



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

e-news

from the Photographic Alliance of Great Britain

Issue 368 16 November 2024



'Majiek' by William Strain of Catchlight Camera Club (NIPA)
Inter-Club Print Championship - The Final 2024

Representatives of the Finalist Clubs at the recent Inter-Club Print Championship, with the PAGB President, Daphne Hanson. >>



CLICK HERE for the full results



**INTER-CLUB
PRINT
CHAMPIONSHIP
2024**

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These are the winning Final Round images from Catchlight C.C., but you can view them better in e-news 368 extra

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Drama at the Lighthouse

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Image 3 of 12

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



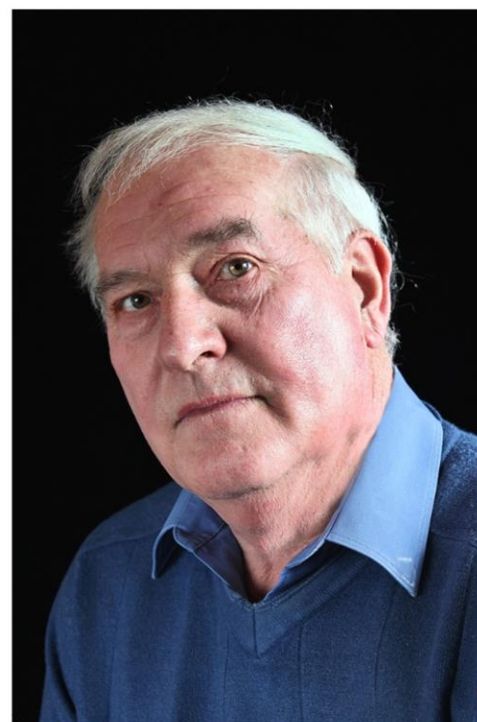
'Anxious Glance' by Peter Gennard of Smethwick Photographic Society (MCPF)
Inter-Club Print Championship - The Final 2024



'Max Whitlock On Bars' by Roger Evans of Wrekin Arts Photography Club (MCPF)
Inter-Club Print Championship - The Plate 2024

An autumn day, russet and fall, wondering aloud, unlocking memories that gather before they become more elusive, remembering Sandy Cleland. This is written partially as a celebration, but also as an elegy and unfeigned lament. He richly deserves a chapter to himself. Sandy was known as an emotive natural history photographer, that was in some ways his identity, talented and genuine. Beyond that he was very personable, like a warm Zephyr breeze, modest, contented with a 'heart of Lothian'.

He was born in Edinburgh, but grew up in Bo'ness, on the Firth of Forth, where the pages of his youth were written. *Above and beyond everything else* Sandy was a devoted husband to Cathy and 'dad' to Karen. His career was as a Civil Servant in the Scottish Agricultural College. Sandy was an expert in his field, literally - he carried an encyclopaedic knowledge of grass, sedges and moss. He understood habitat, flora and fauna because of his empathy for our natural world. The camera, cine at first, then stills, arrived in teenage years. Inspired by Armand Denis and Peter Scott, whose programmes he saw on TV, he became gripped by nature in all its magnificence and loyally portrayed it as such.



In the UK's photographic circles, he gave more than most. Edinburgh Photographic Society will not be the same without his assuring guidance, where he was a member during a rich chapter in the club's history - 50 or more years, including three as President. Scottish Photography is now missing one of its most revered speakers. With the RPS he became a fellow back in 1986, later he was heavily involved in the distinctions process - chairing panels, advisory days and on the advisory board. He became a proud and deserving recipient of The Fenton Medal. As a lecturer he travelled widely, latterly on behalf of Fotospeed. Sandy also adjudicated on national and international salons often in the UK, but also in the Algarve and Austria. In 2012 he was elected as a member of the London Salon. Fortunately, Karen also has that special photographers instinct, having shared his hobby, she was, he affectionately intoned *'his photographic pal'*.

Since his passing there has been a tidal wave of validation and appreciation of all he did, call it stature, call it presence. Luckily an abundance of lighter and comical moments are there to recall. Here are some of them. Sandy photographed miniature things others never saw, making them significant - 'wee beasties', bugs, flies, parasites, the lesser spotted, those six-legged things that bite and sting, others that flap and buzz and make you itch, all lurking in the undergrowth - a grand parade of rich colours and diaphanous wings in all their truthful beauty. Those magical pictures have a inner poetry, they speak of silences, of study, an aerial ballet of birds in flight. A private universe, they speak of patience, of precision in macro tapestries held in an ocean of grass. Sandy also travelled further to East Africa and took riveting pictures of the bigger mammals - giraffe, zebra, elephants in vast open plains and clouds of dust, all with such a profound pictorial merit. One of



the very best was a flight of flamingos in determined navigation, arrowing across a rich copper sunset. Wow factor ten.

And yet Sandy preferred his own familiar patch. His particular Eden was neither the Serengeti or the Masai Mara, but not far from home on the braes of the Pentland Hills or in autumnal Perthshire. He said *"the subjects chose me"* and it's *"seeing that counts"*. He polished his work in camera - a hark back to colour slide days. Digital gave him more latitude, usually away from natural history, when making pictures of



any subject that caught his eye. I spent many happy days with him ambling up and down the Royal Mile in Edinburgh, during August days at 'The Fringe', photographing the theatrical and downright ludicrous actors parading about in a wild assortment of costumes and even louder make-up. His dry wit and sense of humour was always close to the surface.



Humour is a better and lasting way of looking at the world and we did laugh - such accented utterances as *"... how do they get away with looking like that"*, and *"fancy roaming about in that rigout"*, not forgetting *"God Knows how long that took to get done up like that, mind you it takes me time to reassemble who I was when I went to bed!!"*. We had a discussion on a ridiculous idea of growing index linked celery, plus the odd moan about *"why do we need trams in Edinburgh"*, and he was equally forthright on Scottish Politics.

He loved flying, enjoyed Italian cuisine, a glass of red wine and was quite given to grumbling about Falkirk FC's less than electrifying performance at Brockville. Sandy quite fancied the noble aspiration of becoming Lord Caerketton - named after the rounded Pentland hill he could see from his living room window. He liked the idea of having a spoof moss covered butler known as 'Spasm' to polish the horse brasses!



Lecturing - Sandy knew how to entertain an audience, plenty of laughter, anecdotes and personal utterances - of natural history he mentioned *"you can get away with showing all sorts of bad behaviour, things eating each other, or mating, fighting, spitting, trapping each other in webs, which you can't show with using people!"* There is an



unassuming technical prowess in his pictures - and moments that somehow occurred. To use an analogy - like a classical musician, he never wasted the notes given to him - just look at that incredible picture of a startled stoat emerging from a hollow tree, staring straight into Sandy's lens.

And yet, in this moment, there is a telling sorrow, those endless days of his past, those bright sunlit hours, they are now clouded in a veil of melancholy, on lost horizons of regret, of unforced emotion, and that same sad echo when a coloured world fades to grey. There's an empty chair, a remembered soft voice, that calm 'O aye'.

Alex 'Sandy' Cleland FRPS - It's been a luminous and prolific ride, some 80 summers long. The personal memories of those so close to you will always be there, they never leave, they are treasures, keep them safe.

Leigh Preston.

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ROUND 7 – Macro Photography

1st place: Angi Wallace, UK

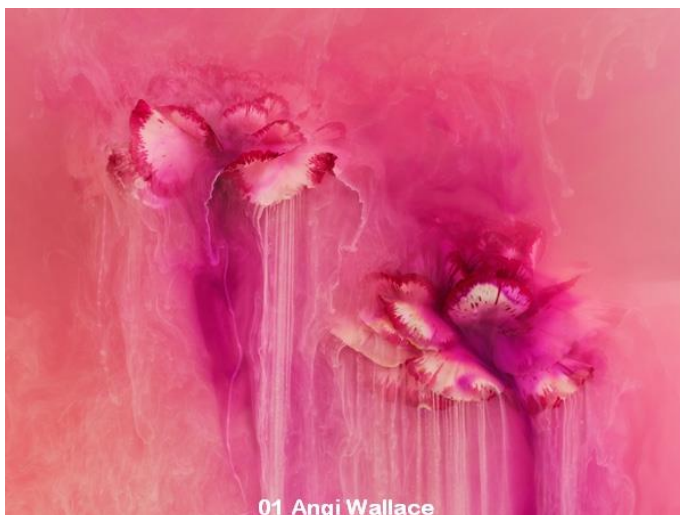
2nd place: Michele Marini, Italy

3rd place: Mike Travers, UK

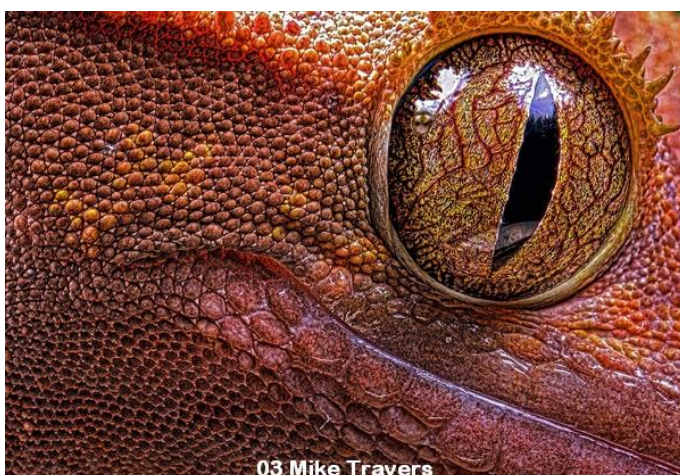
7th place Jay Birmingham, Tamworth PC

Camera Clubs leaderboard:

1	Plymouth Camera Club	500
2	Truro Camera Club	275
3	Mid-Somerset Camera Club	210
4	Stafford Photographic Society	190
5=	Bristol Photographic Society	180
5=	Launceston Camera Club	180
7	Loughton Camera Club	120
8	Visions Photography Club	110
9	Royston Photographic Society	95
10	Tamworth Photographic Club	85



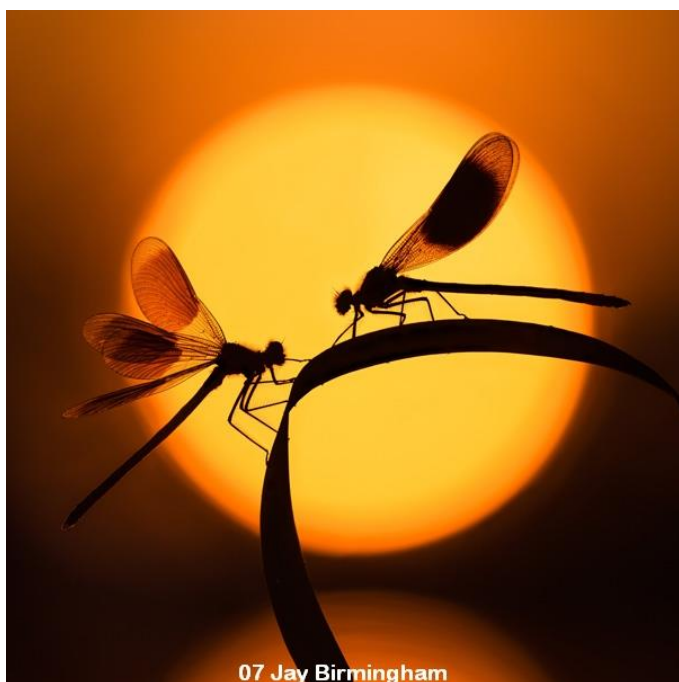
01 Angi Wallace



03 Mike Travers

Enter the next round at:

<https://www.photocrowd.com/photo-competitions/photography-awards/apoy-2024/>



07 Jay Birmingham

cewe
we love photos

Watch for the next issue of e-news with results of the "The UK at Play" competition run by **CEWE** in conjunction with the PAGB.



TIME IS RUNNING OUT

EIGHTH MASTERS OF PRINT EXHIBITION

Sponsored by CEWE and Online Paper

OPEN FOR ENTRY

01 SEPTEMBER 2024

CLOSING DATE

01 DECEMBER 2024

JUDGING/SELECTION

7/8 DECEMBER 2024

GRAND OPENING

08 FEBRUARY 2025

Have you saved a really good print for THE BIG ONE?

You can have your prints forwarded FREE from the MASTERS OF PRINT to the GB Trophy competition!

Prints entered for the MASTERS OF PRINT (MOP) may be forwarded directly to the GB Trophy provided that the print has been selected and entered to the GB Trophy by the Club and provided that the labels have been downloaded for that competition and have been forwarded to the Organiser who will fix them to the appropriate Prints. MOP entrants are advised to inform their Club that their Prints have been entered for the MOP and are available for selection to the GB Trophy. (There is no fee to enter the GB Trophy competition.)

For further information CLICK ON Timetable at <http://thepagb.org.uk/events/the-gb-trophy/>

***Important Note.** Prints which have been selected for the MASTERS OF PRINT EXHIBITION or for to form the SALON DES REFUSÉS cannot be forwarded and a new print will need to be provided to the Trophy Organiser.*

How to enter the MASTERS OF PRINT (MOP)

This event allows you to enter as an Individual or you can organise a collection on behalf of your Club. You should be a bona fide member of a Club affiliated to the PAGB and you may only enter for one Club each year. We are looking for “new” exciting work, not previously exhibited, and all genre and styles have an equal chance of success.

For the full rules and timetable please see the PAGB Website.

<http://thepagb.org.uk/events/pagb-masters-of-print/>

Entries, either by an Individual or by a Club, must be made through the PAGB on-line Entries System. This includes PDI copies of your prints 2400 pixels on the longest side.

The system provides a download of labels, with barcodes, which must be fixed to the back of each Print. When viewed from the back, the label should be placed as close as possible to the top right corner. In addition to the Print labels, the system provides a download of documentation to be sent to the Organisers with the Prints.

EIGHTH MASTERS OF PRINT EXHIBITION

Sponsored by CEWE and Online Paper

Everyone is invited to the

**GRAND OPENING AT ST MARTIN IN THE BULL RING
SATURDAY 8 FEBRUARY 2025 at 2.00pm**

The exhibition will continue in St Martin until Saturday 1 March 2025

**We hope to exhibit at least some of the MASTERS OF PRINT at
the
Excel London during The Photography and Video Show
Saturday 8 – Tuesday 11 March 2025**

**Wilkinson Cameras, 4 Bold Street, Liverpool
Thursday 3 April – Thursday 17 April 2025**

**Wilkinson Cameras, 14-16 English Street, Carlisle
Saturday 3 May – Saturday 17 May 2025**

**Bedweltey House, Tredegar
Saturday 2 August – Saturday 30 August 2025**

CALLING ALL CLUBS

Although the MASTERS OF PRINT is easily entered by Individual Club members you can co-ordinate a Club entry which will allow your members to enter fewer than 5 prints at £3 per Print instead of paying the full £15 entry fee. Their scores will count towards the Gold and Diamond Club Awards if they enter via the Club or as Individuals <http://thepagb.org.uk/events/pagb-masters-of-print/>



HAVE YOU STOPPED MAKING PRINTS?

ITS TIME TO PRINT AGAIN!

The last few years have seen a reduction in Print Competitions, many were abandoned during our lockdown and some have never resumed. Many Clubs managed to continue with their regular in-house Print Competitions, some even managed Inter-Club events, but many more have simply dropped Prints entirely.

Maybe you woke your trusty printer from its hibernation and discovered that it was a bit long in the tooth, or worse, it was refusing to come back to life! Can you afford a new printer? You may still have a stock of paper but a new printer will need new ink! A new printer is a significant investment, although probably costing less than your camera or even your best lens. Running costs are also significant - around £2.00 for a sheet of good photo paper and something like £1.50 for the ink.

There has been quite a lot of chatter on social media by both Clubs and individuals who say that they don't think they will be making prints in the future.
PLEASE DON'T LET THIS HAPPEN!

Of course, you have to worry about the rising cost of your daily living. It is scary, but you have invested so much time and so much money in your photography that you cannot let it stop you making Prints. Don't discount the joy of holding a beautifully printed image in your hand or displaying it on a wall to an appreciative audience, rather than its existing only in a transient glimpse on a smart phone. Here in an instant and gone just as quickly.

The Southampton International Exhibition of Photography

invites you to enter this our 111th Exhibition

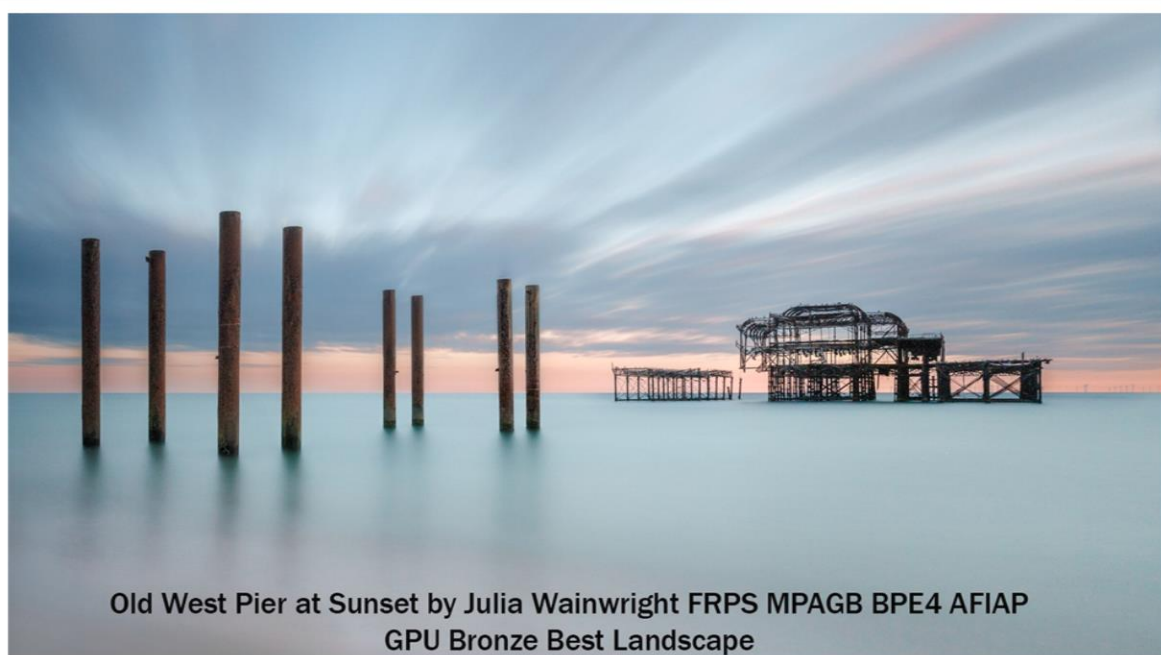
Three Print Classes - Open mono : Open colour : Nature Three Digital Classes - Open mono : Open colour : Nature

Opens for entries: 17 Nov 2024

Closing date: 2 Feb 2025 at 23:59 GMT Standard Time

Judging: 22 Feb 2025 and 23 Feb 2025

southamptoninternationalexhibition.co.uk/ for full details and to enter the exhibition online.



Old West Pier at Sunset by Julia Wainwright FRPS MPAGB BPE4 AFIAP
GPU Bronze Best Landscape



arena
PHOTOGRAPHERS FROM THE SOUTH

Photography Seminar 2025



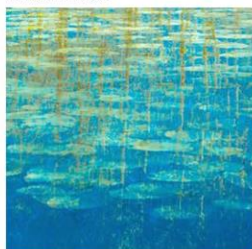
LINDA BEMBRIDGE



SIMON NORFOLK



JANINE WIEDEL



JAN BEESLEY



JUSTIN MINNIS



ROHAN REILLY

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Southport Photographic
Society 78th National
Open Exhibition

Open for entries
1 Nov 2024 - 3 Jan 2025

We are delighted to announce
we are having Print
(unmounted) sections in
Open Monochrome Open
Colour and Nature
and
Projected Digital Images in
Open Monochrome Open
Colour, Nature and Scapes.

<https://southportphotographic.co.uk/exhibition-2025/>



**PROPOSED ADJUDICATION
22nd FEBRUARY 2025**

Awards for Photographic Merit

Currently we do not have sufficient applications to run an Adjudication for our Awards for Photographic Merit in Audio Visual and hopefully this proposed date will encourage more of you to apply through your Federation Awards Officer. It is probable that we will close for applications in early January 2025 and that this will be held as an online event.

Applications are invited for CPAGB/AV, DPAGB/AV and MPAGB/AV subject to the conditions outlined in APM Leaflet 4 which can be downloaded at <http://thepagb.org.uk/awards/apmav/>.

Once Seen ... Never Forgotten.

Rod Wheelans MPAGB MFIAP FIPF HonPAGB HonSPF



This is almost a historical document now but it is well worth revisiting. My personal choice of some of the wonderful images published in e-news up to 2022. Maybe it is time for another?

CLICK BELOW for the Winning Images from the recent Print Championship





THE 70:15:40 PROJECT CELEBRATES THE TALENT IN PHOTOGRAPHY OF WOMEN, TRANS AND NON-BINARY PEOPLE

An [exhibition](#) of photography from the four finalists of the **70:15:40 Project UK** - a project initiated by [MPB](#) in 2023 to address the underrepresentation of women, trans and non-binary people working in photography and videography in the UK - will open on **22 November** and run to **3 December** at: **The Handbag Factory, Vauxhall, London.**

'Addressing the Gender Imbalance in the Photographic Industry'

To celebrate this inaugural exhibition, the [70:15:40 Project UK](#) is also bringing together an expert panel of gatekeepers to unravel the current situation around gender, opportunity and the importance of the female gaze in the photography industry. the discussion will feature -

Isabelle Doran, CEO of The Association of Photographers (*Moderator*)

Ivy Lahon, Head of Creative Content & Stories, Save the Children

Carrie Scott, Curator/Writer

Melissa Terrelonge, Head of Photo and AV at Netflix

Saturday, 23rd November. **Time:** 2–4pm. **Tickets (Free):** [HERE](#)



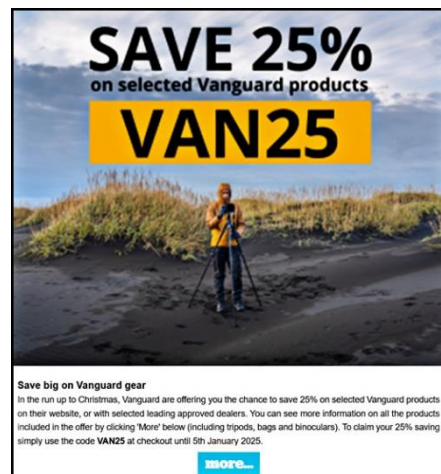
The [70:15:40 Project UK](#) was initiated by MPB and is supported by the **Royal Photographic Society**, **Peerspace**, **SheClicks** and **UKBFTOG**, to highlight gender imbalances within the photographic and videography industries. Set up as a national competition through an open call, the four finalists **Hanna Ali**, **Roman Manfredi**, **Violeta Sofia** and **Paloma Tenders** received camera equipment, studio space, mentoring and financial support, as well as the opportunity to show their new work in this celebratory.

With cameras incorporating more and more video functionality, and the desire to create content further afield, there's an opportunity for a lightweight videocentric tripod. Enter the [Alta Pro 3VLT](#).



Weighing from just 1155g and folding down to just 54cm is a great start for portability, but these travel tripods have a diameter of just over 6cm which makes them incredibly easy to pick up with one hand, or pack

away with ease. This portability is delivered through a 5-section tripod base without a central column. In place of a central column is a levelling system that has been CNC machined from aircraft grade aluminium to deliver maximum quality and the smoothest of movements. This levelling system allows you to adjust the vertical tilt $\pm 15^\circ$, making it fast and easy to level your camera on any terrain, or rotate 360° . Perfect for video where levels are key.



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