



e-news

from the Photographic Alliance of Great Britain

Issue 326. 14 February 2023



VALENTINE

Shirley Johnson



The **MASTERS OF PRINT** exhibition opened to a large and enthusiastic audience in St Martin in the Bull Ring on Saturday 4 February where the Gold Club Award was presented by Adam from Online Paper to Bristol P.S. This, and other presentations by the PAGB and our corporate Sponsors will feature in the next issue, with many of the superb photographs from the exhibition.



Hon Editor: Rod Wheelans MPAGB MFIAP FRPS FIFP HonPAGB HonSPF. e-news@thepagb.org.uk

FOCUS ON Shirley Johnson who provided our excellent Valentine cover image.

I needed to find something to do once I retired always been interested in Photography, but never realised there is more to it than pushing the shutter.



My Photographic journey started in May 2010 joined the Swindon Photographic Society the following September, done quite well in competitions over the years. My first camera was Sony, then I changed to Canon for quite a few years and now I'm back with Sony.



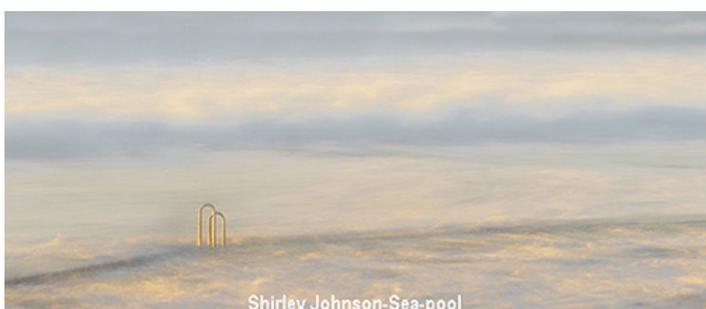
I also joined the Royal Photographic Society, gaining an LRPS in 2015 then I achieved a BPE1* in 2018. I entered and won Last Frame competition in June 2016 with the Black & White Photography, my image was printed in the magazine I also received a 60x 42cm Under Acrylic Glass print of my image. My main interest is landscapes, especially coastal, but do enjoy other aspects of Photography including macro and street.

'Prints are forever, images on screen are soon gone'

Cricklade Camera club was formed in 2017 and I have been a member from the beginning.

I get great satisfaction not only taking the picture, but printing and mounting them. I love Fotospeed and Innova Baryta papers for most of my images, especially monochrome and I use the Canon Pro 1000. Printing your images is one of the most rewarding aspects of Photography.

For me, Photography is the art of observation, captured in a moment forever. *Shirley Johnson.*





Shirley Johnson_Knightstone-Causeway-



Shirley Johnson Zebra Crossing



Shirley Johnson Feltstone



Shirley Johnson Emerging from the mist



Shirley Johnson FILM-NOIRcopy



Shirley Johnson all-contributions



Shirley Johnson over-the-brow

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Valentine contributions by Sally Sallet

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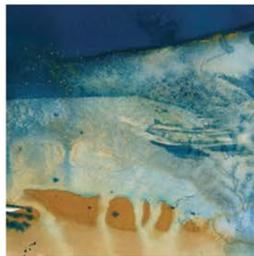
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MIKORITCLOW



ROGER OROCOOMBE



MARIANTHI LAINAS



JOHN BRADSHAW



GIDEON MENDEL



Dorset Ooser Marathon by Stephen Jones



The Charge by Stephen Jones

See Page 14 >>



Another Valentine offering, this time by Tim Pile.
 Many more by Tim in our e-news gallery. Click on the image above.



<https://instagram.com/timpilephoto>

Vale of Evesham Camera Club - National Digital Internet Exhibition Photo2023
 Accepted images on website from 12th April 2023
 Vale of Evesham Camera Club proudly announces the staging of our 34th Annual and 25th National Exhibition www.photo2023.net which has both BPE and PAGB patronage (No. 2023-022).

The Exhibition is open to 4 Digital Categories:-
 Colour Images Experimental/Creative Images
 Monochrome Images Natural History Images

NOTE: The exhibition uses the size format 1600x1200 pixels.

SELECTORS:-
Sandie Cox ARPS, DPAGB, EFIAP – Experimental, Monochrome and Natural History
Martin Fry FRPS, EFIAP/d3, FBPE – Colour, Monochrome and Natural History
Paul Hassell FRPS, FIPS, MPAGB, FBPE – Colour, Experimental and Monochrome
Jenny Hibbert MPAGB, EFIAP/g, AWWF – Colour, Experimental and Natural History

Exhibition Website opens for entries 1st January 2023
KEY DATES:-
Last date for Entries: Tuesday 28th February 2023
 Selection: Sat 11th and Sun 12th March 2023
 Accepted images will be viewable on the exhibition website www.photo2023.net from 12th April 2023 until the following years' exhibition.

Entry can be made easily online at www.photo2023.net. Every entrant receives a Printed A4 Colour Catalogue.

11th Cheltenham International Salon of Photography 2023

Open for entries 1 January 2023 **Quality**
Entries close 9 April 2023 **Electronic**
Judging 21-23 April 2023 **Catalogue**

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Masters of Print Hall of Fame

Jay Hallsworth AFIAP LRPS

I started taking photographs around 2010 while scuba diving and didn't start thinking about it as a hobby until 2013, joining Gloucester CC in 2018 and Bristol PS last year. I don't think I have a distinct style of photography and I enjoy taking quite an eclectic mix of pictures - underwater nature & seascapes, landscapes, cityscapes and what I would call creative portraits.



The Girl In The Shawl by Jay Hallsworth

With Covid moving most clubs out online for the better part of two years, there was a big shift away from printing, which I feel is a real shame. Personally, I really enjoy a well printed and mounted image on the right sort of paper. I try to print whenever I can, be that for club competitions, distinctions, or exhibitions like the MoP. I'd encourage photographers to make that extra effort to enjoy their work physically rather than just on a screen.

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I entered The Masters Of Print for the first time this year when Mike, the external competition secretary at Bristol P.S., put out a call for entries to the exhibition. I knew it was a very prestigious competition and didn't truly think I'd get an image accepted but was glad to put them forward to contribute a few points to the club's entry.

One of the images I entered was a local model, Jess, who I'd invited round to sit for me while I tested some new studio lights and so the image was taken in my living room.



Devotion by Jay Hallsworth



Odin by Jay Hallsworth

I was surrounded by a snow drift inside a campervan in Iceland when the results came in and when I read that I had not only been accepted but had actually been awarded a gold medal I genuinely thought Mike must have made a mistake! After I had this confirmed the van must have been rocking like Del Boy's Reliant Robin when they found out that they got £6m for Grandads watch.



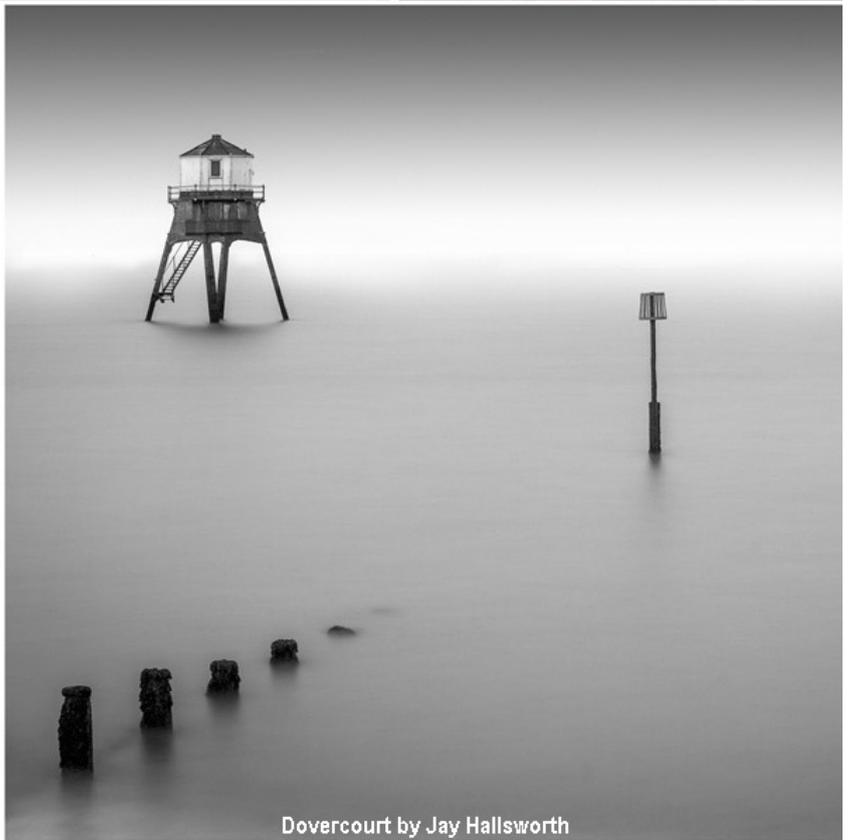
Two And A Half Wrecks by Jay Hallsworth



Clownfish in a Red Sea Anemone by Jay Hallsworth



Geralt Of Rivia by Jay Hallsworth



Dovercourt by Jay Hallsworth

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- Jenny Hibbert** MPAGB, EFIAP/19, AWPFF – Colour, Experimental and Natural History

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*This came to me as an original old fashioned typed document on curly yellowing paper.
It is a bit "wordy" and I have no illustrations but it might interest some of you. Hon. Ed.*

FROM THE AMATEUR PHOTOGRAPHER, 2 NOVEMBER 1955, PAGE 542

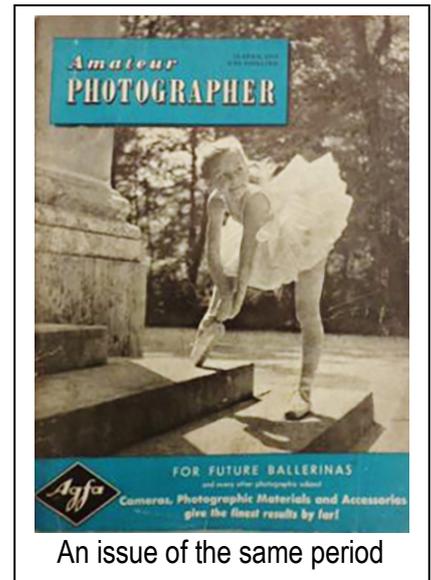
THE PHOTOGRAPHIC ALLIANCE 1930 – 1955 by T HERBERT JONES, ARPS

This year the Photographic Alliance is proudly celebrating the Silver Jubilee of its foundation. In 1930 its membership consisted of 276 photographic societies in six area federations. In 1955 the total has risen to over 1,000 shared in differing proportions by thirteen regional organizations. Each of those bodies operates within well-defined geographical boundaries and, with justice, the Alliance may claim to be the best organized and most influential union of camera clubs in the world.

Like all great institutions, its beginnings were modest, its growth slow. It was in 1891 that the Photographic Society of Great Britain first proposed an affiliation of photographic societies. In 1892 the suggestion was accepted and during the next eighteen years a number of regional organisations were established, which offered local clubs the advantages of affiliation to the Royal Photographic Society, as it became in 1895. These included the Yorkshire Photographic Union (formed in 1899), the Northern Counties Photographic Federation (1901), the Lancashire and Cheshire Photographic Union (1905), the Midland Counties Photographic Federation (1907); and the East Anglian Federation (1910). The Scottish Photographic Federation (1903) had been involved in discussions but were unable to affiliate at that time.

Societies elsewhere, in districts where no regional organizations existed, paid their subscriptions direct to "The Royal," "The Royal," and for administrative purposes their interests were entrusted to a body known up to 1930 as the Affiliation of Photographic Societies.

In 1909 the Yorkshire Photographic Union first began to nourish the ideal of a national federation. The six years which preceded World War 1, and the six years following Versailles, proved insufficient time in which to accomplish the task, and up to 1925, meetings between the federations had taken place on a basis of goodwill, but little else. In that year, however, the then secretary of the Y.P.U. proposed the establishment of an Inter-Federation Board which came into being at Edinburgh in 1926. At Birmingham in 1927, Mr J S Lancaster (Midlands) proposed affiliation with "The Royal." By March 8, 1930, all plans were completed, and at Leicester on May 24 of the same year the Photographic Alliance became an accomplished fact.



The founder members of the Alliance included the Royal Photographic Society, the five unions and federations named above, and the Central Association of Photographic Societies, which was the new title bestowed on the old Affiliation.

Every union and federation was, as before, self-governing within its own area, but the new Central Association was unique in enjoying neither a defined boundary nor a true autonomy. All the societies affiliated to "The Royal" in districts where no regional federations had yet been formed were automatically given to the Central Association. The rate of subscriptions paid by affiliated societies allocated to the C.A. were laid down in the R.P.S. Articles of Association, and complete independence came only when the articles were amended (along with other matters) at an extraordinary general meeting in 1950.

In consequence, the Central Association sphere of influence extended into the West Country and into Wales. Northwards it stretched into Scotland and it embraced Eire and Northern Ireland. In the next twenty years it expanded into twenty other countries and territories overseas. If the parallel may be forgiven, the gate to the grand Alliance of today swung on a hinge of fate forged by the Central Association. In the light of after-events, the latter was a paradox, for the more it gave away . . . the greater it grew!

During its first twenty-four years the ranks of the Alliance were increased by the admission of seven new federations. Of those seven, five were consolidated by the Central Association. In 1932 the transfer of nine societies by the C.A. enabled the Western Counties Photographic Federation to be admitted and, in 1933, transfer of all Scottish societies in the C.A. to the re-formed Scottish Photographic Federation, originally established in 1903-created one truly national body In 1951 the transfer by the C.A. of all its clubs in South Wales and Monmouth facilitated the formation of another in the shape Welsh Photographic Federation. In 1952 a similar act of courtesy helped to create the Northern Ireland Photographic Federation

In 1954 the Central Association transferred all of its overseas societies directly to the Royal Photographic

Society to serve as a basis for the foundation of a new Overseas Federation. In 1955, by agreed readjustment of boundaries, the North and East Midlands Photographic Federation was added to the rolls.

Today, the "object of the Photographic Alliance shall be to further the interests of all Federations and their member societies by promoting their co-operation in all matters of common interest".

In matters administrative, the business of the Alliance is conducted by a compact executive representative of all its constituent federations. On this executive the R.P.S. is represented by an appointed member of the Council and, as a reciprocal gesture, three Alliance representatives serve on the Council of "The Royal". At Alliance General Meetings, which are invariably held in London, additional representation is conceded to all the federations on a graduated scale of society membership which amounts, in effect, to proportional representation, i.e., up to fifty clubs, two and over one hundred and fifty, five members.

The income enjoyed by the Alliance is derived from a fixed-rate subscription paid by the federations based on their number of affiliated societies. Each federation, however, determines its own membership fees according to its needs.

The 14 Regional Federations in Great Britain & Northern Ireland, together, form The Photographic Alliance of Great Britain. The affairs of the Alliance are administered by an Executive Committee elected by the federations. Each federation has at least one member on the Executive Committee. It will thus be seen that the 14 individuals who together constitute the Executive Committee of the Alliance are, like you, primarily members of a local club or society, perhaps one of the officers. In addition they will be members of the Executive Committee of a Federation, thus bringing to the council of the Alliance a first-hand knowledge of needs of local photographic Societies and the problems particular to all parts of the country. The principal role of the Alliance is to act as a national and co-ordinating body and this is achieved by promoting the co-operation of the member federations all matters of common interest and by the provision of certain services on a national scale,

One of these services is the publication of the Alliance Year Book, which is issued free. The Directory Section lists the constitution, by-laws, and the members of the Executive of the Alliance, the Council members of the Royal Photographic Society, the officers of every Federation and a list of all the affiliated societies showing their secretaries' names and addresses, the club headquarters, and times of their meetings. The Syllabus Section lays down a recommended code of conduct concerning the reception of lecturers and judges, and under the various federations is given the names and addresses of over 300 judges and more than 570 lecturers offering 1,500 talks and demonstrations. These are given to affiliated clubs free of charge except for out-of-pocket expenses plus the costs of any materials used during the meeting, while in the section devoted to Loan Collections can be found details of over 150 print portfolios and lantern-slide sets, complete with commentaries, which may be borrowed for a modest booking fee plus carriage charges. Each year, there is an Inter-Federation competition and exhibition, and the PAGB/Minolta Colour Slide Championship. The Alliance also co-operates with the Royal Photographic Society and is affiliated to FIAP.

T Herbert Jones also said -
"Today, so far as the number of Societies is concerned, one school of thought believes that the saturation point has been reached. On the other hand, the increasing number of people discovering the pleasures of photography may equally double the present total in the next 25 years. We will see when the Alliance celebrates its Golden Jubilee in 1980."

Note. There were 1079 Clubs in 1955, slightly more than we have today.

There are nearly 1100 Camera Clubs and Photographic Societies throughout Great Britain and Northern Ireland, and almost all of them belong to one of the 14 Regional Federations. The affairs of each federation are administered by a Committee elected annually by the societies forming its membership. The principal object of each federation is to promote the advancement of photography in all its branches, by facilitating contacts and exchange of opinions between the members of one society and another, to promote exhibitions competitions, to recruit and train judges and lecturers and to organise other activities which may be of service to the federated clubs and societies.

Whilst trying to research T Herbert Jones I came across a detailed history of Croydon CC, to which he had contributed in the year 2000. I was taken by this note as Marjorie Marshall was President when I joined the PAGB Executive in 1990. Rod Wheelans.

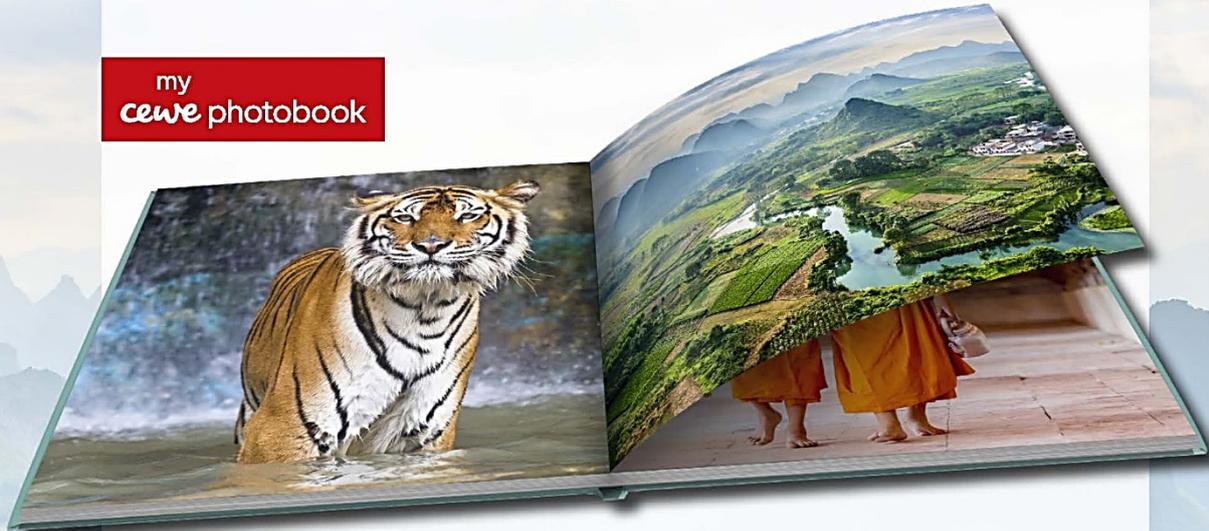
Croydon Camera Club The Outstanding Mrs Marjorie Marshall

Joining the Club on 22nd October 1959 was Marjorie Marshall, who was to become the first lady Secretary of the Club 1961-63 and who was to carry the name of Croydon not only through the Central Association, and the RPS Council but on to the PAGB, to which she was elected Hon Secretary in 1981, a position held for eight years before being elected President in 1989, which position she currently holds. She holds this position as an Hon Member of CCC and as the representative of the RPS. She was awarded the ARPS in 1965 and for "outstanding" services to photographic societies became APAGB in 1988.

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Dave Coates receiving his HonFIAP certificate and badge and Sheila Coates receiving the APAGB Certificate and badge. Both presented at the opening of the Masters of Print exhibition by PAGB President Roger Parry.

THE GB CUP AND GB TROPHY 2023

The slideshows for the 2023 PAGB Cup have been uploaded to the PAGB CES Recorded Lecture Service and are available as **a free download to entrant clubs.**



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e-news 326 extra

with all the
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<<< You may also view the full Results and the Award Winning images on the PAGB Website.

RESULTS: | 2023 | 2022 | 2021 | 2020 | 2019 | 2018 | 2017 | 2016 | 2015 | 2014 |
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IMAGES: The Awards and the Final Panels from the Winning Clubs are in the Galleries.
| 2023 | 2022 | 2021 | 2020 | 2019 | 2018 | 2017 | 2016 | 2015 |

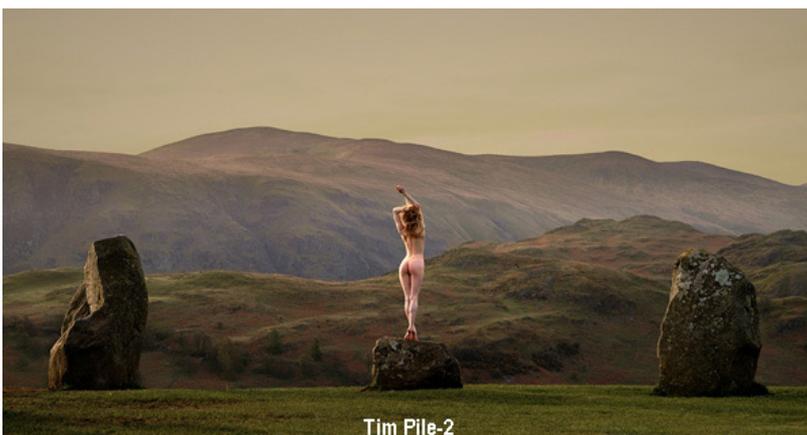
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Tim Pile-2



Tim Pile-9



Tim Pile-8

Masters of Print Hall of Fame

Stephen Jones DPAGB LRPS AFIAP BPE2*

I am first and foremost an event photographer and my wife Helen and I regularly cover local events including music festivals, agricultural shows, trail running, and other events in the County of Dorset. I am not tempted by the beautiful landscapes and nature that we have on our doorstep. Instead, I seek out people and action whenever I can and sometimes this takes me further afield - for example, to photograph major events like the Tour de France.



Green And Pleasant Land by Stephen Jones

In general, I capture the atmosphere and ambience of an event - people and animals, mostly unposed, together with quirky details that are specific to the event itself. The main challenges are using ambient light, too few people, too many people, and being everywhere at the same time. Motorsport and agricultural show attractions can be fast and furious, and a press pass allows me to get very close to the action.

My event photography is documentary, with a style and content suitable for an organiser to use on their website or social media channels. Many photos are shared on our popular social media channel where they are greatly enjoyed by the event participants and shared widely.

These aren't competition photos, but I am always on the look-out for a photo that is a bit different and might work in a competition. Sometimes an event provides me with a suitable opportunity, but others are found when I am out and about with my camera both in my local area and on holiday doing some Street photography. Almost all are people pictures, but some of my photos have no people at all - like "Green and Pleasant Land" which was taken on a holiday in Yorkshire researching my wife's family history.

"Green and Pleasant Land" was taken on a damp Spring day in Sir Titus Salt's model village, Saltaire, near Shipley in Yorkshire. I took the title from the poem Jerusalem and I have wondered what Blake would have thought of Salt's village as it is now, with the ranks of carefully numbered green wheelie bins.

It was my first success at the Masters of Print at the fourth attempt and I was delighted to receive a PAGB Silver Medal as the Judges Choice of Armando Jongejan.

Processed as a monochrome with a warm tone and printed on Fotospeed Legacy Gloss

More photos by Stephen >>>

Full Tilt by Stephen Jones



Our First Show by Stephen Jones



Piglets on Parade by Stephen Jones



In the Groove by Stephen Jones



Race Leader by Stephen Jones



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