



OCTOBER 2009 NEWSLETTER

Welcome to the October Newsletter.

Firstly, **congratulations to John Nathan** – John received a highly commended in the overseas category for a shot of a polar bear on an ice floe, in the **Nature Photographer of the Year Competition** run by the Horsham Photographic Society. There is a display of winning and other prints in the Visitors Centre at **Warnham Local Nature Reserve** until December.

Location: Warnham Road, Horsham, West Sussex, RH12 2RA

Open: The Nature Reserve, Visitor Centre and Café are open daily from 10am to 6pm or dusk whichever is earliest.

Admission: Access to the Visitor Centre and Café are free.

DIARY DATES

SPA AGM 2009

The SPA AGM will be on **Saturday 14th November** at **East Horsley Village Hall**.

Doors open at **4:00pm** for a 4:30pm start.

Following the AGM we will be projecting the **CA Collection**. Since the SPA finally acquired the rest of the collection last December, a small working group has been scanning and cataloguing the collection prior to the committee deciding how it should be managed in the future, This will be the first major showing of the collection and a unique opportunity to see many fine images of their day.

Club secretaries will receive the usual AGM documentation from Tony Troman in due course but please mark this date in your diaries and make sure someone from your club attends.

The venue is a new one for the SPA, an excellent modern hall with ample parking and very close to East Horsley station.

Full details of the venue can be found here: <http://www.easthorsleyvillagehall.co.uk/find.asp>

Surrey Life Magazine will be running an article about the SPA and want to take some photographs at the AGM. I have suggested that we will all bring cameras for a group pic - much more fun than rows of bored faces on seats! I may even bring my box brownie! (Don't worry, no nudity required!)

Tony Riley
Chairman-SPA

SPA INTERCLUB SLIDE COMPETITION

Date: **Saturday 16th January, 2010**

Venue: **Molesey Methodist Church, Manor Road, East Molesey**

Time: **5 p.m. for 6 p.m. start.**

Judge: **T.B.A. soon.**

Clubs wishing to enter, so far, are Bookham, Cheam, Cranleigh, East Grinstead, Esher, Godalming, Malden, Richmond, **Tandridge**, Woking, Yateley and Molesey. I am still hoping to get more clubs interested.

I will let you have final details and entry forms in the very near future. In the mean time I would be grateful if you could please pass this information on to ALL members of your club in order that the date can be put into diaries and we have a good audience for this event.

Regards

Ann Beauchamp

SPA GOLDEN JUBILEE EXHIBITION 2010

The SPA have issued details of their Golden Jubilee Exhibition. Please note:

Change in Rules

There are a number of changes in the Rules and I would encourage any of your members who propose entering images for selection to read the Rules carefully. The principal changes are as follows:

Digital entries

This is the first occasion that we have accepted digital entries into an exhibition. **Entries will only be accepted if they comply with the stipulated format**, so it is imperative that anyone proposing to enter the digital classes reads the Rules and in particular notes the requirement that the title and photographer's name do not appear in the image space.

Slide entries

As a consequence of including projected digital images as separate classes, we have made the stipulation that **slides must be original film captured images** - slides which originated as digitally captured images that have subsequently been converted to slides are no longer acceptable in the slide classes.

Print entries

We have made it a requirement that all prints are mounted on card of a **standard size of 50cms x 40cms**. Any print entry that does not conform to this standard will not be considered for acceptance.

We have also made a clarification in the definition of monochrome prints - the class includes black and white images that have been modified by the addition of a single colour applied to the whole print - partially coloured prints fall into the colour class.

The Rules can be found at the end of this Newsletter

MARCUS'S BUSMAN'S HOLIDAY

On reflection (or even transmission) it's quite odd that during my working life I had no contact or interaction with the Royal Photographic Society at all. I am entirely to blame for this. I didn't seek them out and they had no reason to look for me.

However, since joining TPS a few years ago, with the specific intention of turning photography back into a pleasure rather than the daily grind it had become, the RPS has started to insinuate itself into my consciousness. I could blame John, Paul, Marie-Ange, Brian, Jayne (come back Jayne all is forgiven) and others for this. And it's good to have someone to blame, but that wouldn't be the whole truth. The club gives us a local yardstick against which to measure the quality of our own results, the SPA county wide and the PAGB country wide. The RPS extends the range even further.

Faced with that concept I decided to find out a little more about how the RPS works. I discovered that on September 16th the RPS was holding their Associateship Distinctions Assessments for the category of "Applied Photography". This is the category of photography for which my professional work would have qualified.

For the princely sum of £5.00 I could buy a ticket to attend as an observer - which I did.

For those of you who have had a long association with the RPS the following revelations may be passé but for me, an RPS virgin, it was all very interesting.

A two and a half hour drive down the M4 (thank goodness for Costa) took me into the rush hour in Bath. Sadly the RPS is situated on the other side of Bath to the M4 feed, so I had plenty of time to appreciate the subtle colour of the Oolitic Limestone and the classic lines of the Georgian Architecture as I crawled through the heavy traffic.

The notes with my ticket contained very clear instructions. Arrive no earlier than 09:30 and no later

that 10:15. I walked through the RPS front door at 09:55 – a happy compromise.

Milling around in reception was a small number of people who can only be described as “photographers”. What is it about photographers that makes them so instantly recognisable? Only a few were still carrying their cameras but all the others looked as if they had only just put them down. Is it the beards? Is it the defiantly casual (but hard wearing) clothes with hundreds of pockets? Perhaps the Fell walking boots also contributed to the image.

When the group had reached a total of about 28 we were guided to a small, upstairs viewing theatre/gallery and invited to select any seat apart from the front row that was reserved for the judges and chairman.

On the wall that faced the seats were a series of parallel supports on which prints could be displayed. Illumination for the whole room and specifically the display area was provided by a series of tungsten reflector floods that, from wherever I stood or sat, caused serious specular reflection from the top row of the panel. I don't know what their colour temperature, intensity and colour rendering index was but if it had been my panel being judged I would have wanted to know all that in advance.

Already on display was a panel of architectural interiors that had qualified their owner for an ARPS at a previous session. These were obviously being shown to make the already nervous photographers completely fall to pieces. They were extremely good. Not a single converging vertical, burnt out highlight from external windows, multiple colour casts from mixed lighting or unwelcome reflection from the surface of polished furniture.

Quite quickly after taking our seats, in came the judges and Chairman. Four judges and one chairman – all FRPSs. An atmosphere of hushed reverence fell upon the room as the panel of interiors was replaced with the first panel to be judged.

I had taken a seat immediately behind the judges so I had a good clear view of the prints. The prints were a combination of landscapes and views of slow decomposition on one of the Scottish islands. My first impression was that these were good. The photographer's statement of intent was read out. We now knew that purpose of the panel was to evoke a strong feeling of decline as the lifestyle of the inhabitants has changed over the years leaving the landscape dotted with decaying remnants of times gone by.

The judges left their seats and closely inspected the prints and after a few minutes were invited by the chairman to return to their seats and vote yes or no. This first vote, taken by a show of either a red or a green card, was done without open discussion between the judges. The vote was taken in such a way as to be hidden from the view of the audience. The chairman then asked each judge to say a few words about the panel. After they had made their opinions public a final vote was taken.

This is when the shock arrived. My, perhaps complacent and homely, appreciation of this poignant visual narrative of the Hebrides wasn't so much dismantled as blown out of the water. Over sharpening, no consideration of time of day for lighting effect, poor lighting, lack of atmosphere were just some of the negative comments that stuck with me. There was some praise for some of the pictures but not enough across the whole panel for it to be recommended for an ARPS distinction. It failed.

Next came a series of studio and outdoor model shots that were taken for the models' portfolios – failed

Next a monochrome panel taken as publicity shots for an amateur dramatics group – failed

Next another panel of model shots – failed.

Next a series of travel portraits – failed.

Next came a panel of photographs taken at airshows. Red arrows, with Technicolor smoke and dramatic stills of aerial ballet. The panel was described by the judges as “an essay on one subject”. They recognised that a lot of work had gone in to preparing the panel and picked two of the 15 to praise, one of which they praised highly. After some criticism of some of the other pictures and their complete failure to realise that one of the pictures had been displayed the wrong way up, much to the concern of the photographer who was sitting behind me, they grudgingly accepted that it was “just about in”.

Next came a series of product shots of decorative beads a mixed mono and colour panel – failed

Next came a panel about China that was on the borderline between travel and photojournalism – failed.

The next was a panel of stage photography that stood out as good from the moment it was displayed – pass.

Next was a set of pictures, I believe from Malaysia, that consisted of high gloss and highly colour saturated prints. Each print was strong enough to stand on its own as an excellent shot of children at play or an island paradise view of blue sea and sky yet they all hung together as a coherent panel – pass.

Next more portraits – failed

Next a set of pictures of beaches in China that the Chairman suggested was entered into the wrong category so it was not judged as Applied Photography but sent to the Visual Art panel for their consideration.

Next a series of photojournalistic images of protestors in Trafalgar Square. This did not demonstrate sufficient emotion for the judges to become involved in the pictures, they did not capture “the mood of the moment” – failed.

Finally there was a panel of film slides about steam trains. – failed.

Arithmetic was never my strong point but I make three acceptances, ten failures and one referral to another category. These are not good odds if you were considering entering a panel for applied photography.

Some conclusions I have drawn from this experience may be of interest to you.

It clearly showed that, for this category, getting an ARPS is no pushover and the day increased my level of respect for those who have put themselves through this process and succeeded.

I had the feeling that the judges influenced each other during the talk-back sequences though I have no evidence to support this as both votes, the initial and the final one, are hidden from the audience. This is an observation not a criticism. There is no reason why the judges, during discussion, shouldn't influence each other. I speak from experience when I say that it is easy to miss an important (positive or negative) factor when the only resources you have to call on are your own.

In the early stages of the event I felt that the whole panel was being considered less important than the consistency of quality of the individual photographs – in other words there was little leeway given for weaker pictures by judging the panel as a whole. There was nowhere to hide a slightly substandard picture. It was only when the overall quality was of an equal and acceptable standard that the design of the panel seemed to play a part in the final decision – which again is logical when you accept that there shouldn't be a question of photographic technical quality in an ARPS panel.

So for all you LRPSs in the club, good luck in whatever category you choose, I'm sure you will all do very well. As Paul pointed out after our first print competition of the season, there is a lot of talent in TPS at the moment.

This report is written for the TPS newsletter and the TPS membership. Out of consideration for the anonymity of the photographers who subjected themselves to the ordeal I witnessed this report should not be circulated outside the TPS membership.

Marcus Scott-Taggart
September 2009

EXTERNAL COMPETITIONS

INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR

FINAL CALL FOR ENTRIES

The deadline for the third International Garden Photographer of the Year is fast approaching. Don't miss the chance to be part of this prestigious competition.

Deadline – 30 November 2009 at 24:00 GMT

This year we have an outstanding range of awards on offer. Our prizes include a top cash prize of £5000 as well as Royal Photographic Society gold, silver and bronze medals. There are also numerous other cash and equipment prizes as well as great publicity opportunities.

All winners and finalists will be featured in the third International Garden Photographer of the Year exhibition, which will launch at the Royal Botanic Gardens, Kew in May 2010. Additionally, whether you win or not, IGPTY has something to offer everyone. Uniquely among photography competitions, we offer every photographer who enters the chance to receive a personal email critique of their entry from the judges (once the winners are announced).

There are six categories in this year's competition:

- Plant Portraits
- Garden Views
- Wildlife in the Garden
- People in the Garden
- The Edible Garden
- Trees

with awards for single images and portfolios. For this year only there is a special award for the image that best portrays the 'Spirit of the American Garden'.

For more information and to enter visit www.igpoty.com

The 2009 International Garden Photographer of the Year exhibition is now on show at Kew's country garden, Wakehurst Place, Sussex, until February 2010 – and it's well worth a visit.

OUT AND ABOUT

CALUMET CELEBRATE 70th ANNIVERSARY

You're Invited to Celebrate with Calumet - Mini Tradeshows, Free Goodies, and Meet-and-Greet on **Tuesday, 6 October.**

Calumet welcomes you as a part of these celebrations with an invitation to attend 70th-anniversary mini tradeshows at their stores on Drummond Street and in Manchester.

Prominent suppliers will be demonstrating a wide variety of products, including the Canon EOS DSLR range, the Nikon DSLR range, Epson printers, Fuji's ASK dye-sublimation printers, Lowepro bags, Giottos tripods, B+W filters, Sony cameras, and Hasselblad camera systems. If that's not enough, they will also be showcasing Bowens and Profoto lighting equipment. Plus, the Society of Wedding and Portrait Photographers (SWPP) will be on hand to speak with you about membership to their societies.

Calumet will also be giving away special "goody bags" — each with a product value of £50 — to the first 100 customers who walk through the door.

If you can't join them during the day, pop along after 6 p.m. for drinks and canapés!

Calumet **93-103 Drummond Street, London NW1 2HJ** Tele: 020 7380 1144
Tuesday, 6 October 10:00 a.m. – 8:00 p.m.

CANON PRO PHOTO SOLUTIONS EVENT

The RPS will be attending the Canon Pro Photo Solutions event in Islington.

Canon announces largest ever UK showcase of its Professional Imaging products.

Canon will host a two day showcase of its professional photo, video and printing products on the **27th and 28th October 2009** at the **Business Design Centre**, Islington, London. The event, Canon Pro Photo Solutions is the largest and most comprehensive exhibition of Canon Consumer Imaging products ever staged in the UK. Entrance to the show will be free for all those registered in advance at www.canon.co.uk/ProPhotoSolutions.

The show is aimed at moving and still image professionals and will highlight how Canon can provide a complete "workflow solution" from image capture to output and how this technology can be used by

professionals in their work to generate increased income. The show will be divided into four zones;

- Input featuring DSLR, Digital Video and pro lenses
- Software
- Output, featuring Canon professional print solutions
- Business Support solutions, highlighting critical support products, communities and the essential tools for a profitable business.

In addition to Canon products, visitors will also have the opportunity to see live demonstrations of a professional workflow solution in an on-site studio, have their portfolio reviewed by experts, and attend thought-provoking seminars, including talks from renowned photographers such as Jeff Ascough, Lorenzo Agius, Annabel Williams and founder of the Frontline Club, Vaughan Smith.

Visitors will also be able to try and buy at the show from a wide range of companies who provide tailored products, services and solutions to professionals.

Lee Boniface, Country Director Canon Consumer Imaging, UK and Ireland said "This is the first time Canon UK has ever staged such a showcase of all our professional products. Canon is committed to continuous development of photographic, software and print products to help professionals achieve the very best results they can. I am pleased to have this opportunity to engage with this extremely important group of consumers and I look forward to meeting many of them during the show".

'THE ART & SKILLS OF WILDLIFE PHOTOGRAPHY'

Dorking Camera Club is pleased to present 'The Art & Skills of Wildlife Photography', a slide lecture by Mike Read.

The lecture will commence at 8pm on **Monday 12th October 2009** in St Joseph's Church Hall. All visitors will be very welcome. Entry fee for the evening is just £2. Refreshments will be provided during the intermission.

(St Joseph's Catholic Church, 2 Falkland Grove, Dorking, Surrey RH4 2DL).

Link to map: http://www.dorkingcameraclub.co.uk/section208209_67103.html

Mike Read has been working as a professional nature and landscape photographer for over 20 years and has travelled widely to build up an extensive library of stunning images. He is also a tour guide taking people on wildlife watching tours around the world.

As a photographer and as a writer, he has contributed to a wide range of wildlife, photography and other magazines and has written or co-authored several books including The Robin, The Barn Owl, New Forest Moods, Red Kite Country, New Forest National Park and Perfect New Forest.

Mike sells his photography through a number of photographic agencies as well as supplying work directly to various outlets himself. His stock library consists of over 80,000 images and this is still expanding.

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

SELSDON CAMERA CLUB

Selsdon Camera Club is holding a one-day Exhibition on Saturday 24th October 2009, 10am to 5.00pm at The Sanderstead Methodist Hall, Limpsfield Road. Sanderstead, South Croydon, CR2 9EE. All are welcome. We hope that your members will call in to see us. Light refreshments will be available.

Roy Stanbury
(Sec. Selsdon Camera Club)

PHURTER PHANTASTIC PHOTOSITES

The **Institution of Engineering and Technology** are holding this event at the Hawth. The previous event, 'Phantastic photosites', in June 2009 looked at the principles of CCD image sensors with their capabilities and limitations in the context of Digital SLR applications. This presentation will **investigate the Fuji SuperCCD family of octagonal image sensors**, which feature diagonally-disposed photosites. It will explain why that disposition complicates the issue of answering the questions 'how many pixels have I really got?' and 'how many pixels do I really need?'

Speaker: **Dr Graeme Awcock** BSc(Hons) PhD CEng MIET, University of Brighton

Date: **17 November 2009**

Time: **18.45 for 19.30**

Location: **Spotlight Room, The Hawth, Crawley RH10 6YZ**

Cost: **Free of charge – BUT MUST BE PRE-BOOKED**

Booking: **Please register online at: <http://tinyurl.com/y8g35xv>**

Programme: 18.45 - refreshments and networking - 19.30 - presentation starts

The Institution of Engineering and Technology is one of the world's leading professional societies for the engineering and technology community. The IET has more than 150,000 members in 127 countries and offices in Europe, North America and Asia-Pacific. The IET provides a global knowledge network to facilitate the exchange of ideas and promote the positive role of science, engineering and technology in the world.

WAKEHURST PLACE

The 2009 International Garden Photographer of the Year exhibition is on show at Kew's country garden, Wakehurst Place, Sussex, until February 2010.

BRIGHTON PHOTO FRINGE

Details of all the **many events** in this year's Brighton Photo Fringe can be found at:

<http://tinyurl.com/ybanvnt>

Brighton Photo Fringe supports photographers and lens-based artists by creating platforms for and coordinating exhibitions that showcase the best of current photographic practice. Brighton Photo Fringe aims to embed photography into the cultural fabric of Brighton and Hove and the wider region, increasing access to and participation in high quality photographic exhibitions and events.

LIP 21ST ANNUAL EXHIBITION

The **21st Annual Exhibition** of the London Independent Photographers will be held at:

Address: **Cottons Atrium, London Bridge, SE1 2QE**

Dates: **18th October - 31st October 2009**

Open: **Daily 7.00am-9.00pm**

Cost: Admission FREE

Selectors will be: Ms Magda Keaney, Curator Photography (National Portrait Gallery) & Ms Susanna Brown, (Curator Photography V&A Museum)

ROYAL OBSERVATORY GREENWICH

Address: **Royal Observatory Greenwich SE10 9NF**

Dates: **Until 10 January 2010**

Open: **10am to 5pm daily**

Cost: **Admission free**

This year's winning photos from **The Astronomy Photographer of the Year 2009** are now on display in a free exhibition at the Royal Observatory, Greenwich. Come and see the judges' 20 favourites from the competition's four categories: Earth and Space, Our Solar System, Deep Space

and Young Astronomy Photographer of the Year, as selected by our expert panel of judges. Also on show is the work of all the photographers who contributed to the Astronomy Photographer of the Year group on Flickr.

NATIONAL MARITIME MUSEUM, GREENWICH

Address: **National Maritime Museum, Greenwich SE10 9NF**

Dates: **Until 3 January 2010**

Open: **10am to 5pm daily**

Cost: **Admission free**

The search for the **North-West Passage**, the sea route in the Arctic Ocean which connects the North Atlantic with the North Pacific Ocean, has been sought by many of Britain's most famous explorers, including Captain Cook, Sir John Franklin, Sir John Ross and Sir William Parry. Countless men lost their lives searching for a trade route through this hostile terrain, enduring Arctic blizzards, scurvy and starvation.

This new exhibition draws on some of the extraordinary stories, feats of endurance and tragedies that surround some of these 19th-century British Arctic expeditions. It also explores the lives of the Inuit who have made their homes in these harsh conditions for thousands of years. Now, as climate change takes hold, the eyes of the world are once again turning to this contested region. The exhibition brings together the NMM's extensive polar collection to reveal the historical importance of the North-West passage to 19th-century explorers and why the Arctic is making headlines once more.

VICTORIA AND ALBERT MUSEUM SW7 2RL

Address: **Victoria and Albert Museum, Cromwell Road, London SW7 2RL**

Dates: **Until 10 January 2010**

Open: **9am to 7pm daily**

Cost: **Admission free**

Capturing the Moment. Photographs by Reg Wilson - Reg Wilson is one of Britain's most prolific performance photographers. From the 1960s he has recorded four decades of the performing arts in all their richness and variety, capturing works on stage, backstage and in the studio. This selection from Wilson's archive, chosen by the artist, shows every aspect of the performance process from the studio to the finished product. It also demonstrates a range of techniques, from the staged photo-call to the snatched backstage shot and includes some of the earliest stage photography and colour productions.

KIT / ADS

COMMERCIAL PRINTS

Thanks to Marcus for pointing out this info from Trevor Robertsss on Tony Riley's AmDIG forum: (<http://groups.yahoo.com/group/amdig/>)

I have just got some prints from ProAm Imaging. They are excellent and at only £1.22 for 18" x12" are amazing value. They do glossy or lustre Fuji Crystal C-type. You have to submit files in a particular format - they give good instructions. Postage is £4.89 for any number but the packing is also superb. Thoroughly recommended for all run-of-the-mill stuff - I reckon it costs me about three times that.

Thanks for reading, and Happy snapping,

Steve

1st October 2009

ps Don't forget, this is YOUR News Update, and I welcome any contributions from members. Send me your: comments, idea's, articles, events, exhibition details, etc. Send all contributions to: tps@elms42.freemove.co.uk

The views expressed in this Newsletter are not necessarily those of Tandridge Photographic Society which takes no responsibility for statements made in any article in this newsletter or for any matter arising there from.

RULES OF THE SPA GOLDEN JUBILEE EXHIBITION 2010

AND CONDITIONS OF ACCEPTANCE

1. The Exhibition is open to all members of clubs/societies affiliated to the Surrey Photographic Association ("the SPA"), but only to such members.
2. All entries must be submitted through the member's club/society. Each club/society will appoint a Club Liaison Officer who will be the point of contact for the Exhibition and who will be responsible for the delivery and collection of the entries.
3. A photographer may enter up to four images in each class. All entries must be titled. Prints, slides or digital images identical to each other or to entries accepted in a previous SPA or Surrey Photographic Federation Exhibition, or so similar as to be deemed the same, are unacceptable. The SPA reserves the right to exclude any such entries.
4. A fee of £5.00 for the first class entered and £4.00 for each additional class will be payable by each entrant regardless of the number of images submitted per class.
5. Prints must be mounted on card sized 50cms x 40cms including mount. A single entry may consist of more than one print on the same mount provided it conforms to the size limits. The reverse of each print must clearly bear the print title, the name of the photographer and his/her club name or ID code as allocated in the SPA handbook. Framed prints or prints with any velcro or sticky areas will be rejected.
6. Prints may be trade or home processed. All manipulation must be the work of the photographer.
7. A monochrome print is defined as a black and white image or a black and white image that has been modified by the addition of a single colour applied to the whole print, whether chemically or digitally. All other images are classed as colour images.
8. Digital entries should be submitted by the delivery of two CDs, one for Open class and one for Nature class. The CDs should state the class and bear the submitting club's name or ID code. Image files should be in JPEG (.jpg) format and are required to be a maximum of 1024 pixels wide x 768 pixels high. Photographers are free to make whatever use they choose of the area within these boundaries, except that the title and photographer's name should NOT appear within this space. The files should be supplied in sRGB - files supplied in a different colour space will not be converted but projected as supplied. Each file should be identified by the image title and the photographer's name. All sources of image capture are allowed.
9. Slides must be 2" x 2" and preferably mounted in glass mounts of the GEPE type. Any labels must be firmly attached and relevant to this Exhibition. The slides must be spotted in the bottom left hand corner when viewed in the hand and must clearly bear the title, the name of the photographer and his/her club name or code. Slides which will not fit a Universal straight projector magazine will not be considered by the Selectors. Slides must have been taken on slide film - digitally captured images that have been converted into slides are NOT acceptable.
10. The copyright of all submitted work must be at the disposal of the entrant. All images contributing to the final photograph must be the work of the photographer and clip art and other imagery derived from a commercial source is unacceptable, even if free of copyright. The SPA accepts no liability for any breach of copyright by an entrant.
11. Images of domesticated animals and cultivated plants are not acceptable in the Nature Classes - the class may otherwise depict images from all branches of natural history, which encompasses botany, mineralogy and zoology, and includes any natural phenomena. The inclusion of human or man-made objects within the picture is discouraged. The photograph should convey the essential truth of what the photographer saw at the time it was taken. No radical changes should be made to the original image, nor additions from any source, whether during processing in the darkroom or through digital/electronic manipulation. The removal of minor blemishes or distractions is permissible. All entries must be factually identified – entries given pictorial or "twee" titles will be rejected.
12. The SPA reserves the right, without payment, to reproduce in connection with the Exhibition any accepted image unless this right is withheld by written instructions on the entry form. In all instances the copyright will remain with the entrant.
13. Notification of the award winners will take place via the Club Liaison Officers. No catalogue will be produced, but details of all accepted images will be posted on the SPA website.
14. Whilst every care will be taken of submitted work, the SPA cannot be held responsible for any loss or damage howsoever caused nor shall the SPA be responsible for any plagiarism or unauthorised copying of images whilst on public display.
15. The decision of the SPA Committee on any matter is final. Submission of entries implies acceptance of these rules.

Any clarification regarding the rules and conditions of entry can be sought from Alan Barrett (01483 572015)

**SURREY PHOTOGRAPHIC ASSOCIATION
GOLDEN JUBILEE EXHIBITION 2010
INDIVIDUAL ENTRY FORM**

FORM B

FIRST NAME (please print)..... SURNAME (please print).....

DISTINCTINCTIONS (initials).....CLUB.....

TELEPHONE.....E-MAIL.....

A maximum of 4 entries may be submitted in any or each of the classes.

PLEASE USE CAPITALS AND ENSURE THAT THE TITLES ARE LEGIBLE

| MONOCHROME PRINT TITLES | |
|-------------------------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |

| COLOUR PRINT TITLES | |
|---------------------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |

| NATURE PRINT TITLES | |
|---------------------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |

| OPEN SLIDE TITLES | |
|-------------------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |

| NATURE SLIDE TITLES | |
|---------------------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |

| OPEN PDI TITLES | |
|-----------------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |

| NATURE PDI TITLES | |
|-------------------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |

My entries are available for use by the SPA in PAGB Inter-Federation Events. **Yes / No (please circle)**

ENTRY FEES: £5 for the first class entered, £4 for each additional class, irrespective of the number of entries in each class. I have enteredclasses and I enclose payment of £..... herewith.

ENTRANT'S SIGNATURE**DATE**.....

This form should be given to your Club Liaison Officer who will submit the club entry as a whole to the SPA and make one cheque payment to the Association. Individual entries will not be accepted.