



PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF THE PAGB e-news

e-news

from the Photographic Alliance of Great Britain

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Jumping A Puddle by Saman Gareeb CPAGB

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AWARDS FOR PHOTOGRAPHIC MERIT

Adjudication hosted by the Southern Counties Photographic Federation in Basingstoke 27 and 28 April 2024

13 applications were adjudicated at **BADGE PRINT** level and 11 were successful.

Christopher Sawyer	Orpington PS	KCPA
Lesley Davidson	Atherton & District APS	L&CPU
Chris Dawson	Burnley CC	L&CPU
Susan Douglas	Atherton & District APS	L&CPU
Helen Schoelzel	Atherton & District APS	L&CPU
Simon Sweetman	Burnley CC	L&CPU
Debbie Bielby	Gosport CC	SCPF
Robert Carpenter	Newbury PC	SCPF
Angela Karney	Cranleigh CC	SPA
Peter Brett	York PS	YPU
Ian Parker	Hebden Bridge CC	YPU

34 applications were adjudicated at **CREDIT PRINT** level and 17 were successful.

Belinda Ewart	Field End PS	CACC
Jan Bond	Halstead & District PS	EAF
Lachlan French	Saffron Walden CC	EAF
Hilary Knight	Colchester PS	EAF
Helen Mackay	St Neots & District CC	EAF
Gareth Herbert	Chorley PS	L&CPU
Alan Kemp	Atherton & District APS	L&CPU
David Newby	Heswall PS	L&CPU
Vicky Outen	Atherton & District APS	L&CPU
Robert Nairn	Ayr PS	SPF
John Thom	Aberdeen CC	SPF
Lynne Watson	Kirkintilloch CC	SPF
Neil Davidson	bh photography club	SCPF
Jill North	Winchester PS	SCPF
Jane Osborne	Salisbury Photography Club	SCPF
Saman Gareeb	Reigate PS	SPA
Sheelagh Davidson	Huddersfield Photo-Imaging Club	YPU

28 applications were adjudicated at **CREDIT PDI** level and **13** were successful.

Mark Glenister	Biggleswade & District CC	EAF
Keith Gypps	Cambridge CC	EAF
Stephen Laws	St Ives PC	EAF
Jennifer McDonald	Chelmsford CC	EAF
Derek Nimmo	Photographic Imaging Co-operative	EAF
Charles Phillips	Bury St Edmunds PS	EAF
Jeremy Sayle	Ashton-Under-Lyne PS	L&CPU
Kirsty Cussens	Rocester & District CC	MCPF
Penny Simpson	Corley & Fillongley PC	MCPF
Paul Wiles	Lutterworth PS Co-op	MCPF
Nick Hopwood	Beeston CC	N&EMPF
Ian Hardacre	Farnborough CC	SCPF
Lyn Newnham	bh photography club	SCPF

28 applications were adjudicated at **DISTINCTION PRINT** level, **22** were successful.

Peter Baker	Royston PS	EAF
Carol Martin	Bury St Edmunds PS	EAF
David Morement	Hoddesdon CC	EAF
Roger Parker	Maidstone CC	KCPA
Janice Barton	Bramhall PS	L&CPU
Duncan Locke	Worcestershire CC	MCPF
Jo Monro	Solihull PS	MCPF
John Shaw	Knowle CC	MCPF
Sue Vernon	Bromsgrove PS	MCPF
David Brown	Gosforth CC	NCPF
Tony Barker	Derby City PC	N&EMPF
Stewart Haynes	RB Foto Group	N&EMPF
Kevin Flanagan	Bon Accord CC	SPF
Rosemary Gillies	Edinburgh PS	SPF
Bruce Harley	Livingston CC	SPF
Jim Hill	Carlisle CC	SPF
Janette Ison	Jersey PC	SCPF
Ian Roberts	Chichester CC	SCPF
Richard Sheldrake	Southampton CC	SCPF
Roger Hoyle	Windlesham & Camberley CC	SPA
Tim Morland	Kingston CC	SPA
Steve Dormer	Doncaster CC	YPU

9 applications were adjudicated at **DISTINCTION PDI** level and 5 were successful.

Ian McDonald	Chelmsford CC	EAF
Chris Pugh	Colchester PS	EAF
Kevin Barnes	Bebington PS	L&CPU
Alastair Swan	Ayr PS	SPF
David Wragg	Aldershot Farnham & Fleet CC	SCPF

8 applications were adjudicated at **EXCELLENCE PRINT** level, 5 were successful.

Bob Coote	Royston PS	EAF
Derek Howes	Colchester PS	EAF
Alan Cork	Tonbridge CC	KCPA
David Myles	Smethwick PS	MCPF
Carol McNiven-Young	Rolls-Royce (Derby) PS	N&EMPF

6 applications were adjudicated at **MASTER PRINT** level and only 1 was successful.

Wendy Stowell	Chorley PS	L&CPU
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The Flamingo Trainer by Wendy Stoell

We are extremely grateful to the Southern Counties team who worked so hard to help make this Adjudication such a success.

The reception was warm and encouraging as entrants arrived and the print sorting and handling team faultlessly sorted and delivered the Prints for their assessment.

Particular thanks must go to their APM Organising Secretary and Awards Officer, Ray Hems DPAGB, and to their President, Anne Eckersley DPAGB LRPS BPE3* but many others played their part!

MY ARPS JOURNEY BY STEVEN GALVIN ARPS

It's often said that a panel finds you rather than vice versa. It's true in this case. For 11 long years after I was awarded my Licentiate I've been waiting for inspiration, a sign, for a panel to slap me round the chops and demand it's assessed.



“SERINDIPITY”. My Statement of Intent.

I am fascinated by the serendipitous way in which carefully chosen photographs, with their imperfections, can be blended together in a variety of ways to create compelling and imaginative montages, unrecognisable from their origins.

This panel aims to illustrate the results of transforming photographs into a striking and distinctive panel that is harmonious, balanced, and rich in artistic elements.

Influenced by artistic styles such as geometric abstraction, abstract art, and cubism, my vision is to inspire fellow photographers to enjoy experimenting, to create panels where the results are typically fascinating and always unique.

Hopefully viewers will appreciate that the first and the last columns are slightly darker and have mustard overtones, thus “bookending” the panel. Pairs of prints endeavor to balance each other. Patterns persist across the panel. Some have brush strokes while others have textures. There are 3D aspects. They all enjoy charming facets that are part ‘n’ parcel of the technical imperfections integral to the creative process.

I'm a firm believer in using technology in the creative process, and so since 2019 I've been happily experimenting focus stacking flowers, insects, landscapes, etc., until I had a series of lightbulb moments ...

What happens if I stack outside when it's windy?¹ Should I throw away a stack of irises being serviced by a bee?² What happens if I post-process multiple stacks together? Can I stack motion?⁴ Can I stack handheld? How can I integrate it in my overall creative process? Can I use it in concert with HDR and/or panoramas and/or tilt and shift⁵ or fisheye lenses?³ So much to explore! And let's not forget blend modes!

The problem was, although I was enjoying caffeine-fueled fiddling 'n' diddling in my "man cave", how could I take advantage of the technical imperfections in computer programs to create an impactful and visually cohesive panel that would seriously appeal to the artistically minded, aka the respected assessors?



I realised that, if I used my abstract photos as inputs to my experimentations, I could create some really interesting abstract "stuff", unrecognisable from the original ingredients!

Although my initial experimentations led to some very intriguing montages, the approach was flawed due to its random results. The use of various techniques, with different types of donor images, had produced a plethora of delightful abstract images, but with little cohesion in terms of form, colours, textures, etc.

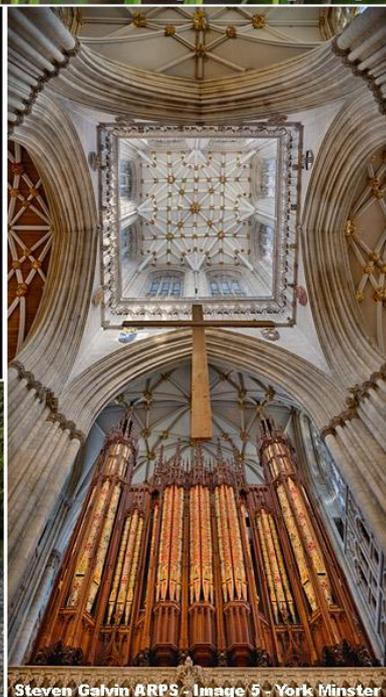
Craving direction I entered a smorgasbord of prints into an Advisory Day in 2022, headed-up by Chris Palmer FRPS EFIAP DPAGB APAGB. I received positive but realistic feedback, giving me direction and inspiration for my ongoing journey.

Concentrating on a subset of approaches, further dabbling provided better quality and more consistent results that were tested at an Advisory Day in 2023. I was very grateful to Viveca Koh FRPS FIPF who provided positive, supportive, and helpful advice. I was making progress at last.



I realised that besides a more consistent approach I also needed to curate my donor images to enhance that consistency. I discovered that each late night creative session resulted in a distinctive subset of results. Combining these two revelations gave me the impetus to create a consistent panel providing enough variety to give balance and interest.

After creating many more candidate prints, and gratefully receiving advice from John Humphrey FRPS and Mike Kitchingman ARPS, and agonising over which to include and in which position, I eventually commenced the assessment process to submit my panel, entitled "Serendipity"



I am honoured that the assessment panel awarded my panel the Distinction of Associate. For me it was a very emotional experience – yes, I shed a tear. My overriding memory is Martin Addison mentioning that while driving home after a long day of assessing, he was confident that my panel would be the one he would remember the most.

What does the future behold? Will I have to wait another decade for another revelation? Will another panel "find" me? Time will tell, and in the meantime, and as a well-known Lord says, "the search continues".

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PAGB AWARDS FOR PHOTOGRAPHIC MERIT & RPS DISTINCTIONS



This entirely unauthorised combined logo was used in a joint Distinctions/Awards presentation. Quite an unusual happening and probably never to be repeated. As Chairman of the PAGB Awards for Photographic Merit (APM), the most common question put to me is how the two compare. It is an easy question to answer as there is no similarity of any kind except that both look at photographs and both appeal largely to the same customers. (RPS Distinctions are of course internationally available whilst the PAGB Awards are only available in the UK)

The Royal Photographic Society offers its highly respected Distinctions to RPS members only at Three Levels, LRPS, ARPS and FRPS, and specifies the following requirements. <https://rps.org/qualifications>

- A Statement of Intent that defines the purpose of the work, identifying its aims and objectives.
 - A cohesive body of work that depicts and communicates the aims and objectives set out in the Statement of Intent.
 - A body of work that communicates an individual's vision and understanding.
 - A high level of technical ability using techniques and photographic practices appropriate to the subject.
 - An appropriate and high level of understanding of craft and artistic presentation.
- and in addition, for FRPS, a submission that demonstrates a distinctive body of work.

In addition to still photography, the RPS offer their Distinctions for Photo Books, Film, Video & Multimedia and also in the field of Research.

The key to why these two photographic awards are so different lies in the second criteria which requires a cohesive body of work assessed as a panel. Although the PAGB APM require a similar number of photographs to be submitted these are assessed as single images, each standing on its own. The Adjudicators do not see an entire entry as a panel and the photographs from each entrant are randomly mixed. This means that every image has to stand on its own without the support of the rest of the entry. Informed observation suggests that this means that a higher standard of image is required but, of course,



BPAGB



CPAGB



DPAGB



EPAGB



MPAGB

The Photographic Alliance of Great Britain offer their APM at five levels, assessed around the standard of Good Club Photography, (BPAGB and CPAGB), Exhibition Photography, (DPAGB and EPAGB), and "the Very best of UK Amateur Photography" (MPAGB). These are further defined in APM Leaflets One and Two available at <http://thepagb.org.uk/awards/apm-awards/>. Awards are available to members of Clubs affiliated to the PAGB and there is no ongoing fee to maintain them.

CPAGB, DPAGB and MPAGB are also offered in the field of Audio Visual. The criteria, outlined in APM Leaflet Four, are a little different, but the weight remains on "photographic merit". (BPAGB and EPAGB are currently only available with Prints).

The Photographic Alliance of Great Britain – Insurance Scheme

Home › The Photographic Alliance of Great Britain – Insurance Scheme

<https://hiveinsure.co.uk/pagb/>

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SEVENTH MASTERS OF PRINT EXHIBITION

The Exhibition timetable has had to be reorganised as the venues in Tredegar and the Patching Gallery near Nottingham have both fallen by the wayside. Although the tour has been truncated, another gallery in Scotland has been added.

Wilkinson Cameras
Broad Street, Liverpool

Still open for a couple of days.
Closing 3 May 2024

Wilkinson Cameras
English Street, Carlisle

20 May 2024 – 8 June 2024

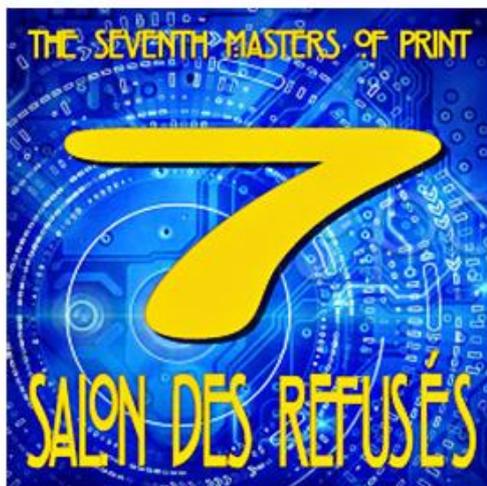
Bedwellty House
Tredegar South Wales

14 August – 18 September 2024

Gracefield Gallery
Edinburgh Road, Dumfries

30 November– 21 December 2024

If you cannot make it to one of these venues, this is the next best thing and will make a great evening at your Club – the SEVENTH SALON DES REFUSÉS.



THE SEVENTH MASTERS OF PRINT SALON DES REFUSÉS

The Masters of Print Exhibition is restricted to just 60 prints from 60 different photographers, and this makes an Acceptance particularly difficult. Many excellent photographers and many excellent prints were unlucky and this Salon Des Refusés, which is now available to Clubs as unmounted A3 prints is of the same quality. Acceptance to this second exhibition didn't come with our unique badge or election to the Masters Hall of Fame but it has exciting prints. It will make a great evening for your Club.

The box includes 65 unmounted prints with comments by many of the photographers, some suggestions about how your Club might view and chat about them and voting instructions for you to record the "TOP THREE" selected by your members. There will be a prize at the next opening for the author of the Print that receives the most votes. [To book e-mail lectures@thepagb.org.uk](mailto:lectures@thepagb.org.uk)

THE SIXTH MASTERS OF PRINT EXHIBITION

The Sixth Masters of Print exhibition was removed from the frames in February to permit the hanging of the Seventh exhibition but it has not be destroyed. The mounted prints are now available for viewing by Clubs,

It isn't suitable for long term hanging but is ideal for display at Club and Federation events. It comes in several very large boxes and is probably better handled by a Federation, who can display it at an event and/or arrange circulation to several Clubs. If you are interested, please Contact Gordon Jenkins at jenkins.ge@gmail.com for further details – there several bookings already.

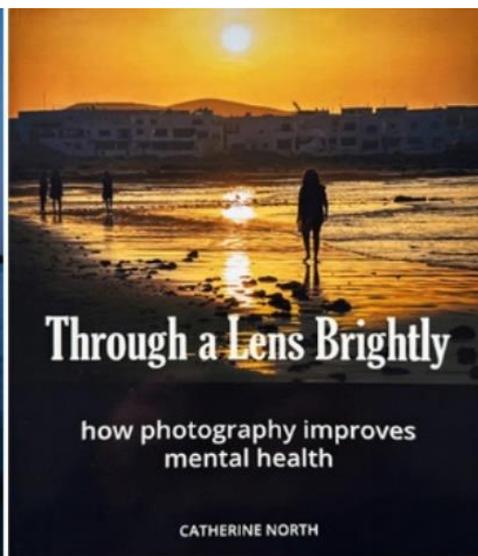
Through a Lens Brightly by Catherine North

Catherine North is a writer and photographer, and a member of South Manchester Camera Club since 2016. In her day job she runs a charity project to improve mental health and wellbeing in schools.

Her new book explores the connection between photography and mental wellbeing, drawing on her own personal experience, current research findings and a survey of 600 amateur photographers, mostly camera club members. Of the survey respondents, almost all experienced improvements in mood and wellbeing from practising photography, with over 75% reporting a significant or life-changing impact.

While the effect was somewhat stronger in people who also reported having a mental health condition, the data shows that photography not only has therapeutic benefits for people with a mental health diagnosis but can also play a role in keeping *everyone* mentally healthy and flourishing. *Through a Lens Brightly* is a testament to the healing potential found in the simple act of capturing life's wonders through a camera lens. *Through a Lens Brightly* is available in hard book, soft book and PDF formats.

To find out more or to purchase a copy, visit www.northcatwriter.com.



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Remember - Click on most of the photographs to browse them on the e-news website





The CEWE Photo Award is now open!

The largest free photo competition in the world, ran by photo printing experts CEWE, is waiting for your photos. Whether it's a professional photo or a smartphone masterpiece—submit up to 100 photos and you could win a share of €250,000 in prizes.



Explore ten different categories

No matter what kind of discipline you follow with your photography, there's a category for you to enter.



Amazing prizes to be won

There's over €250,000 worth of prizes to be won. You can still win something, even if you place in the 1000th place. From a dream holiday to photography equipment, learn about the range of prizes on offer.



Recognised by the PAGB

CEWE are proud to have the Photographic Alliance of Great Britain as patrons of this year's competition.

How to submit your photos

Enter your photos in the CEWE Photo Award for free in 3 simple steps

- 1 Register:** Create an account through the CEWE Photo Award Portal to view other submissions and to keep track of your entered photos.
- 2 Upload your photo(s) :** Hand-pick your very best photographs to be uploaded. You can submit up to 100 photos.
- 3 And you're done!** You will have till May 2025 to submit multiple photos so don't forget to submit any new photos you take before the competition closes.

To enter cewephotoaward.com



LIVERPOOL by LEIGH PRESTON

MPAGB FRPS EFIAP

Liverpool is a unique and fascinating city and this book, decades in the making, tells its gritty, endearing story in a way I have never previously encountered. I am privileged to have it in my collection. *Hon.Ed.*

This is not a reference volume but a collection which captures the spirit of the city, encapsulating it in a warm sheath of images and words.. 180 pages of wonderful photographs and beautiful words **chronicling the city** from 1968 to 2024, from the waterfront and the docks to its terraced hinterland, its architecture, its humour and its people. Leigh pulls no punches and captures his images in a way that few now do, with gritty honesty and empathy, which, garlanded with his flowing narrative, creates a story that you will return to often.



P176 "Doors can open, doors will close. In Liverpool they swing from the present to the past in a space of a few hundred yards. Liverpool forever changing. Liverpool unfolding itself in a thousand varied ways. Liverpool standing apart as if it doesn't belong to England. Liverpool convivial rogue. Liverpool, a seething energetic place with salt in its veins and in its language. Liverpool staring out at the Atlantic. ... a place for any visitor to map out a wonder and a sadness."



Leigh Preston-Liverpool1178



Leigh Preston-Liverpool1143



Leigh Preston-Front Cover

P46 Overheard in Liverpool.

"Damp was a colour in the Fifties round 'ere." * "I heard you was buying yer mother a man-hole cover for Chrissmuss."

"Youselle needs a recipe fer dat bluddy conversation." * "We don't get the sun in winter up here, they turn it off."

"house full of grievances and failed lace curtains." * "Their budgie's a big un, iss gorra 'bout seven pounds of millet in it."

"the teacher used to undo my jokes with facts." * Widness, das a good place fer a mid-life crisis."

"I used ter werk dare Son, Sandon Dock, heavy shiftn' and thar like."

If you would like a copy of his book, and you should, e-mail Leigh at lcl.preston@blueyonder.co.uk

LEIGH PRESTON

<http://www.leighpreston.co.uk/index.htm>

I have been taking pictures for over forty years. My work has been mainly thematic, making images as a series. I have a relatively specific approach to what I choose to make pictures of, and I rely heavily on atmospheric, dramatic lighting and strong storylines to convey an individual style. A lot of my personal work is taken either in isolated places or of buildings and landscapes that are well past their 'sell-by' date. A lot of my work is monochrome, using both digital and darkroom processes, depending on the 'feel' I want from the finished print.

I hold two RPS Fellowships, one for pictorial images taken of the mill towns in Lancashire and Yorkshire and the other for Darkroom printing. I belong to the ARENA group of photographers and am a member of The London Salon. There have been two books of my images published previously: "Shadows of Change" and "Five Essays". My work has been exhibited in London, Dublin, Birmingham, Reading, Manchester, Gloucester and Belfast.

PHOTOGRAPHY WORKSHOPS

NEW EVENTS ADDED FOR 2024/2025

WWW.TABITHABOYDELL.CO.UK



HAMPSTEAD PHOTOGRAPHIC SOCIETY SUMMER EXHIBITION
23 July – 11 August 2024

More than thirty members of Hampstead Photographic Society, some of them nationally and internationally renowned, showcase new work in a Queen Anne-era stately home, including many black and white photos.

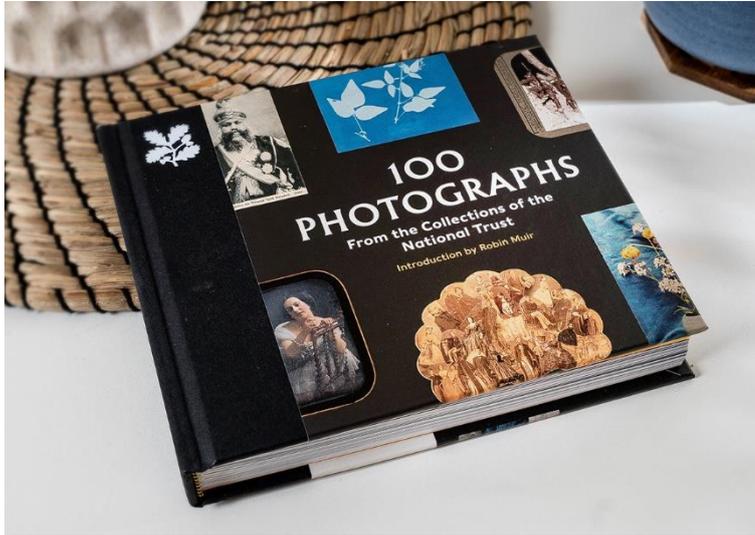
**Burgh House,
New End Square,
London NW3 1LT**

<< Erika Howard - Karo boys watching over their Cattle.



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At The Photography Show I was delighted to attend the launch of the book of 100 National Trust Photographs produced by CEWE.

I was given a ticket which gives the bearer, plus up to three children and one other adult, free entry to any National Trust property, with just a few exceptions, during normal opening hours. (Not Bank Holidays). Unfortunately I will not be able to make use of this ticket which is valid until 31 December 2024 and I am happy to offer it to the person who sends me what I choose to be the best picture of a National Trust property for publication in **e-news**. CEWE will also print it for you at no charge.

Send your image/s to e-news@thepagb.org.uk with a minimum size of 1200px on the longest side, saved at JPEG10 and file-named "Name of the NH Property by Photographer".

Closing Date 11 May 2024.

Taking place at the World Press Photo Exhibition, Units 198 - 199 Borough Yards, London on Thu 16th May from 18:30 - 21:00, we have an evening of talks from inspiring Women in Photography

Presented by MPB, the largest global platform to buy, sell and trade used photo gear. The evening includes the following speakers:

Fiona Shields (Head of Photography, Guardian & 2024 World Press Photo Global Jury Chair)

Anastasia Taylor-Lind (Award Winning Photographer, Nat Geo Explorer & 2024 World Press Photo Contest Europe Jury Chair)

Aletheia Casey (Course Leader on the Masters of Photojournalism @ UAL & 2024 World Press Photo Contest Winner)

Sophie Collins (Chief Marketing Officer at the MPB & International Centre of Photography in New York alumni)

The event will help connect the world to the stories that matter and bringing to life some of the World Press Photo Contest winning images, as well as some exhilarating tales of adventures in photojournalism from around the world.

tickets for this event are [HERE](#)



FIAP Entry Selections

2024 Monochrome Print Biennial



Images from our 2022 entry



Every year the FIAP hold a number of Prestigious Biennial Competitions for its member countries. The PAGB makes an entry on behalf of 'Great Britain and Northern Ireland'.

This year we would like to invite you to take part in this selection process for the FIAP Monochrome Print Biennial by submitting up to 12 monochrome images across the following three categories;

- a. **Photo Journalism**
- b. **Portraiture**
- c. **Architecture**

The FIAP Biennial Competition is a Print Competition, so we would be asking for high resolution versions of your images, if selected, for our print entry.

10 Images will be selected in total and all images scoring more than 8 points in the actual FIAP Biennial can be used a part of a FIAP Distinction Application.

Out of the images entered we will select a themed panel of 10 for our Print Entry.

Entry via <https://pagbhost.co.uk>

<https://pagbhost.co.uk/main/main.php>

Online Entry

Opens: 8th May 2024
Closes: 16th June 2024
Selected: 17th June 2024
<https://pagbhost.co.uk>

Images should be saved as .jpg in srgb format and 3600 pixels on their longest side, before uploading to the Competition Entry System.

All submitted images will be scored and the higher scoring images along with the selected images will be included on a Digital Slideshow available from the PAGB Recorded Lecture Service.

A unique limited edition PAGB Enamel Badge will be given to all authors selected to represent 'England, North Wales and Northern Ireland' in the FIAP Biennial Competition.



Please Note. Authors from clubs in the Scottish and South Wales Federations are not eligible, as their Federation makes a separate entry.

Please contact fiapbiennial@thepagb.org.uk if you require further information.



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Laurie Campbell MFIAP

16_926_Laurie_Campbell_Living on Borrowed Time