

# FIAP NEWS

**Number Seventeen**

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**FEATURED**

EFIAP Diamond Recipients in 2021  
World Cup for Clubs Results

**ANNOUNCEMENTS**

World Photographers Conference  
Youth Gallery Section in FIAP News



"Thinking" by Mohammed Al Shuaili, Oman  
FIAP Gold Medal in Category II of the FIAP Youth Biennial



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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Dear Friends,

Several years have already passed since our last Congress and our last Photomeeting, and many decisions have been taken by the BD FIAP especially in these last two years of the pandemic. Now is the time to look forward and try to return to our normal activity, despite the many limitations and obvious difficulties.

In the last issue of FIAP News I anticipated that there would be an in-person meeting of the Directory Board. This will be held in Muscat, Oman, from May 7<sup>th</sup> to 15<sup>th</sup>, 2022.

The goal is twofold: being together again after two years, to address and try to resolve the many matters still on the table; and to work with the Omani government analysing the possibility of organizing the next Photomeeting in the Sultanate of Oman, as was decided by the last in-person General Assembly held in 2019.

In order to keep up with some of the various statutory obligations, we will try to verify whether the conditions are there in Oman to organize a Photomeeting / Congress in 2022 that would allow us to resume normal planning for the recommencement of our two most important events: the Congress and the Photomeeting as early as 2023.

To date, it seems likely that the event could be held in the period starting at the end of October to the beginning of November 2022. However, we will try to provide you with all the details between the end of May and the beginning of June regarding your participation.

In the meantime, the Directory Board has also decided to carry out the award ceremonies for both the 40<sup>th</sup> FIAP Youth Biennial and the 16<sup>th</sup> World Cup for Clubs, both in person, and probably also in videoconference, on the same day in Florence, Italy. This day will most likely be within the first two weeks of June 2022. We will send all the detailed information as soon as possible to allow the winners, and those who so wish, to participate.

Before closing my short editorial, I would like to point out a problem that has been complicating the organization of events of the FIAP Photo Academy for some months. As you know, the Photo Academy has for almost 16 months now been regularly organizing meetings via videoconference with the biggest names in international photography. We can say, with great satisfaction, that up to now, all the meetings have been a real success thanks to the excellent work done by the Director of the FIAP Photo Academy Online Events, Paul Stanley, and his team. However, we could be even more successful if those who registered for the events respected the commitment made and participated on the day. At present, more than half of those who registered for the past events we have held, which as you know are totally free, did not then attend!!

This constant percentage of no-shows prevents us from accepting all the registration requests and from reaching the capacity of 300 people per event, allowed by our subscription. Therefore, we ask all interested parties to only register for the event if really sure of their ability to participate.

Thanking you for your understanding and, sure of your support, I send my,

Best regards,

And once again... Good Light!

Riccardo Busi, FIAP President

## FIAP Biennials Service

By Luis Franke,  
MFIAP, EFIAP/d3, ESFIAP  
FIAP Director of the Biennial Service

### 35<sup>th</sup> FIAP Black and White Biennial, Oman 2022

In 2022 the 35<sup>th</sup> FIAP Black and White Biennial will be organised in Oman. The FIAP Operational Member for Oman is the "General Directorate of Arts".

The regulations of this Biennial and other useful information can be downloaded from the FIAP website:

<https://www.fiap.net/en/biennials>

This event is a competition between countries with Operational Members that are members of FIAP. Individuals interested in participating should approach the FIAP affiliated organization within their country to seek information about their country's process for selecting photos to represent their country in this event.



Luis Franke

The Black and White Biennial consists of one section:

Prints: 10 photographs by 10 different authors

All styles and creative techniques are allowed. The works must not have been sent to any previous FIAP Biennials. The images must not have any signature, text or distinctive mark on them.

The participating works have to be in agreement with the FIAP definition of Black and White photography (monochrome).

**IMPORTANT: For this particular year, NUDE photography is not allowed in this Biennial.**

Each federation/operational member will select the works (the collection) it wants to represent their federation. This collection has to be a coherent set of images. To achieve the best coherence, consideration should be given to the inspiration and conception of the set, as well as the realisation and the presentation. Each federation has the choice of subject and the presentation of its works. A title for the collection is mandatory. Participation in the Biennial is free.

The form "Declaration of consent and responsibility for images of representative for Biennials" must be completed and signed by the person organising the federation's entry, then scanned or photographed and sent to my email (can be in jpg or pdf format). The form can be obtained from the platform when you do your registration or you can also download it at: <https://www.fiap.net/en/biennials>

The judging of the collections is done in two steps:

- 1) the judging of each work of the collection
- 2) the judging of the coherence of the collection

The total score of a collection is obtained by the addition of the points from the two different judgements.

The Biennial will have the following awards:

- FIAP World Cup for the best national federation.
- FIAP Gold medal for the federation which comes second.
- FIAP Silver medal for the federation which comes third.
- FIAP Bronze medal for the federation which comes fourth.
- Six Honourable Mentions for the federations which come 5th to 10th.

The team of photographers from the federation that wins first place will each receive an Honourable Mention.

FIAP Medals and Special Prizes will also be awarded to individual works, regardless of the chosen themes and irrespective of the overall result of their federation.

#### Calendar:

Upload start: 01/04/2022

Closing date: 31/05/2022

Judging Date: 20/07/2022

The closing date is for the Federation's registration. A digital version of the prints must also be uploaded when registering. The prints must arrive before the judging date. It is recommended to send them with enough time to avoid any delays by the postal services.

Remember, it is the country's photographic federation (Operational Member in the country) that selects the images from their country to represent them, and the organiser within that federation that handles the entry process to the FIAP Biennial itself.

#### Biennial's Official FIAP number for FIAP Distinction applications

From 2019 onwards, images participating in a FIAP Biennial that have scored 8 points or more can be used in FIAP Distinctions applications.

Like international salons, that have FIAP Patronage, FIAP Biennials also have an official FIAP number. This official number is shown in the reports sent to the people responsible for each participating Operational Member (country federation).

They can also be obtained from the FIAP website, in a file containing this information: "Biennial Numbers for Distinctions".

This file can be found at: <https://www.fiap.net/en/services/biennials-service/more>

#### 29<sup>th</sup> FIAP Colour Biennial, France 2021 – Catalogues available for download

I remind everyone that the catalogues of the last Colour Biennial, organised in France in 2021, can be downloaded from the FIAP website: <https://www.fiap.net/en/biennials>

The direct download links are:

Catalogue of the print section: <https://www.fiap.net/upload/files/1637565863-0a1f5.pdf>

Catalogue of the digital section: <https://www.fiap.net/upload/files/1639041883-6d1a1.pdf>

#### 2022 - Upcoming Biennials

Two FIAP Biennials will be organised in 2022:

##### 35<sup>th</sup> FIAP Black and White Biennial - Oman

Closing date: 31 May 2022. See more information in this FIAP News edition.

##### 21<sup>st</sup> FIAP Nature Biennial

Regulations will be announced soon. To be organised in the second part of 2022.

## FIAP Exhibition Centres Service

*By Joan Burguès Martisella AFIAP, HonEFIAP  
FIAP Vice President and Director of the FIAP Exhibition Centres*

### Applying To Be a FIAP Exhibition Centre

The Director of FIAP News, Mrs Bronwen Casey, suggested that I write about the FIAP Exhibition Centres of which I am the general director. I will try to be as brief and concise as possible regarding what an Exhibition Centre is and what it is used for.

At present, FIAP has 22 recognized FIAP Exhibition Centres that work very well in their respective locations and in the countries where they are located.

If you enter the FIAP website, <https://www.fiap.net> you will find information about what activities each Centre has carried out. You will also see how having an Exhibition Centre is important for the dissemination of photography as well as for the contacts that can be had with all the other Centres in terms of photographic exchanges, conferences and exhibitions.

As a reminder, I will say that a request to become a FIAP Exhibition Centre can be lodged by the FIAP Operating Member, or by an ILFIAP member. It must be born in mind that the decision about the creation of each Centre is the exclusive responsibility of the FIAP Board, however, the opinion of the Operational Member will be carefully considered. Any request for the creation of a FIAP Exhibition Centre must be made by means of a letter addressed to the President of FIAP.

In the same country, there can be several Centres as long as the distance between them is at least 100 kilometres.

It should also be noted that the Director of the Exhibition Centre must be appointed by the Operational Member / ILFIAP or IRFIAP and confirmed by FIAP. The Director of the Centre must be in permanent contact with the FIAP Coordinating Director in order to provide direction and coordinate all the FIAP Exhibition Centres.

The FIAP Collections Service, upon request from the Director of the Centre, can send photo collections to said Centre to be exhibited. The files received by the Centre from FIAP are of high resolution and the Exhibition Centre undertakes not to distribute the files received in high resolution in any way and assumes full and complete responsibility in its country. In addition, the Centre undertakes to respect current copyright regulations.

If a FIAP Exhibition Centre does not comply with all the regulations of the FIAP Board, the FIAP Board can unilaterally decide to deprive the relevant FIAP Exhibition Centre of its recognition.

The FIAP Board sends a plaque as well as a FIAP flag to be displayed in a visible place at the Centre, which must be returned on the day the FIAP Exhibition Centre closes. There must be an official opening of the FIAP Exhibition Centre and, if there are no setbacks, with the assistance of the President of FIAP and the FIAP Director of the Exhibition Centres.

As I have said before, the Exhibition Centres can receive photographs on various themes that can be shown on paper or projected. This is organised by simply requesting this from the Collections service and the FIAP Audiovisual service. A document will be signed specifying that these Collections will be used for non-commercial purposes.



Joan Burguès Martisella



Events or activities of international character, other than Salons with FIAP Patronage, may seek FIAP Auspices. FIAP Exhibition Centres are expected to hold at least 5 such events per year.

The FIAP Exhibition Centres (FEC) are FIAP Photographic Centres and may not hold a similar status with other international organisations at the same time as they hold the official status of being a FEC. They can make photographic exhibitions in general, other than those for which they seek and are granted FIAP Auspices.

In addition to exhibitions, FIAP Exhibition Centres should also serve as venues for conferences and interviews, photographic exchanges of interest, and other events.

The FIAP Exhibition Centres are the messengers and representatives of FIAP, wherever they may be, they are simply the FIAP Ambassadors.

I do not want to make this overview larger. If you have any questions, you can contact me and I will inform you more extensively.

I hope you have understood once again the importance of a FIAP Exhibition Centre.

## FIAP Photo Academy Online Events Service

By Paul Stanley, FIPF EFIAP/g ESFIAP  
Director FIAP Photo Academy Online Events

**H**ello and welcome to the FIAP Photo Academy Online Events for 2022.

We started 2022 with a presentation by the Irish Photographer Gerry Andrews EFIAP FIPF ARPS on Saturday 22nd January. A report on this will appear in a future FIAP News.

We are planning a series of events for February onwards, but at this stage the details have not yet been confirmed. We will announce them as soon as the events are planned so please keep monitoring the FIAP Social Media on Facebook and Instagram.

If you would like to receive notification of the events please send an email to [fiaphotoacademy@gmail.com](mailto:fiaphotoacademy@gmail.com) asking for your email address to be included on our distribution list.

The FIAP Website has also been updated to include a section for the FIAP Photo Academy.

<https://www.fiap.net/en/fiap-photo-academy>

Under the "FIAP Photo Academy - online events" heading, click on the "Go to page" text on the right.

Here you will find a list of past events with links from each event to the relevant YouTube video of those events.



Paul Stanley



## FIAP Promotion and Partnership Service

By David Tay Poey Cher, MFIAP HonEFIAP  
FIAP Director of the Promotion and Partnership Service

### FIAP World Photographers Conference

**D**uring the year, the Promotion and Partnership Service has helped in developing an agreement of cooperation between FIAP and the Lishui Municipal People's Government in China to organise the FIAP World Photographers Conference. The Conference will be held once every two years in Lishui, China, starting from 2023. It will be a 10-day event including the check-in and return dates. The Lishui Municipal People's Government will bear the cost of food, accommodation and local transport for 200 photographers invited by FIAP.



David Tay



Side view of Lishui People's Government officials having a Zoom meeting with FIAP Representatives: Riccardo Busi, Ioannis Lykouris, and David Tay Poey Cher

The Conference will also be organised in conjunction with the proposed Lishui FIAP Exhibition Centre, which the Lishui Municipal People's Government has agreed to set up as part of the collaboration.

The signing of this agreement was announced at the Lishui Photo Festival opening, which was held on the 17th November 2021, where the FIAP President, Riccardo Busi, addressed the audience via video conference to make the announcement.

As per the FIAP President's announcement, the objective of this conference is to further promote the cultural exchanges of photography among countries around the world, promote the prosperity and development of world photography culture and to stimulate the cultural value of photography.



Riccardo Busi speaking at the 2021 Lishui Photo Festival





Front view of Lishui People's Government officials having a Zoom meeting with FIAP Representatives: Riccardo Busi, Ioannis Lykouris, and David Tay Poey Cher

## FIAP Audiovisual Service

By Lorenzo De Francesco  
FIAP Director of the Audiovisual Service

### Sport @ Water: The Creation of Audiovisuals Based on a Specific Subject

**B**elonging to FIAP offers a privileged point of view on the vast world of amateur photographic production, a production articulated on different dimensions: countries, genres, cultures, historical period and the different shooting and post-production technologies used. Therefore, creating thematic audiovisuals that represent this multidimensionality in a non-trivial way is not easy.

Several factors must be taken into account in the choice of images in order to visually create a coherent narrative and in some way correlate the images with each other based on the composition, colour and content. As you know, these images, although related to the same theme, are taken by different authors with different tools, often in different formats.



Lorenzo De Francesco



Riding the elements by Martin Fry, Great Britain

Furthermore, to make the projection enjoyable, it is necessary to select a soundtrack that is somehow relevant to the theme, in terms of setting and rhythm and that is interesting without overwhelming the images that must remain the highlight of the projection.

Such a soundtrack will have a minimal musical architecture of its own, between rhythm and melody and different movements, which must be respected in the editing, giving the images an adequate cadence and fading. It should always be borne in mind the need to give each image adequate time to be appreciated and documented with the related credits such as author / country / title.

In the end, we will try to summarize everything by keeping an eye on the author / country representation, which is not always possible since we have to respect all the boundary variables mentioned above.

In recent months the Audiovisual Service have produced a new Audiovisual (AV) on the subject of water sports titled "Sport @ Water". Images for productions such as this use photos from the FIAP Collection. New AV's are only made available to FIAP Exhibition Centres (FEC) in the first six months after being produced before eventually being able to be viewed on the FIAP YouTube Channel, so FEC's can now show this AV as one of their events if they choose.

The Audiovisual Service gladly accepts critiques and suggestions to make this medium more and more effective to represent the work of FIAP photographers around the world.

## FIAP Youth Service

By Kurt Batschinski, HonEFIAP  
Member of FIAP Directory Board  
Director of FIAP Youth and Medal Services

**W**ith this letter I would like to thank the FIAP Liaison Officers from every country, and their youth representatives, for the 30 years of good cooperation from 1991 to 2021.

For personal and organizational reasons, I am handing this wonderful work over to younger hands. The Youth Biennials to the Director of the FIAP Biennials, Mr. Luis Franke, and the FIAP Youth Service to the new Director, Ahmed Al-Busaidi, in Muscat, Oman.

*Best regards - sincères salutations - herzliche Grüße  
Happy New Year 2022 - Bonne Année 2022  
Ein erfolgreiches Neue Jahr 2022*



Kurt Batschinski

## 16<sup>th</sup> FIAP WORLD CUP FOR CLUBS 2021

By Michele Macinai EFIAP/s  
Director of FIAP World Cup for Clubs

I had the honour and pleasure of organising the 16th FIAP World Cup for Clubs. Given the international health situation, due to the evolution of Covid-19, the judging of the 16<sup>th</sup> World Cup for Clubs 2021 was done online, from December 3<sup>rd</sup> to 5<sup>th</sup>, in order to safeguard the health of our judges.

The judges were Mrs. Ann BASTION, MFIAP, EFIAP (FIAP Liaison Officer New Zealand), Mr. Petteri MUSSALO, EFIAP (FIAP Liaison Officer Finland) and Mr. Barun SINHA, MFIAP, ESIAP, EFIAP/s (FIAP Liaison Officer India). Their job as judges was accomplished with great professionalism and seriousness. I take the opportunity, in this article, to publicly thank them for their very important and fundamental contribution to the success of the 2021 FIAP World Cup for Clubs.



Michele Macinai

This year's edition was a great success in terms of participation and was without precedent. In fact, there were 218 participating clubs, a number even higher than last year and therefore again a new record in the number of participating clubs, in the history of the FIAP World Cup for Clubs, compared to the previous 15 years, from 2006 to 2020. This new record number confirms the trend of a continued increase in participation each year. In this year's edition a total of 4308 photos from 47 countries around the world were judged in the FIAP World Cup for Clubs. This result makes me particularly satisfied since it occurred in a very difficult period, during which the Covid-19 pandemic made it very difficult, sometimes even impossible, to travel, certainly leaving photographers with fewer new photos available to show and to submit to photographic competitions.

The winner of the World Cup, in the 16th FIAP World Cup for Clubs 2021, was G.F. II Cupolone EFI, CAFIAP (Italy) and the Winner of the Maurice Dorikens Trophy, for having achieved the best results in the past 5 consecutive FIAP World Cups (from 2017-2021), was Wigan 10 Foto Club (United Kingdom). In the two tables below, you can see the list of clubs that excelled to achieve a "Top 10" ranking in the competition, and the list of authors who won the ten individual awards.

### 16<sup>th</sup> FIAP WORLD CUP FOR CLUBS TOP 10 CLUBS

#	Award	Club	Country	Points
1	2021 FIAP World Cup for Clubs	G.F. II Cupolone EFI - CAFIAP	Italy	452
2	FIAP Gold Medal for Club	Wigan 10 Foto Club	United Kingdom	449
3	FIAP Silver Medal for Club	Beyond Group	United Kingdom	444
4	FIAP Bronze Medal for Club	Rolls Royce Photographic Society	United Kingdom	442
5	Honourable Mention 1 for Club	The Photographic Society of Taipei	Taiwan	441
6	Honourable Mention 2 for Club	Foto- en Diaclub Iris-Lede	Belgium	436
7	Honourable Mention 3 for Club	Naturfreunde Fotoklub Neuzeug	Austria	435
8	Honourable Mention 4 for Club	Dorchester Camera Club	United Kingdom	434
9	Honourable Mention 5 for Club	Agrupació fotogràfica de Montcada	Spain	433
10	Honourable Mention 6 for Club	Photographers Association Eurasia	Russian Federation	432

### 16<sup>th</sup> FIAP WORLD CUP FOR CLUBS INDIVIDUAL AWARDS

Award	Author	Club	Country	Title
FIAP Gold Medal	Paul Screen	Beeston Camera Club	United Kingdom	Kingfisher Fishing in the Rain
FIAP Silver Medal	Sangeeta Goswami	Photography Club of Assam	India	Feelings
FIAP Silver Medal	Michael Strapec	Blarney Photography Club	Ireland	Me and my sister
FIAP Bronze Medal	Katjusa Karlovini	Digitalni Foto Klub	Slovenia	Sister and me
FIAP Bronze Medal	Ahmed Mohamed Hassan	Pharaohs International Photographic Club	Egypt	Blue Fingers
FIAP Bronze Medal	Lynne Morris	Wigan 10 Foto Club	United Kingdom	Catfish
Honourable Mention 1	Helen Jones	Dorchester Camera Club	United Kingdom	Life in Technicolor
Honourable Mention 2	Warren Alani	Smethwick Photographic Society	United Kingdom	On your Bike
Honourable Mention 3	Tony Gill	Dorchester Camera Club	United Kingdom	The Wood Beyond The World
Honourable Mention 4	Paquito Herrera	Clube do Fotógrafo de Caxias do Sul	Brazil	Escape

The photographers in the team from the World Cup winning club, G.F. II Cupolone EFI, CAFIAP (Italy), each receive a FIAP Honourable Mention Ribbon for being part of the winning club's success. These authors were: Alessandro Ballini, Virgilio Bardossi, Pierfrancesco Baroni, Marco Berni, Ruggero Colozzo, Piero Corsetti, Francesco Del Gaudio, Sabrina Garofoli, Cristina Garzone, Massimiliano Giovampaoli, Marco Manetti, Marco Poggioni, Simone Sabatini, Antonella Tomassi and Massimo Tommi.

As happened last year, in the 15<sup>th</sup> FIAP World Cup for Clubs, a club from outside Europe, and specifically from Taiwan, again achieved a Top 10 ranking in the 16<sup>th</sup> World Cup competition. In the same way, three of the winning photographers of the individual awards also belong to clubs located outside of Europe, these being from India, Egypt and Brazil. This demonstrates that this event is becoming better known and appreciated around the world.

On the other hand, it is disappointing that the number of ILFIAP clubs participating in the FIAP World Cup for Clubs is still quite low, an odd fact given that participation is completely free for ILFIAP Clubs who have paid their annual membership fee. I believe it is important to advertise this event even more, especially among the ILFIAP Clubs, in order to increase the number of participants and best represent all the countries of the world.

I take the opportunity in this article to congratulate all the photo clubs and participating authors, especially those who won awards. Their contributions are a beautiful representation of the photographic talent from the many countries who took part in this important photo contest.

I am also particularly thankful to all members of the FIAP Directory Board and to FIAP President, Riccardo Busi, who continue to place their trust in me to manage this important event. I hope I lived up to their expectations in the completion of this job. I will certainly be working to make this event better known and appreciated in the world each year.

Shortly I will begin to deal with the organisation of the next World Cup. I commit to continuing to develop the FIAP World Cup for Clubs Service so that this continues to improve in the future. I hope to again see an increase in the number of participants in 2022 to better represent all the countries of the world in this great photographic competition.



Suore by Piero Corsetti



Old photographer by Pierfrancesco Baroni



Inside the museum by Massimo Tommi



Eagle on the fox 2 by Marco Poggioni



Burning forest by Simone Sabatini



The patrol by Francesco Del Gaudio



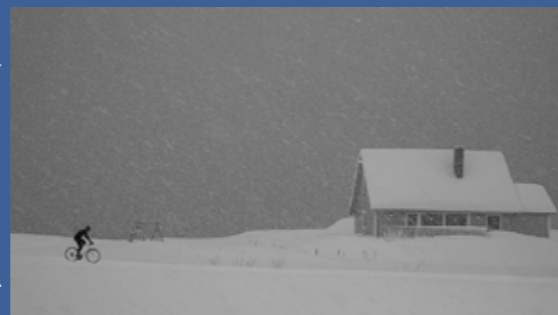
Posti in piedi by Cristina Garzone



Jump by Alessandro Ballini



Extreme bike by Massimiliano Giovampaoli



Curious Cow by Antonella Tomassi



Through the fog by Ruggero Colozzo



Simon and children by Massimo Tommi



Karo village 20 by Cristina Garzone



Fire on the roof by Pierfrancesco Baroni



Dancer position 1 by Marco Manetti



Vasile ed il gatto by Virgilio Bardossi



Strade Bianche 2021 by Virgilio Bardossi



Lady come back here by Sabrina Garofoli



Fireflies by Marco Berni



Dream by Sabrina Garofoli





Better to have loved by Nick Walton



Catfish by Lynne Morris



Contemplation by KT Allen



Emerald Dream by Paul Slatter



End Game by Paul Slatter



Five Wasps Drinking by Robert Millin



Fox With a Butterfly by Lynda Haney



Grebe with Chick by Austin Thomas



Hoopoe Food Delivery by Roger Geldard



I Want My Dad by Eddie Cocozza



Light touch by Phil Barber



Little Owl Running by Austin Thomas



Siren Spell by Jane Lazenby



Skipping Rope by Eddie Cocozza



The Cavalier by Jeremy Malley-Smith



The lunatics are in my head by Nick Walton



Through The Window by Lynne Morris



Through the window by Phil Barber



Vigil by Lynda Haney



Watchful Referee by Robert Millin



Across the East River  
by Peter Benson



Its a Knockout by Rob Howarth



Box Of Bulldogs by Marcia Mellor



Child Labour Dhaka Brick Yard  
by Chrissie Westgate



Coal Worker Bangladesh by Chrissie Westgate



Dance Like No One Can See You  
by Chris Netton



Etive mor falls by Wayne Davey



The Experiment that went Wrong  
by Barbie Lindsay



Ironing out our Differences  
by Barbie Lindsay



Ruff Ruff by Marcia Mellor



Lulworth Cove Sunset  
by Wayne Davey



Midnight at Brooklyn Bridge  
by Peter Benson



Otter Night Fishing by Kevin Williams



Barn Owl Quartering Field  
by Paul Smith



The Foot Archer by Rob Howarth



Great Grey Owl in Snowfall  
by Paul Smith



The Rat Catcher by Chris Netton



Thing by Iain Blake



Versace by Russell Lindsay



Water Rail Feeding at Dawn  
by Kevin Williams





FIAP Gold Medal  
"Kingfisher Fishing In The Rain"  
By Paul Screen  
Beeston Camera Club,  
United Kingdom



FIAP Bronze Medal  
"Sister and Me"  
By Katjusa Karlovini  
Digitalni Foto Klub,  
Slovenia



FIAP Silver Medal  
"Feelings"  
By Sangeeta Goswami  
Photography Club of Assam,  
India



FIAP Bronze Medal  
"Blue Fingers"  
By Ahmed Mohamed Hassan  
Pharaohs International  
Photographic Club,  
Egypt



FIAP Silver Medal  
"Me and My Sister"  
By Michael Strapec  
Blarney Photography Club,  
Ireland



FIAP Bronze Medal  
"Catfish"  
By Lynne Morris  
Wigan 10 Foto Club,  
United Kingdom



World Cup for Clubs  
Individual Awards



FIAP Honourable Mention 1  
"Life In Technicolor"  
By Helen Jones  
Dorchester Camera Club,  
United Kingdom



FIAP Honourable Mention 2  
"On Your Bike"  
By Warren Alani  
Smethwick Photographic Society,  
United Kingdom



FIAP Honourable Mention 3  
"The Wood Beyond The World"  
By Tony Gill  
Dorchester Camera Club,  
United Kingdom



FIAP Honourable Mention 4  
"Escape"  
By Paquito Herrera  
Clube do Fotógrafo de Caxias do Sul,  
Brazil



One more FIAP General Assembly under COVID-19

By Ioannis Lykouris EFIAP/s, MFIAP, HonEFIAP  
FIAP Secretary General

Last year we were obliged to organize our annual General Assembly online due to the Covid-19 pandemic. We were hoping that it would be the one and only one but unfortunately the pandemic is still there and no one can be sure when it will be just a bad memory.

Therefore, on December 11, 2021, we organized the second in a row online General Assembly by teleconference, as we must hold one every year according to our Statutes. If you are interested in knowing more about the General Assembly procedure and regulation you can consult last February's edition of FIAP News (2021).

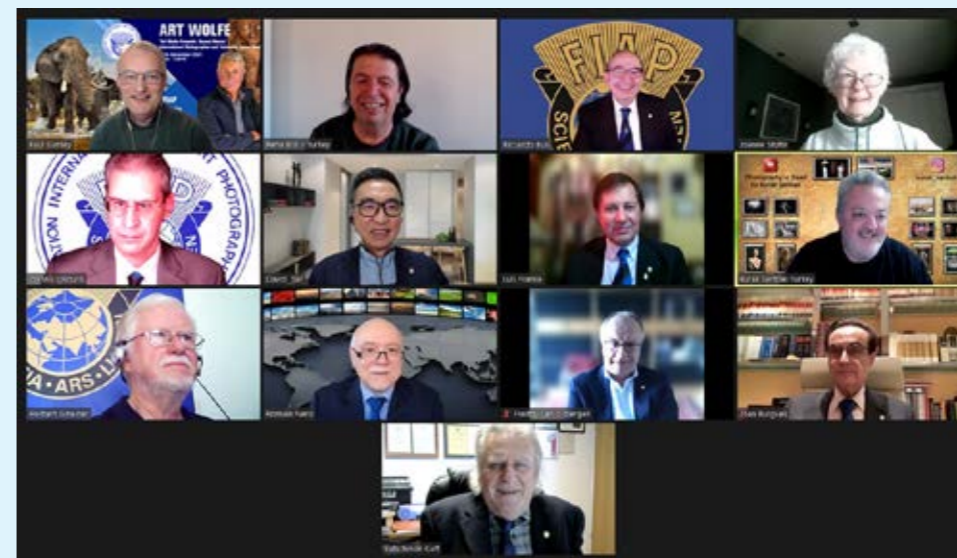
Present or represented were Andorra, Argentina, Australia, Azerbaijan, Bahrain, Bangladesh, Belarus, Bosnia & Herzegovina, Canada, Chili, Cyprus, Cuba, Denmark, Spain, the Russian Federation, USA, France, Germany, Greece, UK, Hong Kong, Iran, Ireland, Israel, Italy, Luxembourg, Macau, Malta, Morocco, New Zealand, Oman, Poland, the Dominican Republic, San Marino, Serbia, Singapore, Slovakia, Slovenia, South Africa, Sweden, Turkey and Uruguay. The delegates trusted once more the task of scrutineers to Mr Vasja Doberlet from Slovenia and Mr Conrad Mularoni from San Marino. The President, Mr Riccardo Busi, and the Secretary General, Mr Ioannis Lykouris, read their annual reports and then the delegates voted to terminate two FIAP memberships for non-payment of their annual fees (Netherlands Antilles and Suriname) and on the affiliation of two new members (Guatemala and Montenegro).



Riccardo Busi, FIAP President

The financial reports and the reports of the Directors of all FIAP Services had already been distributed to all Operational Members and the General Assembly unanimously approved the management of the Directory Board and of the Directors.

The General Assembly closed with a common wish to be able to organize our next Assembly in 2022 in Oman in person and not online anymore.



Members of the FIAP Board with the FIAP Photo Academy Online Events Team



Some of the attendees at the meeting



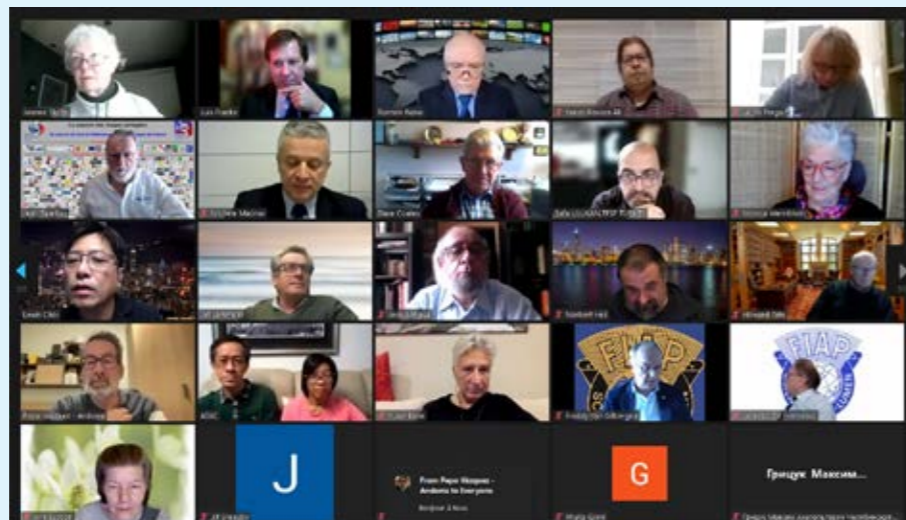
Ioannis Lykouris, FIAP  
General Secretary



Herbert Gmeiner,  
FIAP Treasurer



Some of the attendees at the meeting



Some of the attendees at the meeting

## Showcase of Images from the EFIAP Diamond Recipients 2021

Each year the International Federation of Photographic Art (FIAP) honour eminent personalities known in the field of photography for their artistic work. These honours are known as FIAP Distinctions. With the exception of the Master of FIAP (MFIAP), FIAP Distinctions are awarded based on the applicant's achievements in International competitions run under FIAP Patronage. The top three of these levels are the Excellence FIAP Diamond Levels for which only international awards are counted. The following three galleries showcase one internationally awarded photograph from each of the successful EFIAP Diamond applicants for 2021.

### EFIAP Diamond 1 (EFIAP/d1) 2021

After the date of being awarded the EFIAP Platinum distinction, or since 1st January 2015, whichever is the later, the EFIAP Diamond 1 recipients achieved at least 50 awards with 15 different works in 5 different countries. These images were among those submitted to the FIAP Collection with the EFIAP Diamond 1 applications in 2021.



Lonely Tree  
by Mustafa Evirgen,  
Cyprus





Aafreeda five  
by Giap Chiu Teo,  
Singapore



Alone I (Alone)  
by Vasja Doberlet,  
Slovenia



Aphrodites sunset  
by Romos Kotsonis,  
Cyprus



Armenian Monastery  
by Mohammed Arfan Asif,  
United Arab Emirates



Azadi tower 002  
by Leif Alveen,  
Denmark



Beschuetzt  
by Klaus Schwinges,  
Germany





Brenda with tulle  
by Joan Gil Raga,  
Spain



Còlors of Burano 3  
by Pietro Bugli,  
Italy



Evening at Ancient City  
by Subrata Bysack,  
India



Red Hat 3  
by Francis Nicoll,  
Belgium



Faroer  
by Martin Zurmühle,  
Switzerland



Cooltoo  
by Than Nguyen,  
Vietnam





Beyond the door  
by Antonella Tomassi,  
Italy



Curious turtles  
by Pantelis Kranos,  
Cyprus



Farm work Nr1  
by Kostas  
Chalkiadakis,  
Greece



Jumping  
by Giovanni Frescura,  
Italy



Love Singer  
by Marjan Artnak,  
Slovenia



Maramures 8.81  
by Eugenio Fieni,  
Italy







Morning snow  
by Imre Kiss,  
Hungary



Old Timer  
by John Whitby,  
Great Britain



Female Rugby 2  
by Jørgen Kristensen,  
Denmark



Robin in rain  
by Vicki Moritz,  
Australia



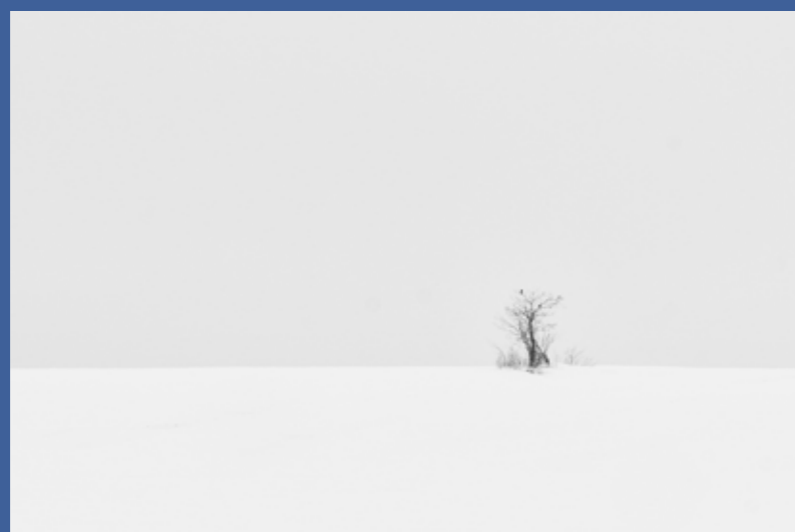
Silent Hunting  
by Miran Krapež,  
Slovenia



Street view XIII  
by Igor Debevec,  
Slovenia



Territorial Dispute  
by Soumen Kumar  
Ghosh, India



Simply white 2  
by Borislav  
Milovanovic, Serbia



Banc  
by Louis Van Calsteren,  
Belgium



The Apple  
by Adriano Favero,  
Italy

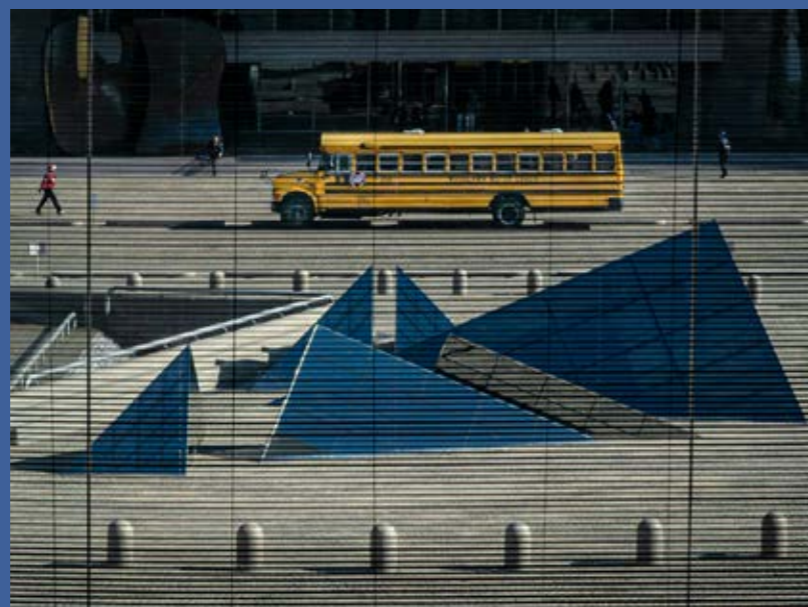


The Story Teller  
by Alan Young, Great  
Britain

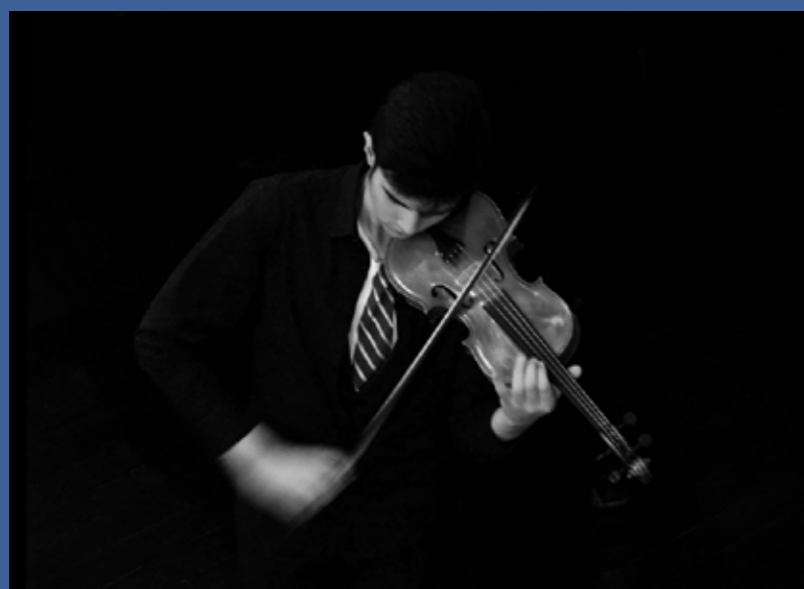


Trouble at the Station  
by David Wheeler,  
Great Britain





The Yellow Bus  
by Göran Zebühr,  
Sweden



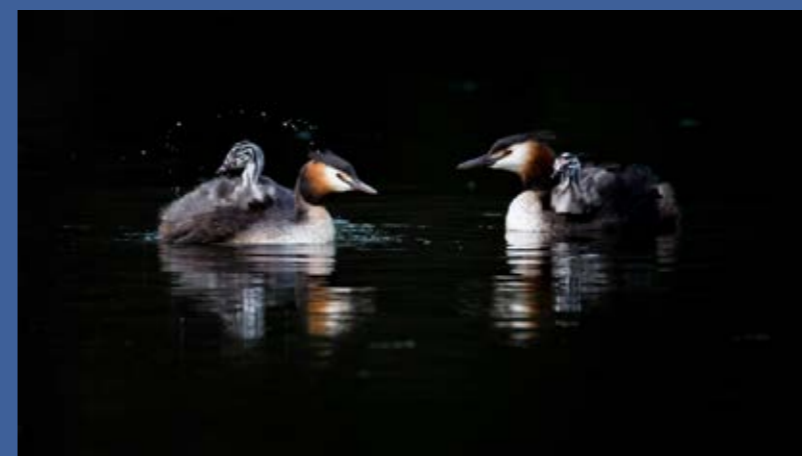
Violinist  
by Dragan Prole,  
Bosnia and Herzegovina



Waiting for Daddy  
by Cristina Garzone,  
Italy

EFIAP Diamond 2 (EFIAP/d2)  
2021

After the date of being awarded the EFIAP Platinum distinction, or since 1st January 2015, whichever is the later, and having already gained EFIAP/d1, the EFIAP Diamond 2 recipients achieved at least 100 awards with 30 different works in 7 different countries. These images were among those submitted to the FIAP Collection with the EFIAP Diamond 2 applications in 2021.



Floating Family  
by Max van Son,  
The Netherlands



Fin des 3 tours  
by Jean Luc Legrand,  
Belgium



Jackal versus vultures  
by Atle Sveen,  
Norway

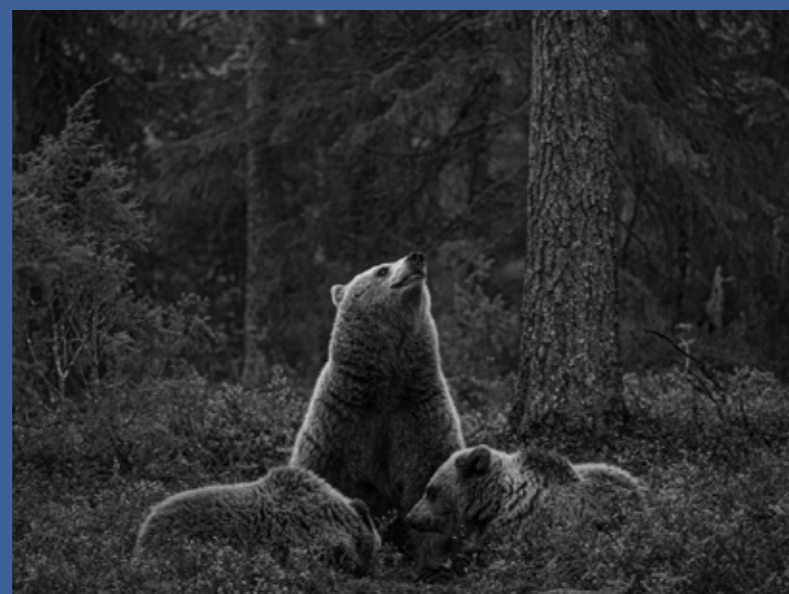




AB At the Window  
by Eion Johnston,  
Scotland



Angry man 6  
by Zoran Makarović,  
Croatia



Bear with cubs 2  
by Roald Synnevåg,  
Norway



Fatalisme  
by Chris Discart,  
Belgium



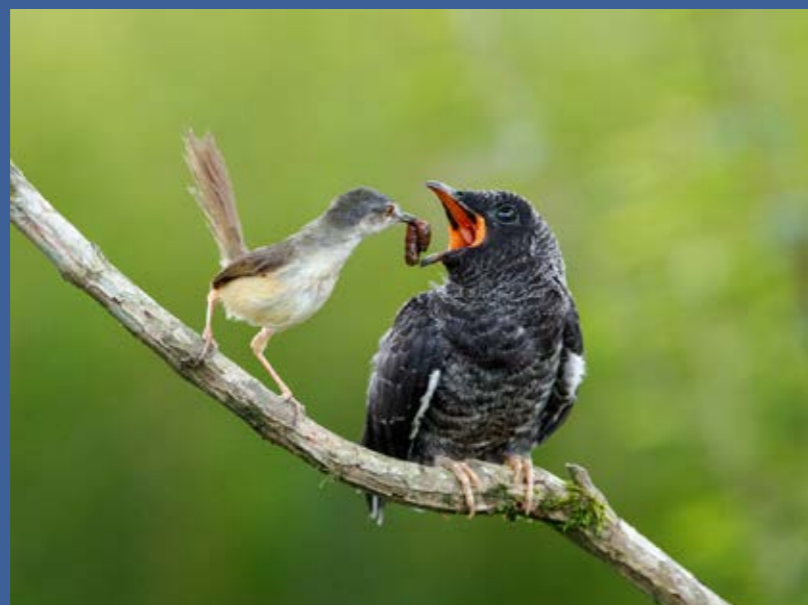
Bee Eater 7  
by Sharmali Das,  
India



Azad  
by Buket Ozatay,  
Cyprus



Cascada y Fitz  
by José Luis Urbaitel,  
Argentina



Feeding 46  
by Feng-Lin Chen,  
Taiwan



Father Feeding Baby Finch  
by Larry Cowles,  
USA



Acrobatics  
by Veniero Rubboli,  
Italy



Fortezza da Basso n° 5  
by Bruno Madeddu,  
Italy



Garlic seller  
by Pierfrancesco  
Baroni,  
Italy





Gemma in Red Velvet  
by John McNairn,  
Scotland



Gotcha  
by Terry Railley,  
Scotland



Hurdling in the rain  
by Duncan Hill,  
Great Britain



Osprey Breakfast  
by Bill Terrance,  
Scotland



Schneeeule  
by Roland Hank,  
Germany



The Attraction of Scabious  
by Martin Fry,  
Great Britain





The worker 601  
by George Baladakis,  
Greece



Vessel Stairway NYC by  
Mohammad Ali Salim,  
USA



Zelembac  
by Slobodan Krstic,  
Bosnia and Herzegovina



EFIAP Diamond 3 (EFIAP/d3)

2021

After the date of being awarded the EFIAP Platinum distinction, or since 1st January 2015, whichever is the later, and having already gained EFIAP/d2, the EFIAP Diamond 3 recipients achieved at least 200 awards with 50 different works in 10 different countries. These images were among those submitted to the FIAP Collection with the EFIAP Diamond 3 applications in 2021.



Leaving  
by Cezary Dubiel,  
Poland



Azira Proud  
by Barbara Jenkin,  
Great Britain



Fiap Events

Fiap Events



The Race is On  
by Sue O'Connell,  
Great Britain



Starling Greeting  
by Robert Millin,  
Great Britain



Leopard moving remains  
by Robert Devine,  
Great Britain



Milky way and quiver trees  
by Marie-Laure Stone,  
Great Britain



Carrier of Sulfer 11  
by Giulio Montini,  
Italy



Hill 34  
by Zoltan Lokos,  
Hungary







Red balloons  
by Jef Lemmens,  
Belgium



Universal Time  
by Claude Simon,  
Belgium



Spirituality No 2  
by Tien Dat Dao,  
Vietnam

## Awards Presentation for the 15<sup>th</sup> FIAP World Cup For Clubs 2020

By Michele Macinai EFIAP/s  
Director of FIAP World Cup for Clubs

The Awards Presentation event for the 15th World Cup for Clubs was held on the 20<sup>th</sup> November 2021. Like so many other events over the last year, it was not possible for the award ceremony to be held in person and thus an online event was held via Zoom and was well attended by people from around the world including FIAP officials and members of the winning clubs.

It was great to have representatives of many of the awarded clubs there to accept their award. In particular, it was wonderful to have representatives from Eurasia, Russian Federation, present to accept The World Cup for their club. It was also great to have representation from the Rolls Royce Derby Photographic Society in the UK there to accept the Maurice Dorikens Trophy.

I would like to underline that, as for previous editions, it is possible to look up the ranking of all clubs, as well as see the awarded images, on FIAP's official website ([www.fiap.net](http://www.fiap.net)). There it is also possible to download the catalogue of the 15<sup>th</sup> World Cup for Clubs 2020.

The Awards Presentation event was recorded. The images from the Top Ten Clubs and the Individual Award Winning images were shown at this event. This video can now be seen on the FIAP YouTube Channel: <https://www.youtube.com/watch?v=ikZLNO5Z5MU>



Introduction to Awards Ceremony



Rashid Usmanov and Sergey Majorov, representatives from the Eurasia Photo Club, from the Russian Federation, the club that won the FIAP World Cup Trophy, accepting the award

# Maurice Dorikens Trophy



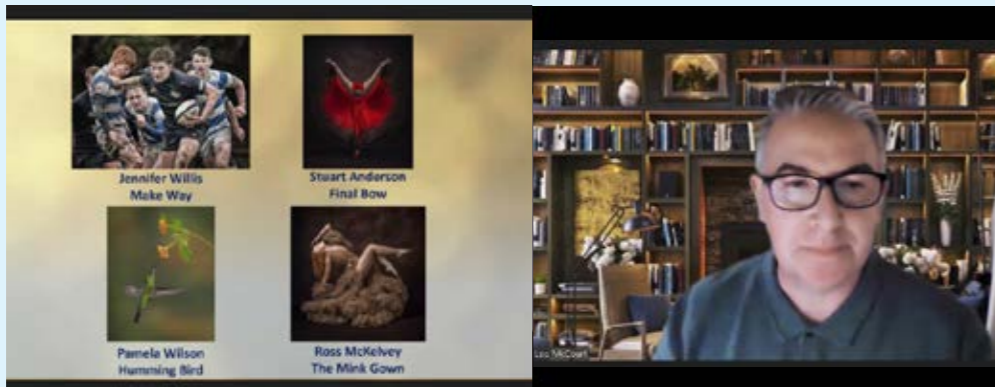
The prestigious Trophy Dr. Maurice Dorikens is won by the club that in the last 5 years has reached the best results in the world cup.

Rolls Royce Derby Photographic Society - United Kingdom

Maurice Dorikens Trophy won by Rolls Royce Derby Photographic Society, UK



Robert Millin from Wigan 10 Foto Club, UK, the second placed club that received the FIAP Gold Medal, accepting the award



Leo McCourt from Catchlight Camera Club, UK, the third placed club that received the FIAP Silver Medal, accepting the award



Some of the people who attended the Awards Presentation on Zoom

## FIAP Photo Academy Online Events

By Paul Stanley EFIAP/g ESFIAP FIPF, Director FIAP Photo Academy Online Events



Our schedule for 2021 has re-started. Our first presentation was on the 27th October where we hosted the eminent Turkish Photographer, Coskun Aral. This presentation took place in French.

Born and raised in Siirt, Turkey, award-winning photographer Coskun Aral has photographed numerous international conflicts throughout the world. His images from Lebanon, Iran, Iraq, Afghanistan, Northern Ireland, Chad and the



Far-East have appeared in Time, Newsweek, Paris Match, Stern and Epoca, as well as other magazines.

Coskun Aral's photographs have featured in various exhibitions around the world, including in New York's Time Life Gallery, FNAC in Paris and Milli Reasurans in Istanbul.

In 2000, Coskun Aral published his personal album, Sozun Bittigi Yer (Word Has No Meaning) which reflects his experience as a war

photographer who covered nearly all of the wars and conflicts of the world that have taken place since 1980. Photographs taken from this album have been exhibited in Istanbul (August 2000) and in Vienna, Austria (2001).

During his presentation Mr Aral showed us images of war from around the world. He has documented these events in all their horrors and does not shy away from bearing witness to how mankind can be cruel to each other.



On Sunday 28<sup>th</sup> November we saw "The Power of Photography for Humanity" by Reza.

A philanthropist, idealist, and humanist, Reza's career began with studies in architecture. He has gone on to become a renowned photojournalist who, for the last three decades, has worked all over the world, notably for National Geographic. His assignments have taken him to over a hundred countries as a witness to humanity's conflicts and catastrophes. His work is featured in the international media (National Geographic, Time Magazine, Stern, Newsweek, El País, Paris Match, GEO etc), as well as a series of books, exhibitions and documentaries.



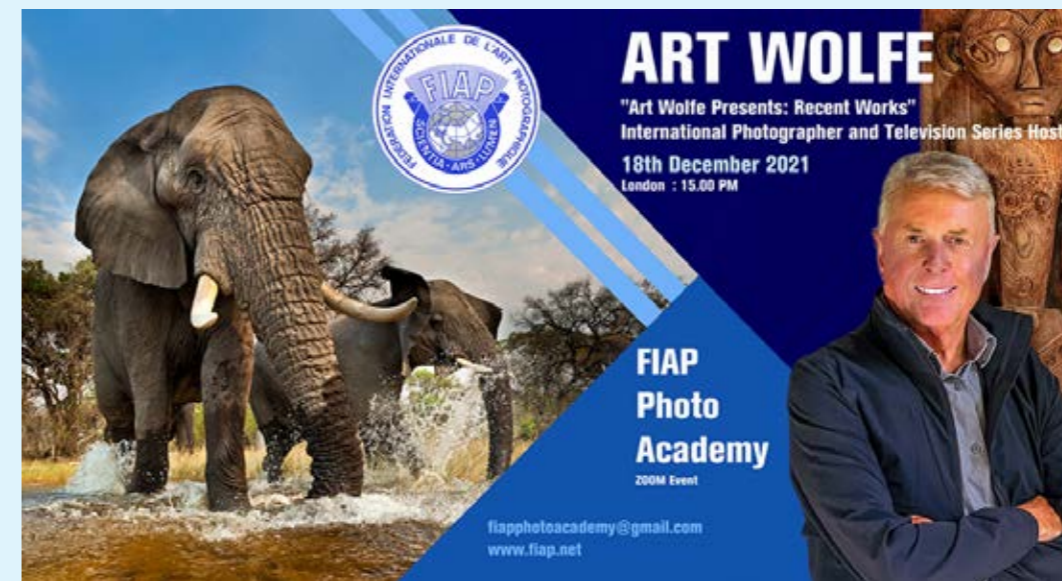
Along with his work as a photographer, Reza is also a volunteer, committed to the training of young people from conflict-ridden societies in the language of images, to help them strive for a better world. In 2001 he founded Ainaworld in Afghanistan which trains people in information and communications through the development of educational tools and adapted media.

Reza has exhibited his work "Memories of Exile" at the Louvre Carousel in 1998; "Crossing Destinies" on the railings of the Luxembourg Gardens in Paris; "One World One Tribe" in Washington DC; "War+Peace" at the Caen Memorial; "Hope" in Doha; and "Windows of the Soul" in Corsica. More recently the giant panorama "A Dream of Humanity" was featured along the banks of the Seine during the summer of 2015, showing portraits of refugees around the world.



He is the author of 30 books and the recipient of many awards.

During his presentation Reza presented an overview of his work and his actions in different regions and topics, including Afghanistan, illustrated with the best iconic visuals.



Over the course of his 40-year career, photographer Art Wolfe has worked on every continent and in hundreds of locations. Wolfe's photographs are recognized throughout the world for their mastery of colour, composition and perspective. Wolfe's photographic mission is multi-faceted: art, wildlife advocacy, education, and journalism inform his work.

Wolfe was the host of the award-winning and internationally telecast series "Art Wolfe's Travels to the Edge," an intimate and upbeat series that offers insights on nature, culture,



Botswana Makgadikgadi by Art Wolfe



and the realm of digital photography. It continues to air worldwide.

Wolfe has released over 100 books, most recently *Elephants: Conservation in the Age of Extinction*, *Trees: Between Earth and Heaven*, *Photographs From the Edge* and *Earth Is My Witness*.

Humancanvas pigment study by Art Wolfe

Art Wolfe's latest project, *Wild Lives*, presents a positive vision of the living world around us, a celebration of beauty, ferocity and revival of Earth's creatures. Wolfe presents the subjects at the heart of his work (wildlife, conservation and cultures on the edge of extinction and photography as art) in a single masterpiece that takes us through the world's ecosystems and geographical regions in a vivid display of the fragility and interconnectivity of life on Earth, while simultaneously exploring his evolution as an artist and the techniques he uses to capture the nuances and rhythms of life.

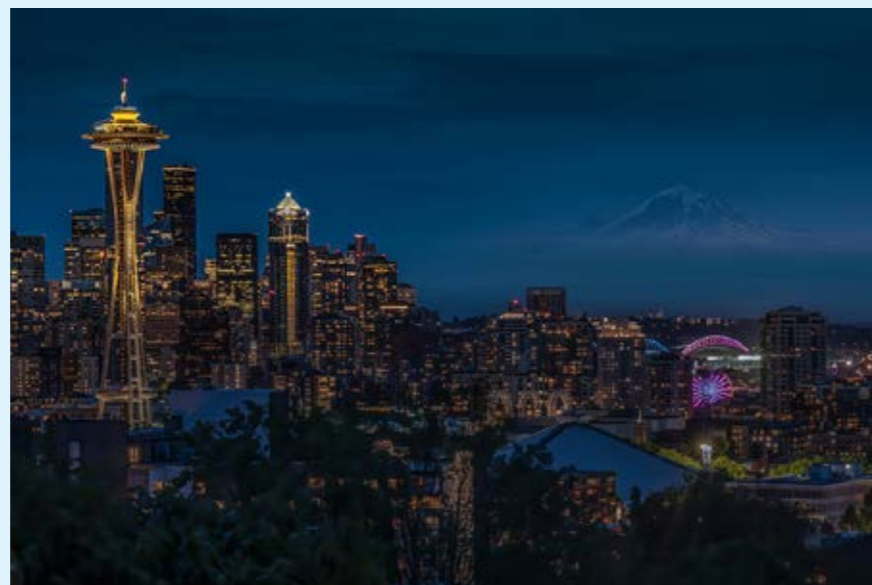
During his presentation Art Wolfe featured adventures and photographs from his latest book projects and personal works including, *Wild Lives*, *Human Canvas* and a special preview from his latest release, *Night on Earth*.



Ecuador\_190707 by Art Wolfe



India Kaziranga by Art Wolfe



Seattle by Art Wolfe

## JMMK "The Road to Creative Media" at the FEC Pandeng Gallery, Indonesia

By Harjanto Sumawan EFIAP/b  
Co-director Pandeng FIAP Exhibition Centre

The recorded Media Art screening and exhibition, JMMK "The Road to Creative Media" is an annual event that has been held by the Faculty of Recorded Media Arts, Indonesian Art Institute Yogyakarta since 2009. This event, held in October/November 2021, celebrated 27 years of the faculty of Recorded Media Arts, and was attended by students, lecturers from Photography, Television and Animation undergraduate program at FSMR ISI Yogyakarta, colleagues from academia, industry, professionals and artists. This screening and exhibition were dedicated to the public as a form of accountability for the existence and scientific development of the recorded media arts, especially photography, television programs, films, animation and games, as well as indicators of teaching and learning quality at the Faculty of Recorded Media, ISI Yogyakarta. This 2021 event was the thirteenth time this annual exhibition of recorded media art "The Road to Creative Media" has been held, and this year it specifically presented the theme



Ceremony



Official Opening

"Disruption of recorded Media Art in the New Normal Era".

Disruption means a break or interruption in the normal course of or continuation of some activities, processes, etc. The "New Normal Era" was the benchmark for space and time themes screening and exhibition to match the spirit of the times experienced during the COVID-19 pandemic. Departing from this context, JMMK #13 tried to highlight

and display works of recorded media art that emerged in the New Normal Era with a strategy and unique tactics in its embodiment.

The recorded media art screening and exhibition was held at the FIAP Exhibition Centre, Pandeng Gallery, FSMR, ISI Yogyakarta from October 28 to November 12, 2021. The exhibition and screening event displayed photographic works, television



Screening



programs, video-art, documentaries, story films, animation films and games for students and lecturers in the FSMR ISI Yogyakarta environment, as well as the works of guests that are invited to participate from various universities every year. Guest participants are also from universities abroad such as Universiti Teknologi Mara UiTM Malaysia, VCA - University of Melbourne, Australia and Eszterhazy Karoly University in Hungary.

Some of the objectives and benefits of this event are that it contributes to the advancement in the arts recorded media, especially photography, video-art/film, and animation at the Faculty of Arts Recorded Media ISI Yogyakarta. It also aims to develop a creative attitude and demonstrate the culture and character of the nation through the representation of the arts media.

Curation of photographic works, television programs, video-art, films and animated games from FSMR ISI Yogyakarta was carried out in each study program by a team of appointed curators.



Online discussion



Morning Activity  
by Muhammad Elvisto (2020)

The favourite subject in this photography exhibition was "Human" and the concept of human existence was divided into four categories: Solidarity & love, Conflict, Estrangement & solitude, and Mortality. These were well presented with human interest, portraiture and abstract photos in both colour and black and white images.

Pictorial human interest and 'Moii indie' style was easily recognised in Muhammad Elvisto's picture 'Morning Activity'. Elvisto captured a slice of a daily life, a peaceful and simple life in Milir village, Blitar, East Java, when the residents greet each other as they meet in the street in the foggy morning. The interaction of these three people reminds us of our nature as a social creature to know and care about each other.

The conceptual psychology portrait was presented by Muhammad Nurjati with a picture titled "Ada dan Tiada" (Exist or Not). This image was in black and white shades, with the selective colour done in post processing. It visualized a man with a bowed head, holding a flowery mask standing in front of a bright shadow.



Meraih Suatu Keinginan  
by Adinatasya Luthfiyyah R. (2021)



Ada dan Tiada  
by Muhammad Nurjati (2021)

This artwork depicts our sense of losing someone we love, which makes us lose our way. But as one door shuts, the other opens. We will find someone to fill our heart eventually.

An abstract work from Adinatasya Luthfiyyah, "Meraih suatu keinginan" (Seize a wish), depicted two tied hands with a flower between the fingers, a dominant black and white picture with selective colours in the flower done during post processing.

This work represents our wish symbolically as a flower. Sometimes we find it hard to get what we wish for. We face many obstacles, and we have to work harder and cut the rope to achieve our goals.



These three works are examples of some of the human existence definitions in this exhibition; Solidarity & love in Elvisto's "Morning activity", Conflict in Adinatasya's 'Meraih suatu keinginan', and Estrangement & solitude in Nurjati's 'Ada dan Tiada'.

Multiverse of Madness  
by Wie Gieung Lintang  
Herwibowo (2021)

Living in this pandemic era, our in-person social interaction dropped significantly due to restrictions and was replaced with gadgets and the software in our hands. May this virtual exhibition feed our drained souls and remind us of the importance of our real existence in all of lifes dimensions.



Insecure  
by Refi Pandawa (2021)



Like Mother Like Daughter  
by Wantek Siswanto (2019)



Penyintas  
by Muhammad Fajar  
Apriyanto (Survivor)

## From Bahrain, Cyprus, and India Online Exhibition

By Asma Jassim Murad,  
Head of The Program Committee of Bahrain Photo Club

On the 5<sup>th</sup> September 2021, the Bahrain Photo Club launched their second joint virtual exhibition to showcase a photo collection of photos from three countries, Bahrain, Cyprus, and India, to embody the love and friendship between their people.

The Virtual Exhibition was inaugurated by the president of Bahrain Photo Club, Sheikha Hanan bint Hassan Al Khalifa, and attended by the International Federation of Photographic Art (FIAP) Secretary General, Ioannis Lykouris, and the President of the Iraqi Society of Photography, Hadi Al-Najar, along with distinguished guests and enthusiasts.

*"From Bahrain, Cyprus and India online exhibition is another symbol of a fruitful collaboration and an embodiment of the spirit of cooperation and love", remarked Sheikha Hanan during her opening speech.*



By Aniruddha Das - India

She continued, *"The exhibitors of these three countries wanted to share the beauty and the pleasant moments of their homelands to fill the viewers hearts with love and appreciation. This exhibition of Bahrain Photo Club is carried out under the Club's program "Visual Arts Don't Build Boundaries" and the vision of Prof. Andreas Andreou, the Vice President of Cyprus Photographic Society, and the president of Inspiration Photography, who inspires the Photographers to spread more LOVE, PEACE & FRIENDSHIP through the universal language of photography."*

At the end of her speech, Sheikha Hanan praised the efforts of the club's friend Prof. Andreas Andreou, and those who participated, cooperated, and contributed to the exhibition.

The joint exhibition was carried under the Auspices of the International Federation of Photographic Art (FIAP) organization, and in the personal presence of its Secretary General. Mr. Ioannis Lykouris, praised this collaboration, stating that he enjoyed the photos and liked the idea of hosting the Virtual Exhibition on the Club's website.

After that, the attendees toured virtually through 64 photos displayed on the club's website of <https://bahrainphotoclub.net> from the comfort of their homes. The photographs depicted aesthetic scenes of the 3 countries: Bahrain, Cyprus and India and aimed to capture the nature, urban landscape, and people of these countries.

The attendees expressed their sincere thanks to the organizers of this exhibition and for the coordination efforts exerted in presenting it in a unique way.

A selection of photos from the exhibition are shown with this article.



By Ali Janahi - Bahrain



By Mohamed AlHajer - Bahrain



By Ricos A Gregoriou - Cyprus



By Asma Murad- Bahrain



By Herz Albanki - Bahrain



By Constantinos Timinis - Cyprus



By Manashi Chatterjee - India



By Atanu Das - India







By Sawsan Taher - Bahrain



By Nader AlBazaz - Bahrain



By Nassim Eloud - Cyprus



By Sankarsan Sarkar - India



By Romos Kotsonis - Cyprus



By Manish Kushari - India



By Julia Panagiotou Acherioti - Cyprus



By Thanasis Hadjipavlou - Cyprus





By Snigdha Kar - India



By Sebahat Isiq - Bahrain



By Sreeram Naini - India



By Tosin Arowojolu - Bahrain



By Andreas L. Andreou - Cyprus



By Hanan Al Khalifa - Bahrain



By Rana Jabeen Nawab - India



By Christos Konstantinou - Cyprus



## Introducing the New FIAP Liaison Officer for Great Britain

by Howard G Tate MA ARPS AFIAP HonPAGB  
FIAP Liaison Officer, Photographic Alliance of Great Britain

I would like to take this opportunity to introduce myself as the new FIAP Liaison Officer for the PAGB, the Operational Member (OM) for Great Britain, following the retirement of Dave Coates from the position. Many of you will know Dave, who attended all FIAP events possible, and you will be aware that he was one of the most helpful souls within the FIAP family. Everyone I have encountered within FIAP has been full of praise for the work done by Dave which often went above and beyond what would normally be expected from a Liaison Officer. Dave will be a hard act to follow, and I would like to thank both Dave and his wife, Sheila, for all the help they have given me during the transition from Dave retiring to my taking over the duties as FIAP Liaison Officer.



Howard Tate

I started photography at the age of 21 years and it has been a passion of mine ever since. Since returning to the UK from Hong Kong some 24 years ago, I have been active on the Executive Committees of the Yorkshire Photographic Union and the Photographic Alliance of Great Britain which is how I became the FIAP Liaison Officer for Great Britain.

My favourite photographic subjects are Architecture, People, Travel, Landscape and Linear Panoramas. I also like to combine subjects into projects on particular social or aesthetic topics with the aim of producing bodies of work where the images gel together into a more meaningful output.



Two Trees

### Desert Trees



Lone Cyclist

I am also proud that I am a member of Gamma Photo Forum which I was invited to join several years ago and where I remain an active member.

I look forward to working with you all and being a member of the FIAP family and will no doubt see many of you at future FIAP events.

Included here is some of my work taken from several different projects.

### Cafes and Bars



Light Reading



Playing all my Favourite Memories

### Mumbai

Six Kids



Metal Polisher





Glencoe

Scapes



Lone Yacht

Manipulated



Derelict



At Bombay Beach



1952-2022

Seventy years since the founding of the HPS

by Kyriakos Kokkos ESHPs,  
Director of Athens FIAP Exhibition Center, HPS President



This year the Hellenic Photographic Society (HPS) celebrates the 70<sup>th</sup> anniversary of its foundation and plans to organize important events in its exhibition space at the ATHENS FIAP EXHIBITION CENTER to commemorate this anniversary.

The HPS was founded in 1952 and was the first artistic photography institution in our country. From its first steps it made its presence important in Greece and turned the attention abroad. In 1954, just two years after its establishment, it became a member of FIAP. Its presence in the FIAP Family was remarkable from its first steps. Its members actively participated in the international competitions and soon began to acquire the artistic and honorary titles of FIAP.

The activity of the HPS in FIAP was intense and in 1962 it organized and hosted the VII FIAP Congress which took place in Athens with remarkable success. In 1962, the HPS also organized the 7<sup>th</sup> FIAP Monochrome Print Biennial and nine years later, in 1971, it undertook the organization of the VII FIAP Colour Biennial.

In 1991 Xenophon Argyris, President of the HPS from 1985 to 1988, was elected President of FIAP for the four-year period 1991-1995.

In the 70 years that have passed since its establishment, the HPS, through



The first HPS Board of Directors, Dec 1952

competitions, photography exhibitions, and multiple other activities, has played a leading role in Greece and made Greek photography well known abroad.

In 2022, the ATHENS FIAP EXHIBITION CENTER will organize photography exhibitions and presentations of the work of important international photographers within the framework of the 15th International Photography Festival of the HPS.

Below is some information, written by the HPS Workshop Organiser Panos Zoulakis, about the workshop activities HPS conducted during 2021.



7th FIAP Congress held in Athens, 1962





7th FIAP Monochrome Print Biennial, in Zappeion, Athens. The Minister Gr. Kasimatis is with the HPS President, Mr K. Papakyriakou and the FIAP President, Dr. Maurice Van de Wijer

### The Innovative Workshops of HPS

*Article and Images by Panos Zoulakis  
HPS Photographer and HPS Workshop Organizer*

**D**uring 2021, and despite the difficulties that Covid brought, HPS was able to provide an array of new workshops for its members with a mixture of both standard and a more advanced set of technical requirements, always aiming at artistic innovation. Under this prism, the in-house studio was upgraded to fulfil the photographic vision of HPS members.

The workshops ranged from traditional Portraiture to advanced Dance concepts with selective use of natural light, continuous light and strobos, as well as combinations of the above. As a result, all HPS members had the opportunity to explore their creativity, both in the studio as well as outside with offsite workshops.

More than 10 innovative workshops took place, such as Dance, Portrait, Face painting, Fire dance, Gymnastics, Performances and WW2 re-enactments for documentary photography. Going forward, 2022 will find HPS's members participating in even more exciting workshops, stimulating their artistic vision.



Dance



Face Painting



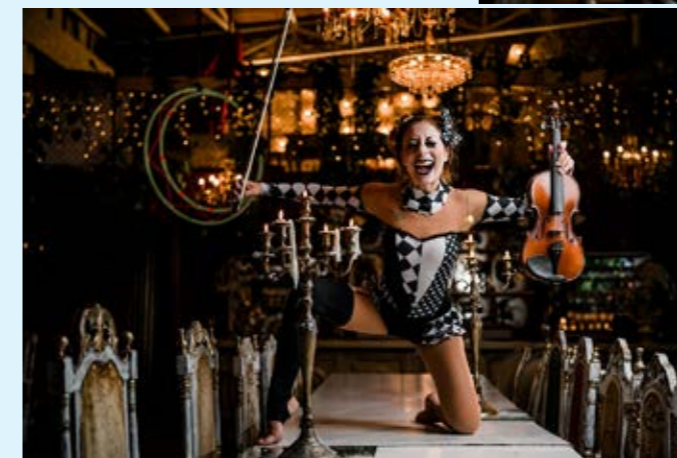
Fire Dance



Performances



Performances



Performances





WW2 Reenactment  
Documentary Photography



Gymnastics



## My Antarctic Journey February 2016

By Sarah Caldwell APSNZ, New Zealand  
NZiPP Commercial Photographer of the Year 2019

The idea of going to Antarctica was first planted after a good friend in New Zealand, whose photography workshop I was on in 2014, said to me that if I ever get the opportunity, I should do a workshop with John Paul Caponigro. John Paul was based in Maine, USA and he and fellow photographer Seth Resnick did Antarctica workshops every year. As I had always wanted to go there, I was hooked. I planned for the following year giving me 18 months to save.

As departure time drew near, planning was fine tuned and excitement was in the air. From New Zealand I needed to go via Buenos Aires to Punta Arenas where our fly/cruise, nine night, Polar circle trip would begin. The fly/cruise option omits crossing the Drake Passage which can be the roughest sea in the world, and transit can be between 1 to 3 days. In contrast, the flight to Frei station on King George Island in the South Shetland group is a 2 hour flight. An easy choice, though costly.



Cemetery of Punta Arenas



At Frei Station

We were limited in our luggage weight, the Antarctica flight being the issue, as we could only take 25kg, including all of our photography gear. The packing process began by putting everything slowly out in piles on the living room floor as this wasn't a quick pack. I took two suitcases, one with my soft bag with Antarctica gear inside, and one with normal clothes for the 10 days total I would spend ashore. We were able to leave them in our hotel whilst on the cruise.

Air New Zealand had just commenced direct flights to Buenos Aires (BA), which made the trip easier on several fronts. I had a few days in BA to help with acclimatisation and then caught a flight via Santiago and Puerto Montt to



Punta Arenas. I arrived two days ahead of our workshop start date, as I couldn't afford to miss our flight to Frei Station.

Punta Arenas is small coastal town with a lot of adventure tourists, for either cruises or Patagonia hiking etc. Dawn came on departure day and we were all excited until we went down for breakfast and checkout to find the weather wasn't good at Frei with thick fog. It didn't lift that day at all, or the next. We wandered the town making images here and there, visiting the beautiful Cemetery of Punta Arenas dating from 1894 which CNN rated as one of the most beautiful in the world. In 2012 it was made a national Monument of Chile.



Beautiful ice colours and drips from a smallish arch

On the third day, 18 of us all together including surprise guests, Julieanne Kost (Principal Imaging Evangelist Adobe) and partner, made our way to the airport. We were hopeful but we were delayed again. An hour or two later we boarded our BAE 146 flight and departed. We got to the PNR (point of no return) and the fog was still too thick so we flew back. They refuelled us and we reboarded. This time, despite the weather, we landed safely.

It was a twenty minute walk down the metal track to the beach and, once our gear arrived from the plane, we boarded the zodiacs and headed out to the Ocean Nova, a 68 passenger, ice strengthened ship.

Departing the bay mid to late afternoon we headed



Photo taken at Cuverville Island on our first zodiac trip



diagonally across the Brandt Strait towards the Western Peninsular to cruise down its Western side. It was grey and getting dark when we spotted our first iceberg, to much enthusiasm from all. Our first night aboard was rough heading into large swell which had us pitching and rolling.

One of the many arches we found, this one framing a mountain top on the peninsula

The Ocean Nova went as fast as was comfortable as we had lost two days and were still hoping to make it to the polar circle crossing at latitude 66.33° South before heading back.

In the morning we had a faint glimpse of the bottom of the coastline, with very low cloud that slowly lifted as we headed south. We passed extremely large, isolated icebergs before reaching our first lunch stop at Cuverville Island. After lunch was our first trip in the zodiacs, which are rigid inflatable boats taking ten people in each. We had two of these with dedicated drivers so that we could go wherever we wanted, separating from the rest of the passengers on all of our sorties.



Another arch further out from the open bay where we stopped for our lunch break



Iceberg Pleneau Bay

I came home with almost 5,000 images.

The highlight of our trip was in Pleneau Bay. We sailed through the Lemaire Channel to get there, with mountains and the narrowness of the channel limiting the size of ship that could transit. We anchored and headed out in the afternoon. This day was perfect, windless and the water was mirror like. The soft grey cloud cover with unusual pale lemon light on the horizon was the perfect softbox.



Iceberg Pleneau Bay





Iceberg Pleneau Bay

Pleneau Bay is commonly known as the iceberg graveyard, as icebergs, having made their way from far south, go aground and roll about weathering for the rest of their time. The reflections were out of this world as were the weathered shapes. An iceberg here lasts about ten years, changing shape constantly. We stopped and paused, shutting down the motors to enjoy a minutes silence, inner reflection and gratitude on being in this unique place.

We had one night steaming further south where the Captain later told us they weren't sure if we would get through or not with patchy thick ice. We made it to the polar circle and celebrated with sparkling wine, party hats, streamers and lots of happy people!



Iceberg Pleneau Bay

One afternoon on our way back North, we set out to find blue ice and arches and were successful due to Seth having insanely good instincts for knowing where to head. The tiny iceberg we found was very turquoise blue with great clarity, indicating it was very old. The ice gets denser with age, and the denser the water molecules, the more the red photons are absorbed leaving light that is mostly blue.



The temperature for our cruise was roughly between -10 and 0 degrees Celsius. The sun at times felt pleasant but the air was very dry and we had no snow. Antarctica only averages about 6 inches of rain a year. We had one day as we were steaming close towards the polar circle with a very cold wind that made going out on the deck bearable for a brief

Pleneau Bay



time only, even well rugged up. It was bitterly cold.

After leaving the coast we headed to Deception Island, which is in the lower half of the South Shetland group. The island is a caldera of 7km in diameter and is an active volcano. Throughout the nineteenth century, the island was one of the world's most prominent whaling spots. Whaling there stopped in the very early 20<sup>th</sup> century.

We anchored in Whalers Bay, not far from the caldera entrance. Steam rose at the



Amazing ice formation of older, slightly blue coloured ice, against the mainland



Very old iceberg as evident by its colour and clarity

water's edge reminding us that this was an active volcano and we went ashore to explore the remnants left by whalers and, more recently, scientific stations in the 1960's. Male juvenile seals played in the bay, coming ashore frequently and relaxing amongst the rusted relics.

That afternoon we left Whalers Bay heading to Frei Station to catch our flight back to Punta Arenas, spotting Orcas chasing and catching their dinner of seals on the way. This was a trip of a lifetime for me,

and it was great to spend the night with our team at the hotel in Punta Arenas after we got back. I said goodbye to new friends and a few older ones in the morning, before we all departed to our various corners of the world.



Very old iceberg as evident by its colour and clarity







Whalers Bay, Deception Island



Seal among the ruins



Seals ashore at Whalers Bay on Deception Island



Ruins on Deception Island



Ruins on Deception Island



Foggy Sunrise



Crabeater Seals





Crabeater Seal



This formation stood out with its curved flowing lines juxtaposed with the vertical lines enhanced by the reflection



This was the only colourful sunset on our trip and happened when we were in more open water, with just a few of these large icebergs about



Very old iceberg that has rolled on its side



The Ocean Nova, being a smaller ship, meant we were able to get in close to the shore in some bays



This was a 2 sec exposure taken at 1am as we transited an area with a lot of floating ice. I used a 16mm lens that makes the searchlight (for larger ice) appear from off the side of the ship



## Among The Alaskan Brown Bears

By David Laronde, EFIAP/p & Phillip Kwan, EFIAP/b,  
With photography by Phillip Kwan  
Canada

Many photographers love to photograph bears, and fortunately there are many places that are exceptional for photographing them. Alaska, by far the largest U.S. state, is home to many of these exceptional places. This is particularly so for brown bears as they tend to congregate in large numbers and in specific locations. Photographing grizzly bears is another matter, as they do not tend to congregate in large numbers, specific locations or at specific times of the year. What makes Alaska so fortunate for brown bear photography is the large number of salmon that swim each year from the northern Pacific Ocean into the many rivers, lakes, and streams within Alaska. These salmon stop eating once they enter freshwater systems and get ready to spawn. It is here in the freshwater that the appearance of the salmon changes as they take on a red colour, a humped back, and an elongated jaw. This salmon migration begins in late June and can last into October. As these salmon swim to their spawning areas, they provide food for the large bear population in Alaska. With this migration, it is no surprise that some of the best places and times to photograph Alaskan brown bears is along these freshwater systems when the salmon are plentiful.



Brooks Camp



Brooks Camp

Of the many places to photograph bears in Alaska some of our favourites include Brooks Camp in Katmai National Park and Silver Salmon Creek in Lake Clark National Park. Both places provide ample and varying photographic opportunities. Both offer different photographic challenges. Brooks Falls offers the chance to photograph brown bears up close and while catching salmon in their mouths as the salmon swim and jump out of the water to move upstream to spawn. Silver



Brooks Camp

Salmon Creek offers photographic opportunities that include brown bears in their environment that showcase the beauty of Alaska.

Brooks Camp, like many of the bear photographing areas, is not accessible by road. To get to Brooks Camp most people fly from Anchorage, the capital of Alaska, to King Salmon, and then from there to Brooks Camp. Once you have arrived in Brooks Camp you will be given a brief safety orientation. Given the steady salmon diet of the brown bears at this location the bears here can weigh around 454kg (1000 lbs.), which is much larger than the brown bears that can be found in other parts of North America, given that they often feed on a large diet of berries. A takeaway from the safety orientation is to stay alert and make noise. You may at first find talking



Brooks Camp

or singing to yourself while walking around this area a bit awkward but given how easy it is to startle a bear or come close to one you will quickly overcome any shyness you may have thought you had. There is a lodge nearby that offers breakfast, lunch, and dinner buffets to those who are staying overnight in the area as well as to those who come in for the day. The meals, like those eaten by the bears outside, all contain salmon.

If you are considering going to Brooks Camp, there are several group tours that

either stay within the Brooks Camp area or fly to a nearby destination each evening. If you are serious about photographing the bears in this area and want to join a tour, do your research and join a photographic tour rather than a sightseeing tour. If you are travelling on your own, you will find that access to this area is in high demand so



Brooks Camp





Silver Salmon Creek

book in advance as you will need to place your name in a lottery for the chance to stay within the Brooks Camp area in one of the cabins or in the camp site. If you choose to stay in the campsite, safety requires you to keep any food and other items in a secure cache away from the camping area. One of the years I was there a few campers overlooked this precaution and just so the rangers could say "I told you so" a bear came into the campground that

evening. Thankfully, no one was injured, but anxiety was at a new level even with the thin piece of nylon tent that we had for protection!

The Silver Salmon Creek area in Lake Clark National Park is a lesser-known area for bear photography. As with Brooks Camp most visitors arrive by small plane from Anchorage, although it is possible to also travel by boat. While many of the photographic opportunities at Brooks Camp involve the catching of salmon as they jump the small waterfalls



Silver Salmon Creek



Silver Salmon Creek

toward their spawning areas, the photographic opportunities in the Silver Salmon Creek area are mostly of brown bears foraging in the local meadows for sedge grasses, digging for razor clams at low tide, and chasing salmon along the shallow waterways. Although the bear photographs in Brooks Camp will mostly include brown bears along the river and adjacent to the forest, the photographs taken in the Silver Salmon Creek area will mostly include brown bears placed against tundra covered hills, glaciers, and rivers, or along the coastline. Another difference between the two locations is that the Silver Salmon Creek area, unlike Brooks Camp, has

no viewing platforms or designated sites for photography. You will be able to be more creative, taking photographs of the bears as a part of the beautiful environment that Alaska offers.

In both locations you will likely take many of your photographs with a 100-400mm zoom lens or with a longer telephoto lens if you have one. Having a tripod with a gimbal would be ideal in both locations. There are



Silver Salmon Creek



Silver Salmon Creek

also opportunities to use a 24-105mm zoom lens in the Brooks Camp area as the platforms provide proximity to the bears. The most important thing to bring with you on a trip to either location is patience. It may take a while for the right photograph that you are hoping for, so be prepared to spend the day photographing and remember that the day can be long as there can be nearly 24 hours of daylight and twilight during the summer, which are the peak bear feeding months.



Silver Salmon Creek

## An Adventure into the Depth of History

By Hisham Aly Aboelnaga  
Egypt

This trip was a great opportunity to join a group of explorers on a trip to Lake Nasser in Egypt. After more than a decade of modern lifestyle and busy schedules, finally the dream to do this trip came true.



Abu Simbel - during the Phenomenon of solar alignment

The next site we visited was "Qasr Ibrim". This archaeological site is mostly covered with water due to the construction of the Aswan High Dam and the founding of Lake Nasser. The site has a long history of occupation, ranging from as early as the eighth century BC to AD 1813, and was an economic, political, and religious centre.<sup>(1)</sup>

The following day we sailed towards the Temple of Derr which was built during the 19<sup>th</sup> Dynasty by Pharaoh Ramesses II.<sup>(2)</sup> The site is one of about twelve sites which were relocated during the construction of the High Dam.

We spent the afternoon talking to the local people and drinking Jebena, a local coffee which is made of green coffee and ginger, roasted and ground together. Jebena is the name of a traditional Ethiopian and Eritrean pottery coffee pot. It is also used in the Sudan, but the local people use the same name for the coffee.

Abu Simbel - during the Phenomenon of solar alignment

The journey began with a wonderful event in Abu Simbel, "The phenomenon of solar alignment on the Holy of Holies in the Temple of Ramses II". This event occurs twice every year on the 22<sup>nd</sup> February and 22<sup>nd</sup> October.

The adventure started by sailing from Abu Simbel to the north in a small yacht, which had an advantage over the fancy floating hotels, in that the yacht could reach shallow parts of the lake.



The next day we moved on to a wonderful site called Ghorod El Malky or El Malky Hills, a sand hill in a small gulf. We climbed to the top of the hill to view the extraordinary landscape. It was simply remarkable.

On the same day we sailed to a great site, Wadi es-Sebua, or Valley of the Lions. The name comes from the sphinx-lined approach to the temple forecourts. It is the site of two New Kingdom Egyptian temples. One of these is a speos temple which was constructed by the 19th Dynasty Pharaoh Ramesses II, in Lower Nubia.



Abu Simbel from the Lake



Qasr Ibrim

In the evening we reached a small village called Garf Hussein. It is the centre for collecting the weekly fishing harvest from the Lake in its small harbour. The village has two major landmarks, the presidential house of ex-president Mohamed Anwar El Sadat, and the old harbour.

On the last day we forged ahead to Aswan. The last temple we visited was Kalabsha, another site



Temple of Derr interior wall decoration

In 1979 UNESCO inscribed Abu Simbel, Philae, Amada, other Nubian archaeological sites and the temples at Wadi es-Sebua on their World Heritage List.

We had a pleasant surprise at the next site. During a short hike in a small gulf we were shown rocks with prehistoric inscriptions. It was the first time we had seen such a thing.

relocated when the dam was built to prevent it from being damaged. It is close to the High Dam. Kalabsha used to stand on the west bank of the Nile in Nubia, built in Augustuses' reign, but never finished.

Every morning we woke up early to witness the sunrise in this great landscape. It was a wonderful experience to listen to the birds singing every morning. During the trip we saw a lot of migrating birds which make their journey every year to warm zones before winter.



Temple of Derr interior

Every day before sunset we spent the evening on small islands or gulfs having fun and looking up at the clear night skies full of stars after nightfall.



Ghorod El Malky - view from top of hill



Wadi es-Sebua (Valley of the Lions)



One of the coves near the rock inscriptions



Prehistoric inscriptions



Presidential house of Anwar El Sadat





Mosque near Garf Hussein



Harbour pier at Garf Hussein



Market at Garf Hussein



Temple of Kalabsha near the Aswan High Dam



Sunset over Lake Nasser

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- (1) Van Der Vliet, J.; Hagen, J.L. (2013). *Qasr Ibrim, Between Egypt and Africa: Studies in Cultural Exchange*. Leiden, Nederland: Nederlands Instituut voor het Nabije Oosten. p. 65.
- (2) Nicolas Grimal, *A History of Ancient Egypt*, Blackwell Books, 1992. p.259



## Bokeh Effect in Photography

By Kusmi Majumdar, AFIAP, AFIP, Dip-in-Photo (PAD)  
India

### Introduction



Wild Violets

camera techniques. One such technique is the application of blurring.

Pictures can be taken by adjusting the depth of field so that the subject is in sharp focus while the disturbing area is intentionally blurred, thus keeping the aesthetic appeal of the picture. Depth of field is the range within which the objects appear sharp on the film or sensor, depending on the focal length of the lens, the aperture, circle of confusion and the distance of the subject from the camera.

For a shallow depth of field image,



Flute Player

The human eye often sees what it wants to see, guided by many impulses like the mood and the memories of the photographer, but a camera 'eye' is more likely to notice unpleasant details that often destroy the aesthetics of the picture such as an elevated bamboo pole or a swinging wire. In such cases the desired result may be obtained by rearranging the picture frame to exclude the disturbing items. But this may not be possible in many candid shots, so another useful method to exclude disturbing items is the application of



Sunshine

the area that is out of focus becomes a blur with the highlighted portions within that blurred area taking a round or hexagonal shape depending upon the curvature and number of blades of the lens diaphragm. The more the number and curvature of the blades, the rounder the shape of the highlighted portions of the image. This phenomena of highlights taking a shape is termed the "Bokeh" Effect. The diaphragm is a camera component within a lens comprised of overlapping metal blades that open and close to regulate the passing of light.

### About Bokeh Effect

The word Bokeh has become very popular in modern photography and is extensively used. It was first termed by Mike Johnston in the article "Western Photography in Recent History" in Photo Technique Magazine, 1997 issue. It is a Japanese word meaning intentional blurring or hazing to produce out of focus areas of an image while keeping the subject in sharp focus.

A good Bokeh has a soft smooth creamy circular shape of light without hard edges. In other words, it is an out of focus area that is visually pleasing and should not distract from the point of interest of the picture. The degree of acceptable blur is subjective, it depends upon one's own preference; no objective measure can be found to mathematise it. The Bokeh effect is rendered to emphasise the subject, making the disturbing background less prominent and harsh, with bright background lights softer, providing an aesthetically pleasing picture.



The Knot



Morning Glory



Rhythm of Music

### Factors Affecting Bokeh Effect

The Bokeh effect depends mainly on the depth of field, which can be adjusted by the focal length, the aperture or relative aperture, the distance between the camera and the subject, and the distance between the subject and the background. Another important factor is the light conditions, where backlighting or reflected light is preferred. In the case of backlighting the light on the subject is reflected from the surroundings.



### Effect of Focal Length

Focal length determines the angle of view of the lens, magnification and the depth of field of the image. The longer the focal length, the narrower the angle of view, the higher the magnification and the shallower the depth of field, and vice versa. Lenses with a longer focal length produce a better Bokeh effect.

In the images below we can see that the Bokeh effect is more prominent with a focal length of 140mm as against 18mm, other factors remaining constant.



Focal Length 140 mm



Focal Length 18 mm

### Effect of aperture

Keeping other factors constant, the Bokeh effect is more prominent with a wider aperture. For a particular camera format, the lower the f/number the wider the lens opening and the shallower the depth of field, resulting in a blurrier background. Likewise, the higher the f/number, the smaller the lens opening, resulting in more depth of field and a sharper background. A good Bokeh effect can be obtained by using a wide aperture lens which yields a shallow depth of field with sharp focus on the subject, isolating it from the rest of the image. Bokeh occurs in the out of focus area.

An important point to remember while using a larger aperture, the f-stop should be chosen to retain the context of the picture so that the story is not lost but is made less dominant by making it out of focus.



Smoker

It has been seen in experimental shots that the shorter the camera to subject distance and the longer the subject to background distance, the better the Bokeh effect. With a very long subject to background distance, the Bokeh effect can be obtained even at narrower lens apertures. Hence the ideal condition to obtain a good Bokeh effect is to have maximum required focal length, higher aperture, minimum required subject to camera distance, and longer subject to background distance.

During outdoor shooting, problems may be faced with light conditions. Insufficient light leads to loss of highlights and eventually a loss in Bokeh effect. Also, very strong light fails to create the Bokeh effect.

Bokeh effect can be applied to images to enhance the pictorial value in portraiture, natural objects, still life, etc. The effect is also used in commercial advertisements to make the product prominent. Holiday lights or any other high reflecting objects are capable of producing Bokeh effect. Bokeh effects are also created by light



Silver Shines

reflected in water. The photo "Silver Shines" was taken with the morning light reflected on water in the River Matla at Canning. The photo "Bishorjon" was taken in the evening showing the submerging of Goddess Durga in the River Ganges after the Pujas (worship), the biggest festival in the eastern part of India.



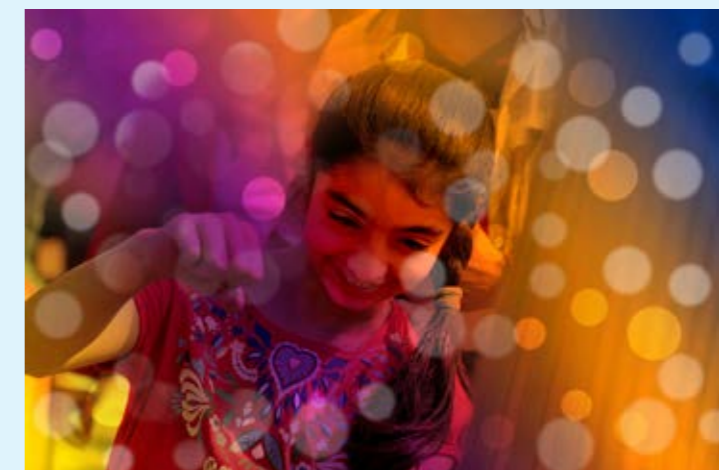
Bishorjon

### Bokeh Effect Using Photoshop

The youngest form of visual art, photography, is progressing in leaps and bounds with technology hand-in-hand. Nowadays most people cannot imagine a photographic day without a digital device. In the analogue camera days, photographic effects were designed mostly during the time of

taking the picture with some later adjustments in the dark room. In the case of Bokeh, the effect had to be created at the time of shot, remembering the factors discussed earlier. Now, in the digital era, the Bokeh effects can be created later with the help of digital software like Photoshop.

In Photoshop, the Bokeh effect can be added to a normal picture by creating Bokeh brushes and using those brushes to paint over the picture wherever applicable. The picture shown here, titled "Smile", did not have any Bokeh effect in camera but it was added later by painting with brushes created in Photoshop.



Smile

In Photoshop, a not so useful image or an incorrectly taken shot can be transformed into a useful Bokeh effect using the blur filter by following these steps: Filter- Blur Gallery - Field Blur (or Iris Blur or Tilt-Shift Blur). By adjusting the sliders of Blur, Light Bokeh and Light Range, a desired effect can be obtained. Different combinations of sliders will yield different results. Also, a change in value of Colour Bokeh gives various combinations of coloured Bokeh effect. When experimenting with a few images, you will find that with the increase in Blur value, the size of Bokeh effect increases, recording a decrease in brightness and density. The value of the other two variables, Light Bokeh and Light Range, are kept constant.

Now keeping the value of Blur and Light Range constant, you will notice that the size and density of Bokeh are not affected, but the brightness will be directly proportional to the value of Light Bokeh. Again, the Light Range will determine the brightness and density



Prayer - Combination of Camera Bokeh and Photoshop Brush Bokeh



Prayer Wheel - Combination of Iris Blur and Photoshop Brush Bokeh

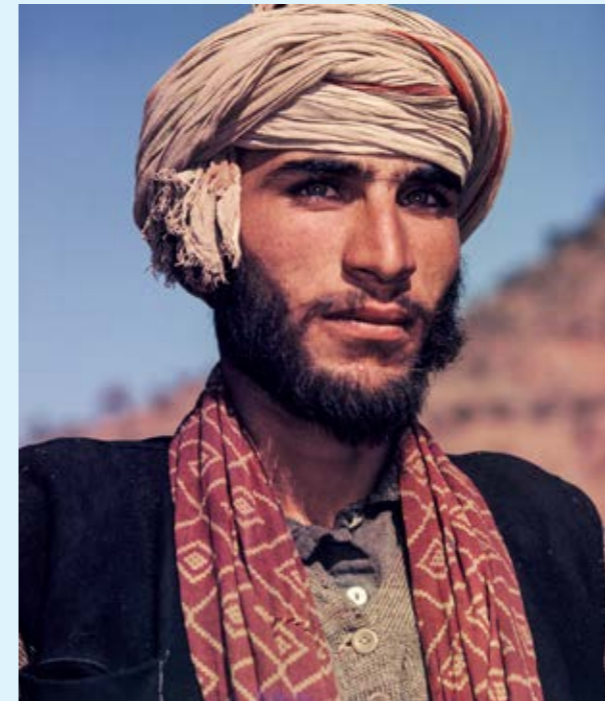


The Net - Field blur in Photoshop Layer

## Journey Without End

By Syed Javaid A. Kazi MFIAP, Hon EFIAP, FRPS, FPSA  
FIAP Liaison Officer, Pakistan  
President of the Photographic Society of Pakistan

“PALAS”, the gypsy shepherds of Azad Kashmir represent a baffling phenomenon of simplicity, toughness and human endeavour. For generation after generation, they have been roving with their sheep and entire household between cold and warm places governed by nothing else but weather. Without any planning or a set schedule, they are almost constantly on the move subjected to every type of hardship and exposed to all the extremes of weather. Fatigue is a word unknown to them; they are herding their flocks and are themselves being herded by nature.



Starting from the northern most regions of Taubut and Kail in the upper Neelam valley and the Deosai plains and Astore in the Gilgit Agency, they go as far as Jehlum and Attock in the Punjab plains. Proceeding leisurely and living in filthy and ragged tents, they hardly reach their destination in the plains when summer sets in and they start back on their return journey to the mountains. By the time they reach their grazing grounds in Azad Kashmir and the upper regions, the winter is already there to send them back.

The “Palas”, also known in some places as the ‘Bakarwalls’ (shepherds), originally hail from Tehsil Mehndar, now in the Indian

occupied Kashmir. They are refugees and had migrated to this side in 1947 at the time of the Indo-Pak partition. They speak Gojri language, which is a dialect very much akin to Punjabi, but they are a tribe which is distinctly different from any other people of Kashmir or the Punjab.

In their dirty and tattered tents guarded by their ferocious dogs, the ‘Palas’ live in secluded forest depths far from any other habitation and avoid civilization and city life as much as possible. A strange community of bearded men and beautiful women wearing exquisite silver jewellery, they seldom mix with other people. Their vast herds of sheep are valued at thousands of rupees yet they live like paupers and lead an extremely primitive life of nomads. Devoid of basic comforts and essential amenities, no one knows what they do with the money they earn from their vast flocks. They seem to have no urge





to improve their conditions or to educate their children although they have the economic means to do so. Maybe they think that once they take to the luxuries of life, they will not be able to keep up with their interminable march which is their age old cycle of life.

**AUTHOR'S NOTE:  
Gypsy Shepherds of Kashmir**

I have always been fascinated by the gypsy shepherds of Kashmir who are locally known as "Palas" or "Gujars". Their movement from the Punjab plains to the highest areas of Azad Kashmir, and vice versa, along with their entire belongings was of special interest to me. In my younger days when we went to our summer residence in the mountains, we often came across road blockages as a result of the movement of these shepherds. Now, with time and more traffic on the roads, they are taking the mountain paths. I travelled with these people to document their way of life, evolved over the centuries and disappearing alarmingly fast.

At first these people were rather hostile and camera shy, especially the men who were extremely protective of their women and children, but my patience and persistence prevailed, and I was allowed to visit them and mingle with the families.

The then President of Azad Kashmir Sardar Qayyum Khan ordered mobile schools and health care units for these people, but his ideas fizzled out as the "Palas" were reluctant to utilize these facilities.



The submitted portfolio entitled "Journey Without End" is a selection from photographs made over a period of several years covering the movement of this community. Modernization and rapid social change threaten their culture and, I thought it most imperative to document it for posterity.

Their traditional way of life is ending with new generations as age old customs become fewer and ancient practices vanish.

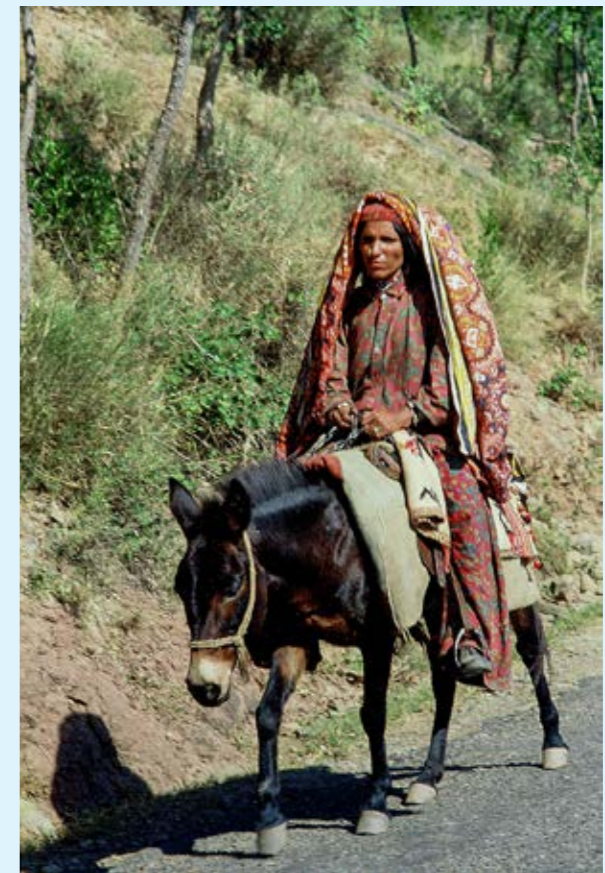
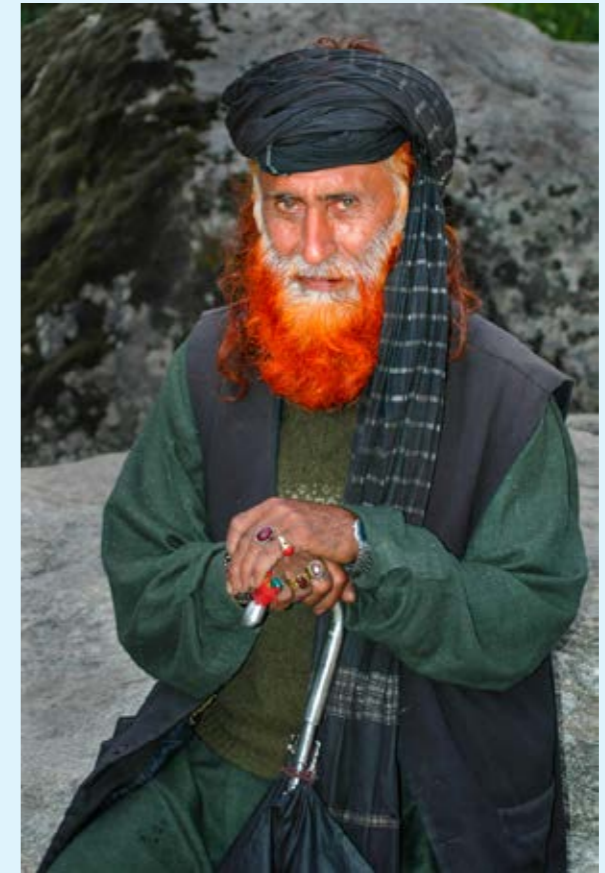


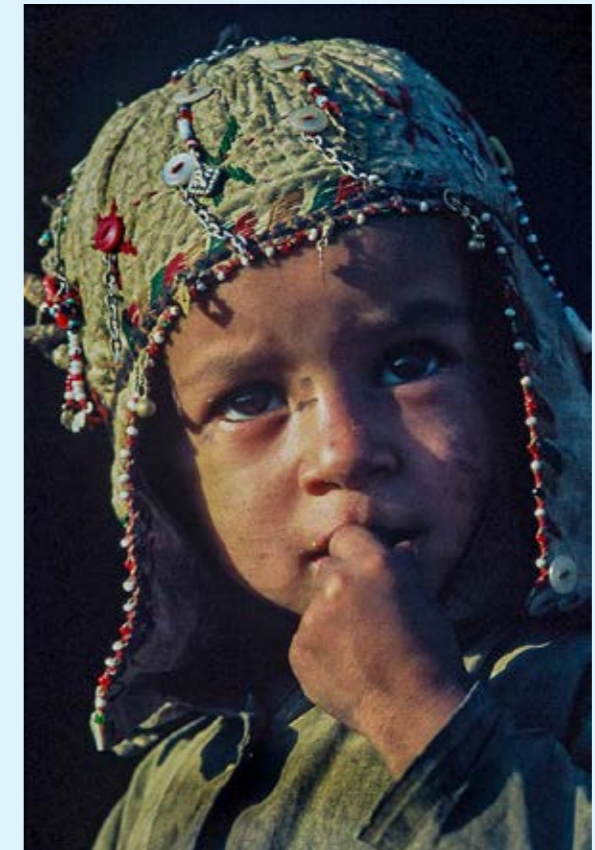


Articles



Articles





## Anza Borrego Desert State Park, California, USA

By Sandy Zelasko

**A**nza Borrego Desert State Park is the largest state park in California with over 650,000 acres to explore. With 500+ miles of dirt roads and 110 miles of hiking trails, it is just a two-hour drive northeast from San Diego. Springtime is the best time to visit, February and March being the most popular and dynamic months.

A variety of picturesque habitats are found within the park, from foreboding slot canyons, fluid bajadas (desert washes), colorful badlands and natural springs, to pine forests and shady oak woodland environments. **Anza Borrego Desert State Park** will not disappoint nature and landscape photographers.

Vibrant desert wildflowers peak in spring and blanket the valley where rain has been plentiful. The purples of sand verbena intertwine with evening primrose in **Henderson Canyon** and **Coyote Canyon**. Button brittlebush, periwinkle blue lupine and the elegant desert lily, to name a few, all display a rainbow of brilliant color. Don't overlook fire red ocotillos blooms, prickly cholla, hearty barrel cactus and lime hues of the Palo Verde tree for stunning desert subjects. A comprehensive list of **Anza Borrego Desert Wildflowers** can be found at <https://borregowildflowers.com/>.

As part of the park's namesake, federally endangered peninsular bighorn sheep (borregos) are found throughout, with the best chance to view them being along **Palm Canyon Trail**. Swainson hawks migrate through the valley in large numbers on their way north from Argentina in March. Hawk counters are out every morning and evening keeping track of numbers that pass through the valley.



Anza Borrego Badlands and Rays

Desert passerines such as the beautiful verdin, the smallest in North America, can be found busy nest building in desert scrub along washes. An occasional coyote, bobcat, adorable antelope ground squirrel, desert iguana, or secretive sidewinder can make an appearance. Often you can spot a greater roadrunner, black-tailed jackrabbit, and the antics of the common raven on your hike.

The quaint town of Borrego Springs is a designated night sky community, is surrounded by the park, and has all one needs including lodging, restaurants, fuel and information center.

There is so much to see and experience in **Anza Borrego Desert State Park**! Blair Valley and its ancient petroglyphs, the historic Vallecito Stagecoach Station, 17 Palm Oasis with its age-old California fan palms are just waiting for you. There is something to photograph at every turn!



Palm Canyon Trail



## Rogen Nature Reserve - Wilderness in the Middle of Sweden

By Gert Olsson

[www.innature.eu](http://www.innature.eu)

**T**he gravel road is getting more and more narrow. It is surrounded by old pine forest, grey stones and cliffs covered with lichens. In the middle of September, blueberry sprigs have turned into brilliant colours of red and orange. In between the brown stems, mountain birches with yellow-coloured leaves are growing. Avoiding the last potholes, the forest opens up and you are rewarded with a marvellous view over a lake and at the end of the road lies some buildings. You have reached the "Käringsjön" which is the name of the place as well as the lake.

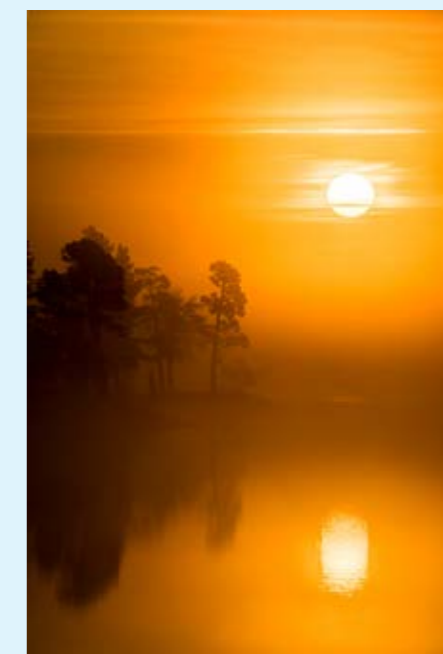


Lake and colours

Here you can rent a small cabin from the owner or if you have a camper van you can park here and ask for electricity. Now you are ready to make some colourful photos and do exciting trekking in the surroundings. The area is stony. In between the rocky ridges, where old pine trees are growing, you will find small lakes reflecting grey, century old fallen trees covered with mosses and lichens. You don't have to walk long before you will spot the rare, yellow-green Wolf lichen (*Letharia vulpina*) growing on dead branches. It is toxic and was used mixed with meat to kill wolves.

Although there are paths to follow, the area is a little of a challenge, mostly because of the stony terrain. The effort is most rewarding, and you don't need to do long day tours to make stunning pictures especially in the early mornings at sunrise.

- **Highlights:** The silent wilderness with the old forest and the colours.
- **Animals:** If you are lucky, you can spot the Siberian jay, a totally unafraid bird. The area hosts a small herd of muskox. It is difficult though to catch sight of these.
- **Equipment:** Camera, tripod, lenses for landscape (24-200mm). Sturdy boots and warm clothes. Temperature can go below zero in the mornings.
- **Best time:** Autumn in the middle of September.
- **How to get there:** Östersund by train or flight (Airport Åre Östersund). Rent a car and drive 200 km (3 hours). Rent a cabin at "Käringsjön".
- **More:** Rogen is a part of a 2000 square kilometre big wilderness area which reaches into Norway as well. Please read more here: <http://www.graenslandet.se/en/nio-skyddade-naturomraden/rogen>.



Sunrise over the lake



## Marysville and Central Victoria, Australia

By Vicki Moritz, EFIAP/d1

The central area of Victoria, Australia, is an area of great natural beauty. In addition to rich farmland, the spine of the Australian Great Dividing Range runs through this area. The township of Marysville sits in this mountain range and serves as the village for the Lake Mountain ski resort. It is accessible from Melbourne with a scenic drive through the Yarra Valley wine region and then into the winding mountain roads. Hiring a car is recommended, as there is no transport to many of the more scenic areas from the town.



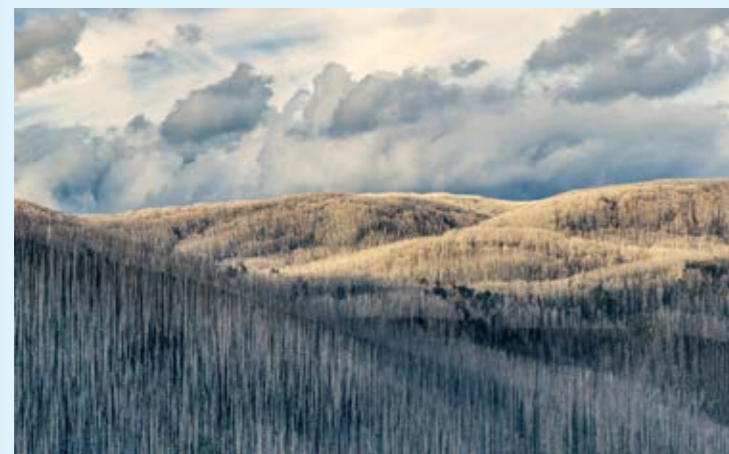
Acheron warm morning light

There is seasonal access to temperate rainforest areas with towering Mountain Ash (*Eucalyptus regnans*), tree ferns, mountain streams and waterfalls. The downside of the vast forests is their flammability. The township of Marysville was largely destroyed in February 2009 during the Black Saturday fires, but from loss came a sense of community, resilience and beauty. The township is largely rebuilt and the forests and wildlife have returned to their earlier beauty. The evening light on the white trunks of the dead Mountain ash is stunning, but gradually the white trunks are being overtaken by new growth. Listen for the cockatoos and other birds as they settle in the town for the evening.

Take your wide angle lens to photograph the flowing mountain streams and waterfalls, or a long lens for details of the mountain sides and valleys from the lookouts. A side trip to Brunos Sculpture Park is worthwhile - do look it up! There are also many scenic walking trails, and the Steavenson Falls are floodlit at night. Be careful to watch out for kangaroos, deer and wombats on the roads

as it can be hazardous when driving, particularly at dawn, dusk and night when they are very active. The Marysville Information Centre is staffed most days and can provide maps and ideas of places to visit.

North of "the divide" (Great Dividing Range), Central Victoria also offers photographic opportunities, not to mention good vineyards, and water sports on Eildon Weir. Here the countryside is gently undulating, with farmhouses, villages and the headwaters of the Goulburn River.



Lake Mountain lookout

The best time to visit is Autumn (March, April, May), as the trees change colour and the mountain roads are still open, before many of them close for winter. Do visit Marysville and the surrounding area known as the "Triangle" due to the three main villages: Marysville, Narbethong and Buxton.

## El Chalten, Patagonia, Argentina

By Luis Franke, MFIAP, EFIAP/d3, ESFIAP

El Chalten is a small village located in the extreme south of the Argentine Patagonia. It is within the Los Glaciares National Park, which is listed as a UNESCO Natural Heritage Site. It is at the base of the famous Fitz Roy and Torre mountains.

Most visitors hike along well-marked trails to access amazing views of the mountains, rivers, glaciers and lagoons. The best places with the best views are on three different treks. One of these treks takes you to the Fitz Roy base camp and on to Laguna de los Tres. The other two treks are to Laguna Torre and Mirador del Pliegue Tumbado. Treks to these locations are full day hikes as the walks are between 3 and 4 hours one way. Visitors usually stay in the village, then hike and return in the afternoon. You should leave very early if you want to photograph the sunrise somewhere on the trail. There are also authorized sites at the Fitz Roy base camp and Laguna Torre to camp in a tent and spend the night on the mountain. This is also a good choice. No fire is allowed. You must carry a heater to be able to cook. There are also other beautiful spots closer to the village.



Sunrise on the trail to the Fitz Roy base camp



"Laguna Torre" with icebergs. In the background the glacier and the Torre mountain

The mountains are located west of the village and the best times for photography are in the morning. Stunning photographs can be taken at sunrise. The mountain, Monte Fitz Roy, has an altitude of 3,500 m above sea level. The village is at an altitude of 400m. This great difference in altitude makes it possible to see how the sunlight first illuminates the peaks and then gradually the light invades the mountains downwards. It is advisable to have a stable tripod as the Patagonian region is characterised by windy conditions. The necessary lenses range from a wide-angle to a short telephoto lens.

If the sky also has clouds, the scene will be even more spectacular because the clouds will be tinged with orange and yellow colours. Patagonia is characterised by beautiful cloudy skies. If there are high clouds at sunset it will be possible to get dramatic photographs with red and orange skies.

El Chalten is located 220 km from the city of El Calafate, one of Argentina's main international tourist destinations. The best time to visit this place is from October to April (Spring to Autumn). The weather is changeable, so I advise a stay of several days to have the best opportunities. Autumn is a particularly beautiful time for photography as the leaves of the trees turn from green to yellow, ochre and reddish colours.



## Labuan Bajo and Islands, Indonesia

By Vincent Koher, EFIAP

**L**abuan Bajo, a town situated on the island of Flores, is part of East Nusa Tenggara Province, which is in the eastern part of Indonesia. There are a lot of small islands near the town of Labuan Bajo where you can witness a great sunset or sunrise, and because of its remote location it is one of the best places to view the milky way in Asia.

My flight to Labuan Bajo started with a flight from Jakarta. It wasn't difficult to find a flight because Labuan Bajo is a popular tourist location. There are also tours available that provide packages that can include boat transportation between the local islands. The weather is like what you find in Bali, which is hot and humid, so pack your beachwear, sunglasses and sunscreen.



Padar Island - Sunset

Padar Island, a nearby island with unique form, is located about 40 kilometres from Labuan Bajo. The Indonesian 50,000 rupee bill has a picture of this island on it. If you visit the island and hope to take milky way photographs make sure you climb the hill so that you are facing south to get the best possible image of the milky way in the southern sky. There are no Komodo dragons on Padar but a lot of mice come out at night.

If you want to find Komodo dragons, the neighbouring island of Rinca is a good place to visit. If you travel to Rinca you will need a ranger to accompany you. Komodo dragons very rarely attack humans but that doesn't mean that it doesn't occur. Komodo dragons seem quite slow, but they can crawl fast, so it is important to be cautious. Once the Komodo dragon bites their prey, their saliva will bring out their venom and enter the prey's blood stream, which can kill their prey in only a few hours. The best time of year to see Komodo dragons is in June and July when they are mating. During the mating season male Komodo dragons will fight over the females. Komodo dragons can grow to 3 meters long and are impressive to see standing when they fight. This is a nice moment to capture with your camera. I visited the island of Rinca in August, which was after the mating season was over. I was able to take pictures of Komodo

dragons very close with a wide angle lens, which gave me a different perspective. Make sure there is a ranger to help you during the process. Using a cable release or remote is best as you don't need to get too close to the Komodo.



Komodo Dragon - Rinca Island

dragons very close with a wide angle lens, which gave me a different perspective. Make sure there is a ranger to help you during the process. Using a cable release or remote is best as you don't need to get too close to the Komodo.

## Some Events from 2004 - 2010

Luxembourg 27<sup>th</sup> November, 2004



The Fédération Luxembourgeoise de la Photographie Artistique event at which the FIAP Distinctions for Luxembourg were presented. R. Busi, FIAP Secretary General, hands the EFIAP distinction to FIAP President, E. Wanderscheid



Meeting of the FIAP Board of Directors and the Director of FIAP Distinctions.  
L-R: Jacky Martin, Kurt Batschinski, Jop Mansvelt (Director of FIAP Distinctions), Klaus Stock, Joan Burgues Martisella, Emile Wanderscheid, Jacque Denis, Riccardo Busi, Margaret Collins, Albano Sgarbi

28<sup>th</sup> FIAP Congress, Chengdu, China 2006



28<sup>th</sup> FIAP Congress, Chengdu, China  
Opening Ceremony

28<sup>th</sup> FIAP Congress, Chengdu, China 2006



The FIAP Board from Left to Right: Kurt Batschinski, Joan Burgues Martisella, Albano Sgarbi, Jacky Martin, Klaus Stock, Riccardo Busi, Emile Wanderscheid, Margaret Collins



Award Ceremony of the Youth Biennial: On the left is Branislav Brkic, and in the centre is Giovanni Busi



FIAP Delegates to Jiuzhaigou



28<sup>th</sup> FIAP Congress, Chengdu, China 2006



From Left to Right: Marcello Materassi, Italian FIAP Liaison Officer and Esa Engawi Saudi Arabian FIAP Liaison Officer



The Bahrain Delegation



The Pakistan Delegation with Ioannis Lykouris and Riccardo Busi



30th FIAP Congress, Hanoi, Vietnam 2010



Vasja Doberlet, Slovenian Liaison Officer, performance



David Tay Poey Cher doing an impromptu karaoke duet with a Vietnamese singer



Excursion to Hạ Long Bay

30th FIAP Congress, Hanoi, Vietnam 2010



Group photo of Delegates at the 30th FIAP Congress, Hanoi, Vietnam



Ukrainian delegation with the FIAP President Emile Wanderscheid and his wife Marie-José



The FIAP Board with the Indonesian Federation



## Youth Gallery in FIAP News

Are you a photographer who is 18 years or younger?  
Do you know photographers who are 18 years or younger?

If the answer is yes to either of these questions,  
then this notice is for you!

We are announcing a Youth Gallery in FIAP News!!

**T**his gallery will be a section in FIAP News to showcase some photographs taken by young photographers around the world. It will initially run in the May 2022 Edition as a new section and the response will determine how frequently this section is run in the future.

This is not a competition!!


There will however be a selection made to ideally show photographs from photographers of different ages and from different countries. Technical image quality will be a consideration, but the concepts and composition will be prioritised as appropriate for the photographers age.

The aim is to encourage and inspire our young photographers and to show the talent of our future photographic artists. It is hoped that these images will also show some of the new ideas and approaches to photography that come from the imaginative minds of our young people.

### Image Submission details

1. Photographer must be 18 years or younger as of 31<sup>st</sup> March 2022.
2. Each photographer may submit a maximum of 3 photos.
3. Photos are to be 1024pixels on the longest dimension, 96ppi, sRGB colour space and high quality jpg.
4. There is no set subject. Images can be colour or monochrome.
5. Strictly no nude photography.
6. All components of the final image, and modifications of the final image, must be the work of the photographer, eg no clipart, no other person to work on the photo.
7. Photographers under the age of 18 must have the consent of their parent or legal guardian to send their photographs for possible publication in FIAP News.
8. Photographers must send the following with the photographs (Items a,b,c & d listed below will be published with the selected photos).
  - a. Photographer's name.
  - b. Photographer's age as of 31<sup>st</sup> March 2022.
  - c. The country in which the photographer resides.
  - d. A title for each photo or short text about the photo (35 words maximum).
  - e. If the photographer is under 18 years of age, an "Author's Agreement Form for Minors", signed by a parent or legal guardian must be sent.
  - f. Photographers who are 18 years of age must sign and submit the adult "Author's Agreement Form".
9. Ensure that where any recognisable people are featured in the photos, that they (or their parent, if they are under 18) have given their permission to submit the photo for publication in FIAP News. Please read the FIAP News Regulations before signing the Author's Agreement Form.
10. The "Author's Agreement Forms", and the FIAP News Regulations to which they apply, can be downloaded via <https://www.fiap.net/en/services/fiap-news-service>
11. Images, the required information and the applicable Authors Agreement form must be sent to the Director of FIAP News using the file transfer service: <https://wettransfer.com/> The email address to which the transfer should be directed is [fiapnewsdirector@gmail.com](mailto:fiapnewsdirector@gmail.com)
12. Any questions regarding submission of images for this section should be sent to the FIAP News Director at [fiapnewsdirector@gmail.com](mailto:fiapnewsdirector@gmail.com)

**Submission Closing Date is 31<sup>st</sup> March 2022**

Let's make this Youth Gallery a wonderful celebration of the photography of our young photographers. 

## Message from the Director of FIAP News

**D**ear Friends in Photography,

With the busy festive season, and events having ongoing complications due to the pandemic, this edition is a little quiet in our Affiliates and FIAP Exhibition Centres sections. I have brought forward our Showcase of the 2021 EFIAP Diamond recipients to this edition since the May Edition is likely to be a big one as events resume.



FIAP News has grown considerably in the last two years. Not only have the editions become more frequent but the size of each edition throughout 2021 was on average 44% larger than it was in 2018/2019. This, together with the effort to lift the quality of the magazine, and the detailed revision work on all articles to ensure the English is good, made it clear that there was an urgent need to form an editorial team to share the workload of revising articles. It is with great pleasure that I welcome David Laronde, FIAP Liaison Officer for Canada, and Ed Cloutman, FIAP Liaison Officer for Wales, to the FIAP News Team. I thank them for their preparedness to assist and of course also thank Piero Alessandra from Italy for his ongoing work as the Editor who does all the page layout work for the magazine. On the 14<sup>th</sup> January 2022, the inaugural meeting of the four members of the team took place over Zoom. Paul Stanley from the FIAP Photo Academy and Online Events team facilitated the set-up of the meeting and he and Riccardo Busi joined the first part of the meeting. Ed and David have been orientated to the role and commenced their tasks in the latter part of preparing this edition. Authors submitting articles for the next edition onwards should continue to submit their articles to myself, the FIAP News Director, via WeTransfer, as previously, but you may well find yourself working with David or Ed on the revision of your text, as this task will be shared by myself and the Editorial Team. Please give them your full support as they work with you to ensure your article is presented at its best. Below is a photo of the team in our first meeting.

In this Edition, it is a pleasure to have the Gold Medal winning image from Category II (photographer under the age of 21) of the FIAP Youth Biennial on the front cover. Time was a little tight to complete an article about this event for this edition, but we hope to have more about this event in a future edition.



FIAP News Team - 14th January 2022  
Top row: David Laronde, Editorial Team, Bronwen Casey, Director  
Bottom row: Ed Cloutman, Editorial Team, Piero Alessandra, Editor

In a further message to our young people, I would like to remind you of the Youth Gallery section in the next edition of FIAP News. If you are a photographer who is 18 years old or younger, or you know one, don't forget this upcoming section. The information about this is on the page adjacent to this message.

As we launch into this new year, I would like to wish FIAP News readers all the best for 2022. I hope that you continue to enjoy the magazine and remember that if you have an interesting, educational or informative subject, on which you could prepare a great article with great images, I would love to hear from you. I am particularly interested in specialized or unusual subjects or places that are difficult to reach and see. The closing date for the May Edition of FIAP News is 31<sup>st</sup> March.

Stay safe, stay positive and stay kind to one another.

Bronwen Casey EFIAP/g  
Director of FIAP News Service

[fiapnewsdirector@gmail.com](mailto:fiapnewsdirector@gmail.com)

## Requirements for Articles Submitted to FIAP News

### FIAP News Timetable

February Edition	- Closing date for articles 31 <sup>st</sup> December
May Edition	- Closing date for articles 31 <sup>st</sup> March
August Edition	- Closing date for articles 30 <sup>th</sup> June
November Edition	- Closing date for articles 30 <sup>th</sup> September

\*Please send your articles as early as possible to help us ensure FIAP News goes out on time.

### Criteria for Articles

- Articles should be no more than 1500 words.
- FIAP Events section is exempt from word limit.
- Article must be typed in English language and provided in an electronic document that can be opened in Microsoft word.
- Do not send the articles in PDF format!

### Photos for Inclusion With Your Article

- Maximum of 25 photos.
- FIAP Events section is exempt from limit on number of photos.
- Must be provided as separate files, not embedded into article.
- Must be 1024px on longest dimension, at 96ppi, regardless of photo orientation.
- Must be provided in sRGB and saved as a jpg quality setting 10.
- A list of the image files must be provided with any applicable text that is to accompany each image, eg who and what is shown in photo. This list can either be at the bottom of the article or provided in a separate document.
- Images must be of a good quality and edited for best presentation, eg colour, cropping etc.
- If the position or order of the photos in your article is important, please put the file name in red text in your article and we will endeavour to place it there. Depending on page layout, be aware it may not always be possible to place the photo exactly where you would like it.

\*\* Please understand that the images you send may not always all be included. Space, layout, suitability for all readers and quality will be considered.

\*\* Articles for the "Recommendations From a Local Photographer" mini article section are to be a maximum of 400 words and two photos.

### Submission of Articles

If possible, please send all articles and accompanying images via WeTransfer or a similar file transfer system to the Director of FIAP News Service.

Direct the file transfer to email address: [fiapnewsdirector@gmail.com](mailto:fiapnewsdirector@gmail.com)

Please do not email photos unless instructed to do so by the FIAP News Director

### Permissions

It is a requirement that those submitting articles have acquired the necessary permissions to publish the images they are submitting to FIAP News. Authors of articles must ensure that the material they provide does not breach the copyright of any other party.

### Regulations

All those submitting items to FIAP News for possible publication must ensure they have read the Regulation for Publishing Articles in FIAP News – Doc 032 / 2021. All articles submitted for possible publication must be accompanied by the relevant "FIAP News Author's Agreement" form that has been completed and signed by the author of the items or the parent/guardian of the author if the author is under the age of 18. These documents are available on the FIAP website at:

<https://www.fiap.net/en/services/fiap-news-service>

## FIAP Directory Board



Photo of the FIAP Directory Board holding their Board meeting via video conference on 26<sup>th</sup> April 2021

### Top of Computer Screen (L-R):

Riccardo Busi – President (Italy)  
Herbert Gmeiner – Treasurer (Austria)  
Ioannis Lykouris – General Secretary (Greece)

### Centre of Computer Screen (L-R):

Kurt Batschinski (Austria)  
David Tay Poey Cher (Singapore)  
Freddy Van Gilbergen - Vice President (Belgium)

### Bottom of Computer Screen (L-R):

Romain Nero (Luxembourg)  
Joan Burgues Martisella – Vice President (Andorra)  
Luis Alberto Franke (Argentina)

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**FiapNews  
number Seventeen  
February 2022**

