



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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Jeni Harney

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

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DEFINITION OF A PAGB CLUB

The Photographic Alliance of Great Britain in Section 9 of their Constitution defines a Club as:

A camera club, photographic society, photographic club or photographic group with a published constitution and programme of events, united by a common interest in photography, meeting in person for mutual co-operation, education, entertainment or competition solely from one or more physical locations within the Geographical Limits of the PAGB.

The Geographical Limits of the PAGB include The United Kingdom, the Isle of Man and the Channel Islands and only Clubs falling within this definition are qualified to enter PAGB Competitions. Clubs are expected to meet regularly, meaning at least twelve times each year, usually during a prescribed season, and in person, meaning at an actual physical location with members present - not an online meeting or "outing"..

Exceptions

Historically the PAGB has affiliated a number of National and Specialist Clubs. The Federations where they are affiliated to the Alliance may ask to have such Clubs accepted into PAGB Competitions, but each must be specifically agreed by the PAGB Executive Committee.

Gibraltar PS, a member of the SCPF, has been recognised by the PAGB as an affiliated Club which is eligible to enter PAGB Competitions.

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<https://www.cewe.co.uk/photography-alliance-great-britain.html>

PHOTOBOOKS ARE FUN AND KEEP YOUR MEMORIES ALIVE FOREVER

Very few people now have a shoe box of family snaps to be explored by their children and grandchildren but many now use photobooks to fill this void.

Listen to what these photographers have to say.

“Photography is my hobby and way of escaping, especially since the loss of my husband. I'm able to really indulge myself when on my solo travels. I like to try and capture the feel of the place, the people and the experiences that I've taken part in. Putting some of these images in a photobook helps me to relive those places, people and experiences and to share them with friends and family. My last holiday was on board a tall ship in the Caribbean, sailing was an experience in itself and why there are so many photos of the clipper as well as the places we visited.

The photos I'd say are my favourites aren't necessarily my best, it's where they take me that matters more.



Large Landscape CEWE PHOTOBOOK, Hardcover, Classic Paper, 26 pages

Wow, to be told that my photobook had won CEWE community book of the month is amazing. I'm chuffed to know that others are enjoying my photography and travels. I hope it can help inspire others to save their memories in a similar way.”

Rowena Owens <https://www.instagram.com/rowenajaneowens/>

“I've been a keen photographer for many years, specialising in landscape over the last ten years. This interest came from the desire to make record of my outdoors adventures, mainly in my native Scotland. Rather than spend money on endless photo kit upgrades, I prefer to spend it on finding beauty in special places with my camera.



In 2022 I had a trip of a lifetime to explore the abandoned communities of the great plains of Montana and North Dakota in deep winter. It was an incredible experience and knew that I had to make something special to commemorate it. I have used other companies in the past and become increasingly unhappy with the quality. Images lacked contrast, were often too dark and the colours seemed flat. I did some research online and it became clear that CEWE are the highest rated photobook printers. I was overjoyed to hear that my book had attracted attention and had won the January 2024 'book of the month' award! It is always so heartening to have your work recognised.”

Chris Cullen <https://instagram.com/ccullen222>



FOCUS ON JENI HARNEY

BA Hons Photography

<https://jeniharney.co.uk/home> <https://www.facebook.com/jeniharney/>

I started out in camera clubs, then got myself a photography degree. Now I'm back at a camera club where I enjoy the social aspects, but I also want to share my photography.

A little context. The photography I did during my degree is extremely different to club photography. It's all about context and meaning. A lot of questions get asked, such as why you took the picture and who is it for. It requires time to understand it, looking at the image, reading the artist statement and then looking at it some more so you can see if it resonates with you as a viewer, and whether you can see what the artist was trying to achieve. Club photography is almost the complete opposite. Your picture, especially in competitions, is considered extremely quickly and the viewer doesn't really have time to think about the image before they move on to the next one. It's about the immediate visual impact. In competition, it's also about conforming.. Is it sharp? Is everything in focus? Does it tell a story in that brief few seconds the judge looks at it?

I feel that I have found a balance between these styles of photography and I'm trying to bring some of what I learned during my degree, and my explorations since then, into my club.

I work with film as well as digital photography. I experiment with alternative photographic processes and, as well as making images that fit the formula for competitions, I like to throw a curve ball or three into the mix.

I still have a traditional darkroom and I make prints there and enter them into competition. I make hybrids, say an inkjet print of one of my scanned negatives and I enter my alternative process prints as well. My work is generally well received by the members of clubs I have been at. People are interested in knowing how a cyanotype print is made, and I give demonstrations.



These birds were shot digitally over a couple of weeks. I converted the pictures to mono, inverted them in photoshop, and used an inkjet printer to print them on to transparency film. I then coated my paper with cyanotype solution and made this set of prints.

<< **Cover Image.** This is a wet cyanotype of Cosmos. It's made by coating the paper with a light sensitive cyanotype solution, placing the flowers on it and then adding extra liquids. In this one I used soap suds. I also sprinkled turmeric as well. I sandwiched it between a board and a piece of glass and placed it in the sun for a couple of hours. The heat from the sun, the liquids and the plant material all combine to create the image. I brought inside, rinsed and left it to dry. This one was photographed whilst still wet, as I loved the colours. As it dries, it darkens, and the pale blues turn to Prussian blue. I entered this into a quarterly competition and was extremely shocked that it scored 20 points!

Image 8. I also like to tone my cyanotype prints. This was made the same way as the birds but was bleached in soda crystals and then placed in a tray of very strong, cheap coffee. The tannins in the coffee react with the iron that's left in the paper and give it an almost sketch-like appearance.

Image 4. This is my take on the Pep Ventosa 'In The Round' style. I shot this on a super slow film, ISO 1.6! I entered this into a club competition and titled it 'The Temple at Heaton Park' as that's what the building is. The judge gave it a score of 18 but said he would have preferred to have been left wondering what the image was, and that the title took away some of the mystery of the picture.

Image 3. I really enjoy printing in the darkroom. When I entered this in our quarterly competition, one of the members commented that they knew it was a darkroom print as soon as they saw it. This print scored 16.

The darkroom is becoming much more accessible again. There are community darkrooms where you can pay a small fee and be able to process your films or print your negatives using an enlarger and they all run beginners workshops as well.



Jeni Harney image8



Jeni Harney image4



Jeni Harney image5



Jeni Harney image3

Cyanotype is one of the least toxic, and cheapest of the alternative processes, and is really easy to do. It feels so much more rewarding to have a print that you've made yourself, and whilst you may have used a computer for part of it, it is a handmade print. I have run workshops in the past on using the cyanotype process to print your images and these have been very well received. More of my work can be found on my Facebook page and on my website, which has a mix of film, digital and cyanotype.

Jeni.

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160th Edinburgh International Exhibition of Photography 2024

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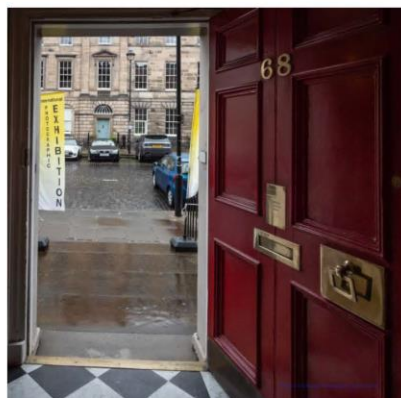
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FIAP 2024/221



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One of the oldest and most highly regarded
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68 Great King Street, Edinburgh EH3 6QU, receives thousands of
visitors. Visit the exhibition in August (3rd-25th) during the Edinburgh
International Festivals. Entrants are admitted free.

All accepted prints are displayed.

[https://www.edinburghphotographicsociety.co.uk/wp/
international-ex-160-v2/](https://www.edinburghphotographicsociety.co.uk/wp/international-ex-160-v2/)

SEVENTH MASTERS OF PRINT EXHIBITION

The Exhibition timetable has had to be reorganised as one of the venues has fallen by the wayside and another has been changed, plus 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.

CLICK HERE for more information and to book. <http://thepagb.org.uk/services/recorded-lectures/>

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.

FURRY PORTRAITS by SAM OWENS AWPf

Furry Fandom is a subculture, amazing people who enjoy anthropomorphic animal characters

I took up photography 2022 with a Nikon d800. I got completely hooked onto all the things I could photograph and all I wanted to do was practice and get better. I struggle to focus on one subject due to autism/ADHD, so I try a bit of everything. I find that my photography is a form of therapy for me and I had to learn fast.

I was four months into my photography adventure when I heard about the AWPf distinction and thought, let's do it. I thought it would be a good way to learn but I had no expectations that I would actually achieve the award due to my short time in photography.

I had a year to get my panel in. With the help of my assigned mentor David Condon, I set out on my mission to create a panel of 12 livestock portraits, adult and babies. 5 weeks before the hand in, I joked with David about doing a panel of "furries" and I had to explain that "Furry Fandom" is a subculture, a group of amazing people who enjoy anthropomorphic animal characters, animals with human like characteristics like walking on 2 legs instead of 4, this can range from art to dressing up in a fur-suit. These fur-suits are pretty much like ComiCon cosplay, but these characters are created by the individual fur-suiter. It's a worldwide community.



David was sceptical as he didn't believe there would be more than one "Furries" event locally. This unlocked my new mission. Luckily I knew an enthusiast called Lexie and she took me to a Cardiff fur meet. It was there that I got my 12 furry portraits. Having just a few weeks left, I made a rough panel and sent it to David who was very shocked but loved it. So I made the panel and got it to where I was happy with it.

The day of the AWPf I had forgotten all about it due to a lot on my mind. I had a text from a friend saying well done girl, you got it! I was so happy I cried. It was an amazing achievement and in just over a year of photography I've learnt so much thanks to doing the AWPf. *Sam.*



[CLICK HERE to see more "Furries"](#)

WELSH | 2024 SALON OF PHOTOGRAPHY



The Welsh Salon of Photography Exhibition 2024

Mezzanine Gallery
Cynon Valley Museum,
Depot Rd, Aberdare CF44 8DL

Sat 4th May until Sat 25th May 2024
Free Entry



WE ARE NOT SPAM!

Almost every issue recently has resulted in someone, somewhere, marking e-news as Spam!

e-news is NOT SPAM if you have signed up to receive it!

In almost every case this has happened because a well-meaning Club Secretary or another well-meaning person has forwarded our notification to their members or friends - people who have not asked to receive it. This IS SPAM and you do not have permission to forward our notification in this way.

Of course, we appreciate the enhanced circulation and we want to get to as many Club members as possible but you must have their individual consent and you should always remove the "unsubscribe" button, otherwise they unsubscribe YOU.

Better still, forward the link in your own e-mail or suggest that your members subscribe free at www.pagbnews.co.uk.

ELIGIBILITY TO ENTER PAGB COMPETITIONS http://thepagb.org.uk/wp-content/uploads/guidance_photographereligibility.pdf

We have received a few comments and have observed criticism on social media about the revised eligibility rules published in e-news 354 and now available on our website. Many have expressed similar sentiments to these received from this Club member. (edited).

"Your rules on eligibility physical attendance and living close to clubs are extremely outdated, create effective closed shops and are killing off clubs. In the modern era your failure to recognise online only clubs is making it difficult for some clubs to survive particularly those with older membership who wish to participate but cannot make club evenings due to travel difficulties and inability to drive.

We have members who have moved out of the area but wish to remain in our club. Why should they be forced to join another local club when they have been a member for years and zoom permits them to remain in contact with friends? Clubs should be free to recruit members from wherever they want. Operate in the manner they see best to fit their model for success and existence and should definitely not be forced to join a specific Federation."

Some of you have failed to understand that they applies only to entry to PAGB competitions. Clubs are entirely autonomous. They are "free to recruit members from wherever they want" and can "operate in the manner they see best to fit their model for success and existence". Federations are similarly entirely autonomous and make their own rules regarding their competitions and who they will accept as member Clubs. The PAGB sets its own competition and event rules which is all that this revised Eligibility Criteria apply to. A large majority of Clubs do not enter PAGB competitions and will only be affected by this criteria if the Federation wish to use their work in the PAGB Inter-Federation competition.

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PHOTOGRAPHY AND THE POSITIVE IMPACT ON MENTAL HEALTH.

<https://www.facebook.com/groups/reimagineyourself>

In 2006 I became ill with ME/Fibro and debilitating panic attacks. I lost my career and friends and became housebound. My mental health was declining from frustration and anger about my situation. I discovered something online called The 365 Project which my Mum encouraged me to do, so I dusted off my old camera and set about Day 1. I ran out of things to photograph in the house and with a number of followers I was keen not to disappoint, so I stepped out of the house and life began again. (There were other things I was applying such as pacing and CBT)

Leaving the house was overwhelming but eventually I got accustomed to popping to the local park which became my safe space. I would, and still do, photograph anything that catches my eye. It might be a flower, duck or even a face I might see in tree bark.

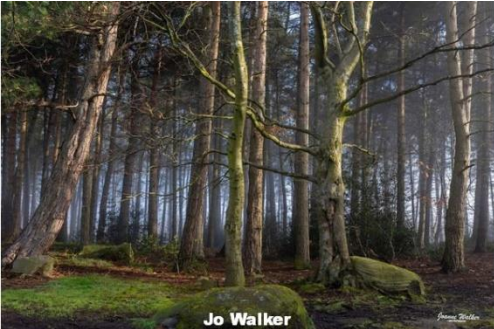
A few years later I attended a weekly Mindfulness course, it was then that I realised I had already been practicing a form of mindfulness with my camera. I was using my camera to get closer to nature and still my mind. By concentrating on my surroundings, looking for an image, I was shutting out the rest of the noise and anxiety that plagued me the rest of the time.

My journey in photography progressed and saw me joining a club and then setting about achieving my distinctions. I had just registered to be a judge when Covid hit. Clubs were stuck for speakers and finances were tight for everyone. Someone asked if I had a lecture as I'd just done my first ever judging booking via zoom, I didn't but quickly created one as a favour to help them and their club out. Word went round and the bookings came in for both lecturing and judging and that first year I was swamped.



Lockdown was actually great fun for me, I was on zoom so much that the months flew buy but talking to people in these meeting I quickly realised that mental health was declining, especially for older members and for many the weekly club meetings was their only social contact. Again photography was so many people's coping strategy. I decided that I wanted to help others find out about this great tool for self-help, so Re-Imagine Yourself was created.

The aim is to promote photography as a mindfulness tool that you can use whether at home or out




in nature, it doesn't matter if you use a phone or a standard camera the end result is still the same...you are taking your mind off whatever may be annoying you and bringing yourself into the present moment.

The Re-Imagine Yourself page is not offering any kind of professional or semi-professional support or therapy. It is a group to enjoy photography with people that may be facing similar issues to you, who can understand and be caring.

Kylie Martin.

NEW



 VANGUARD

<https://www.vanguardworld.co.uk/blogs/co-uk/meet-the-alta-pro-3vri-series>

AWARDS FOR PHOTOGRAPHIC MERIT ADJUDICATION 23/24 NOVEMBER 2024

This Adjudication, which was originally scheduled to be held in Wales, will now take place at **The Winsford Academy, Grange Lane, Winsford, Cheshire, CW7 2BT**, hosted by the PAGB rather than a Federation. The venue is convenient to the M6 and the facilities are excellent with a tiered theatre. Watch for details in later issues.



BPAGB



CPAGB



DPAGB



EPAGB



MPAGB

All 5 categories are already booking up so, if you want to take part, please don't delay entering.

The images shown here are not ones that seem to be readily acceptable in Camera Club competitions.



“Louth Memorial, Hubbards Hills.” (above), was given the lowest mark I have ever had, and so my “Manchester Architecture” image has not been used in competition at all and I suspect that my “Rotterdam Cube Houses” image won’t be either. I think it is a pity that some judges are not as open minded as I would like. That being said, I get immense personal satisfaction from being able to create pictures that please me

and if they please anyone else, then that’s a bonus.

Since retiring from full time professional photography, where I had to produce images of a certain type, specified quality and a specified number within a set time, it has been wonderful to take as long as I like making a picture that meets my expectations and gives me pleasure.

My Associate panel with the RPS was comprised entirely of multiple exposure images, not one of which would be likely to stand alone.

Perhaps these are the same!



Diane Seddon - Rotterdam Cube Houses



Diane Sedon - Manchester Architecture

The **e-news** “Dare to be Different” project which will be published in an **“extra”** in the Summer aims to help broaden the spectrum of what is considered to be acceptable Club photography but please don’t forget that the PAGB MASTERS OF PRINT is already fully appreciative of such work. In your Editor’s humble opinion, an image such as those above would have a good chance of being accepted. Just don’t get them published beforehand. 😊 <http://thepagb.org.uk/competitions/pagb-masters-of-print/>

EXECUTIVE OFFICERS, APPOINTMENTS AND ORGANISING COMMITTEES

President: Daphne Hanson
Treasurer: Peter Young

Vice-President: David Gibbins
Secretary: Adrian Lines

FIAP Liaison Officer: Howard Tate

(*) in the Table refers to an appointment held ex-officio by one of the above so long as they hold that office.

(‡) in the Table refers to an appointment of an individual who is not a member of the Executive.

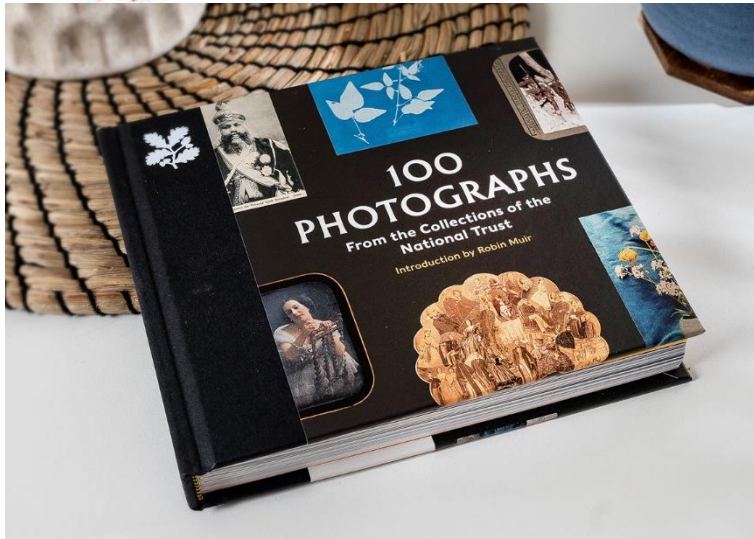
	Chair / Officer	Members
Finance	Peter Young (*)	Daphne Hanson (*), David Gibbins (*), Mark Buckley-Sharp, Gordon Jenkins, Adrian Lines Alan Lomakin (Sponsorship)
Sponsorship & Publicity	Alan Lomakin	Rod Wheelans, Gordon Jenkins, Carol Cheetham
PAGB @ The Photography Show	Gordon Jenkins (Stand manager),	Roger Parry (Future liaison), Alan Lomakin (Publicity), Rod Wheelans (APM advice) Howard Tate
Insurance	Colin Williams	
Standards & Governance	Mark Buckley-Sharp	Daphne Hanson (*), David Gibbins (*), Roger Parry, Peter Fry, Rod Wheelans, Howard Tate
Equipment and Software	Adrian Lines	Peter Fry, Libby Smith, Mark Buckley-Sharp
Historical Archives	Adrian Lines	Ron Lines, Libby Smith, Rod Wheelans, Howard Tate
Patronage	Tony Davies	Peter Young, Judith Parry, David Gibbins
Website	Mark Buckley-Sharp	
Recorded Lecture Service	Peter Fry	
PAGB e-news	Rod Wheelans	
Strategy & Policy	Daphne Hanson (*)	David Gibbins (*), Peter Young (*), Adrian Lines (*), Mark Buckley-Sharp, Libby Smith, Gordon Jenkins, Howard Tate, Roger Parry
Awards for Meritorious Service (APAGB)	Peter Young	Daphne Hanson (*), David Gibbins (*), Rod Wheelans, Howard Tate, Roger Parry
Awards for Exceptional Service (HonPAGB)	Rod Wheelans	JS Lancaster Medal Holders on the Executive
Awards for Photographic Merit (APM)	Rod Wheelans	Daphne Hanson (Secretary), Gordon Jenkins (Treasurer), Libby Smith (IT support), Patricia Platt (Archives), Jane Lines (Venues), Richard Speirs David Smith (Advisory Service)
Judges Approval	Roger Parry	Rod Wheelans, Howard Tate, Jane Lines, Paul Radden, David Gibbins
Inter-Federation Competition	Judith Parry	Adrian Lines, Jane Lines, Howard Tate, Gordon Jenkins, David Gibbins, Ron Lines
Inter-Club PDI Championship	Jane Lines	Adrian Lines, Libby Smith, Gordon Jenkins, Alan Lomakin
Inter-Club Print Championship	David Smith	Libby Smith, Rod Wheelans, Alan Lomakin, Paul Radden, Adrian Lines
GB Trophy and Cup	Paul Radden	Gordon Jenkins, David Smith, Libby Smith, Colin Williams
MASTERS OF PRINT	Rod Wheelans	Gordon Jenkins, Libby Smith, Alan Lomakin
FIAP Liaison	Howard Tate (*)	Roger Parry, Adrian Lines (Biennials)
RPS Liaison	Mark Buckley-Sharp	Andy Golding (RPS)
'Creative Lives' liaison	Howard Tate	
Accountants to the Alliance		Azets Holdings Ltd (Coventry office) (‡)
Honorary Counsel to the Alliance		Ross McKelvey LLB(Hons) B.L.(‡)
Storage and Transport		James Hardy (‡), Bob Hudson (‡)

In addition to those listed, PAGB activities are only possible with the help of many others acting as event volunteers, as judges or as advisors. Their involvement ranges from one occasion for one event to every occasion for multiple events. The PAGB is immensely grateful to all of them.



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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.**

The Photographic Alliance of Great Britain – Insurance Scheme

Home › The Photographic Alliance of Great Britain – Insurance Scheme

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

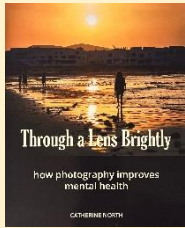
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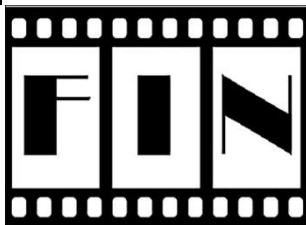


We don't usually review books but two very interesting volumes have come our way, so don't miss our reviews in the next issue.



< *Through a Lens Brightly*
by Catherine North

Liverpool by Leigh Preston >



and finally

Friday 3 MAY to Monday 27 May 2024

THE WORLD PRESS PHOTO EXHIBITION RETURNS TO LONDON

Borough Yards, Dirty Lane, London, SE1 9AD.



The World Press Photo Contest, returning to London after a seven-year hiatus, claims to be the world's most prestigious photo competition, and will showcase the best and most important photojournalism and documentary photography from around the world.

The World Press Photo Foundation was founded in 1955, and since then its annual photo contest has showcased the best photojournalism and documentary photography of the previous year, to millions across the globe. Each year, the exhibition travels to over 60 cities, in more than 40 countries worldwide.

The London Exhibition Director, Woody Anderson, commented "*In the realm of visual storytelling, World Press Photo stands at the forefront of its art. The unparalleled virtuosity, and often perilous pursuit of capturing the photos, position this exhibition at the vanguard of global photojournalism, sparking emotion, whilst vividly illuminating the most paramount news stories of our time.*"

Borough Yards is a cultural destination at the epicentre of London Bridge's creative scene. Situated underneath beautifully restored Victorian railway arches and surrounded by cultural landmarks such as Tate Modern. The destination is perfectly positioned to host this important photography exhibition.

The 67th World Press Photo Contest 2024 received 61,062 entries, by 3,581 photographers, from 130 countries, with 31 professionals from around the world spending six weeks reviewing this year's submissions.

The exhibition has a limited run from Friday 3rd May to Monday 27th May 2024 at Borough Yards, Dirty Lane, London SE1 9AD. **e-news** readers can benefit from reduced price tickets by quoting code **CC5OFF**. [Buy Tickets – World Press Photo London 2024 – Borough Yards, Multiple dates and times \(tickettailor.com\)](https://www.tickettailor.com)