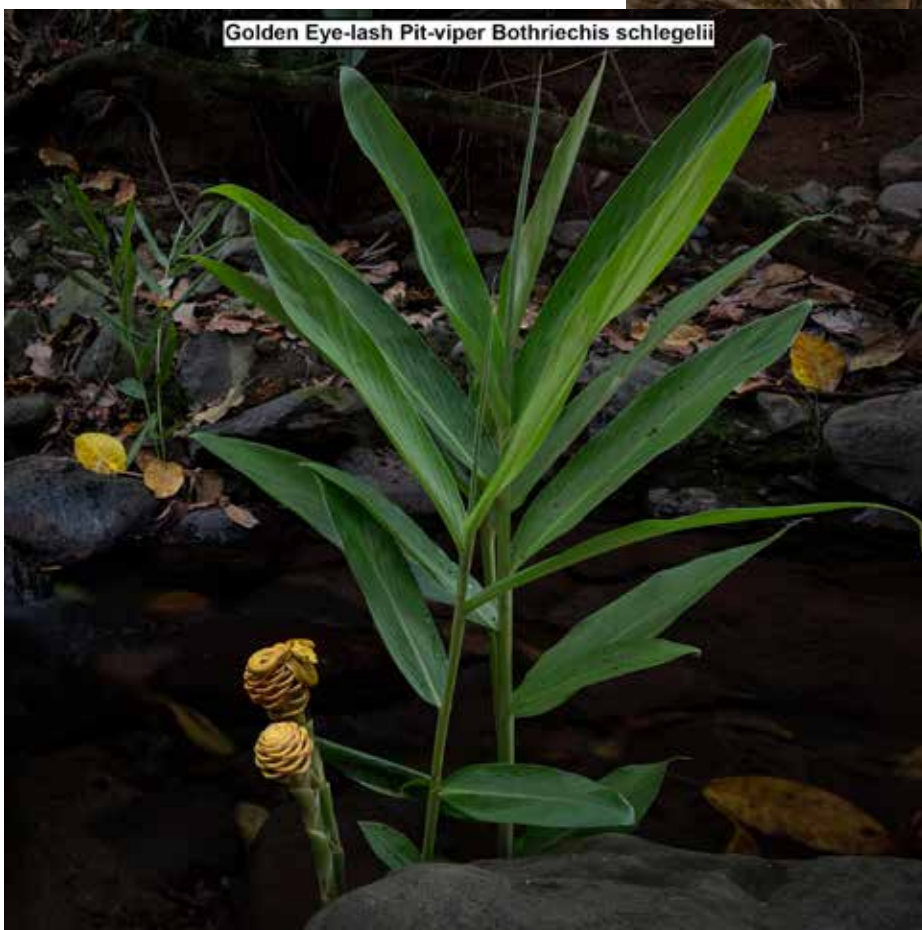
FRPS Hanging Plan



I have been lucky enough to visit Costa Rica many times and wondered at the variety of animals that live there. I determined that Costa Rica would be the focus of my statement. It took sometime to work out how I could make a statement and panel that would be a 'distinctive and distinguished body of work' and settled on Cryptic colouration and Mimicry; however, if I made a good job of this how would the assessor's see my vision?

One thing that has been made clear is to ensure you state your aims and objectives and then demonstrate them in the panel. My previous experience in Costa Rica helped me find areas that would be most productive and add to my existing catalogue of images.

Looking through my catalogue to make selections was going to be difficult to convey the very high contrast light that can occur in the forest environment, it was also important to me that I showed how dark it can be, making the subjects difficult to see in their natural environment. And also providing consistency across the panel was very important.



In the field I used flash and a polarizing filter in nearly all the photos. All the while I was asking myself does it balance across the panel, not only in tone and colour but the shape of the finished images.

Identifying each subject proved to take longer than the selection and processing together.

For me print was my only option as I wanted to be sure the assessors viewed what I had intended. I print and mount my images myself to try and remove any variations in presentation, however, even boxing them up carefully some corners of the mounts were damaged in transit.

I attended the assessment in person, its quite nerve racking, but well worth the feedback you get. It felt that the responses were contradictory at times so it was very difficult to guess the outcome.

The assessors seemed to take a very long time and re-visited some photos more than once. However I was delighted and proud to be awarded FRPS, it has taken sometime to sink in.

For natural history assessments, I understand that species' lists are required. Glyn's species' list:

First row: 01. Side Striped Palm Pit Viper *Bothriechis lateralis*; 02. Helmeted Iguana *Corytophanes cristatus*; 03. Fer-de-lance *Bothrops asper*; 04. Tropical Bark Moth *Geometridae*; 05. Bransford Litter frog *Craugastor bransfordii*; 06. Millipede *Aphelidesmid millipedes*; 07. Great Potoo *Nyctibius grandis*.

Middle row: 08. Bark Scorpion *Centruroides limbatus*; 09. Praying mantis *Pseudomiopteryx* sp 10. Pantropical Huntsman *Heteropoda acuta*; 11. Golden Eye-lash Pit-viper *Bothriechis schlegelii*; 12. Smoky jungle frog *Leptodactylus savagei*; 13. Neotropical Bark Mantis *Liturgusa*; 14. Green Katydid *Mimetica incisa*.

Lower row: 15. Prominent Moss Moth *Disphragis livida*; 16. Waved Umber Moth *Menophra*; 17. Oblique Heterocampa Moth *Heterocampa obliqua*; 18. Clay-colored Rain Frog *Pristimantis cerasinus*; 19. Banded Tussock Moth *Halysidota tessellaris*; 20. Leaf-mimic katydid *Pseudophyllinae*; 21. Rainforest Toad *Incilius aucoinae*.

Thank you so much Glyn for sharing this with us. It is always fascinating to hear people's journey, Good luck with your future projects.

For anyone wishing to watch RPS assessments, these are streamed out on the day and can be accessed through <https://rps.org/observe>

ANNUAL EXHIBITION 2024

creative action nature landscape portrait street documentary abstract



Photo: What's Up There by Margret Preece



CHICHESTERCAMERACLUB

Saturday 3rd to Saturday 10th August
(closed Sunday)
10am to 5pm

Entry FREE
Refreshments

The Assembly Room
North Street
Chichester
PO19 1LQ

Project Support Group

The Project Support Group is a relaxed informal workshop where we support photographers undertaking a project.

- Are you working on a project for personal development and satisfaction?
- Do you want support and guidance on applying for a RPS Distinction or PAGB Award?
- Want advice on the suitability of images for your project?
- Want to know how to improve your images that were not as successful as expected in a competition and work on them in relation to judges' comments?
- Do you have any printing, mounting or calibration issues?



The bh photography club has a number of experienced members who are willing to offer their help and advice. Occasionally we will invite an experienced judge to provide advice on the projects and panels.

One to one mentoring is available if you don't like working or asking questions in groups.

The workshops will run on a Sunday, every other month - 10:00am to 3:30pm.

There is a charge of £5 to cover the costs of the group, which includes tea/coffee.

Bring your own lunch and your work, either prints or PDIs, for us to help with.



You don't need to have started a project to attend. If you are thinking about starting a project and want to discuss your plans (or lack of them) or just want to see what other people are up to, you are welcome to attend.

The Project Support Group meets at:

Muscliff Community Centre
Shillingstone Drive, Muscliff, Bournemouth. BH9 3LR
What3Words: ///slave.items.backs

Dates for 2024/25

15 th Sep 24	19 th Jan 25
17 th Nov 24	16 th Mar 25
	18 th May 25

Contact Russ Foote at rdfphotos@yahoo.co.uk for further details.



cewe
photo award

Enter: UK at Play photo competition

and stand a chance to win great prizes!

CEWE is partnering with the PAGB to bring you the 'UK at Play' photo competition. Between 1st August and 31st October 2024, enter your best photos of Brits enjoying leisure and play in the UK.

You can submit up to 100 photos to give you many opportunities to showcase your art of photography. Your photos will be judged by a panel of recognised industry experts and professional photographers.

There are some great prizes up for grabs such as CEWE vouchers and personalised wall art of the winning photo.

Plus the winner will also receive a Medal from the Photographic Alliance of Great Britain.

You can also enter your images from this competition into the CEWE Photo Award, the world's largest free to enter photo contest, which CEWE are proud to have PAGB as patrons of.

Entering the CEWE Photo Award is completely free and give you the chance to spotlight your images on a global stage as well as potentially win a share of €250,000 in prizes.

cewe
Photo Award

Our world is beautiful

International Photo Contest

For each uploaded photo CEWE donates 10 Cents to

UNICEF

Top tips to make your photos stand out within the competition

- Ensure your photos are representative of the theme and tells a unique story with a fresh perspective. Images that communicate an idea or emotion in a clear and effective way always makes an impact.
- Master your individual technique. Photographers who strive for excellence in their imagery are generally noticed by our judges.
- Lastly, read the rules carefully to ensure you submit your images accordingly.

https://contest.cewe.co.uk/ukatplay/en_gb/