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from the Photographic Alliance of Great Britain

DARE TO BE DIFFERENT VOLUME TWO Issue 364 extra 14 Sep 2024



Fire Flower by Sam Ruth



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

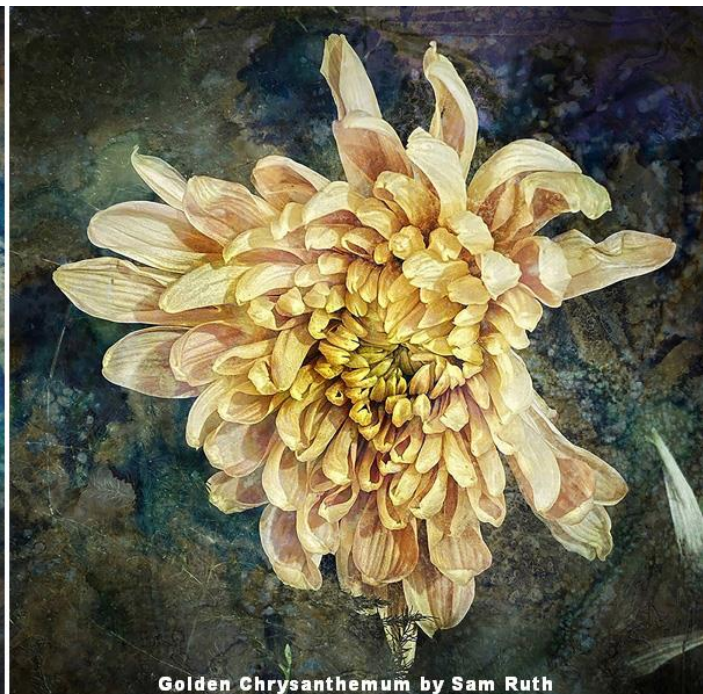
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Samantha Ruth MA Fine Art

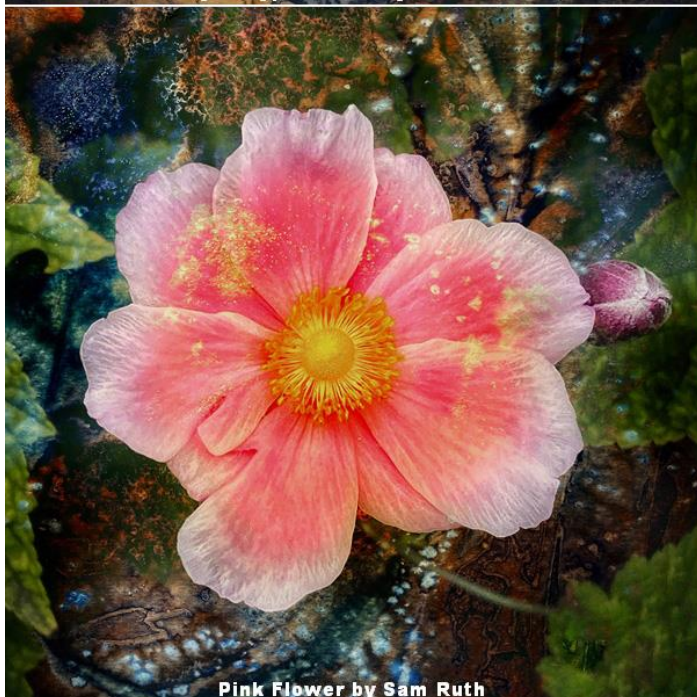
I am fascinated by how a close inspection of nature can reveal a mysterious and ethereal world of contrasting layers, fragments and patterns. Being a watercolour painter, I wanted to explore the various opaque elements of an organic and time-honoured photographic technique; wet cyanotypes. Capturing the images developing mid process was, for me, reminiscent of reproducing the formal qualities of painting, such as texture, line and form.



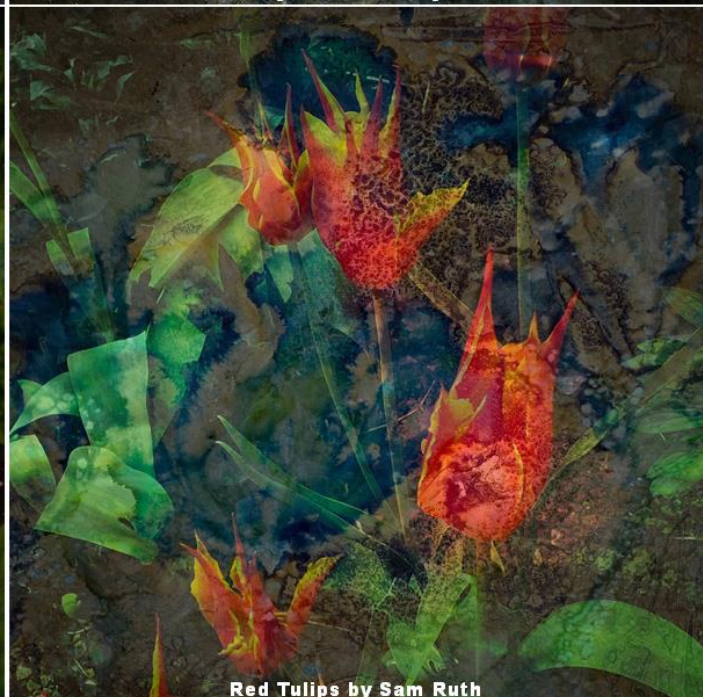
Cyanotype Flower by Sam Ruth



Golden Chrysanthemum by Sam Ruth



Pink Flower by Sam Ruth



Red Tulips by Sam Ruth

Taking inspiration from old masters and 18th century botanical drawings, and by blending cyanotypes with modern digital techniques, my aim is to create a panel of painterly and ambiguous images. The intention of the work is to consider our connection with the beauty of the natural world. Capturing moments of fragile beauty, with flowers in their various stages of blossom, the images convey the suggestion of the passing of time as well as containing an element of nostalgia.

The images also act as a synthesis of my own deeper feelings. How we appear to others on the surface does not necessarily reflect the layers of emotions inside ourselves. It is only by closer inspection that we unveil and reveal the detail of our true self. My images are ultimately intended to be contemplative, allowing for a reflection upon human experience and existence. *Sam*

DON'T GIVE THE JUDGES WHAT THEY WANT ...

... MAKE THEM WANT WHAT YOU GIVE THEM!

Some time ago I found myself advising Samantha Ruth that her images were thought provoking and exciting but were unlikely to succeed in our Awards for Photographic Merit or even in Camera Club competitions. This made me think. Why don't we recognise the value of such images? I appealed to e-news readers to send me work which they enjoyed making but did not succeed in competitions and the response was huge! Nearly 100 photographers sent in over 1000 images! So many that I recently published Dare to be Different Volume One. This is Volume Two which I hope will be equally thought provoking and perhaps inspiring. I hope to prepare a Recorded Lecture when time permits.

The images are reproduced here without any comment from me but with occasional explanation by the maker. Please approach these with an open mind. Some you may think are perfectly acceptable but just haven't been done very well and some you may not understand at all. Ask yourself, "do I like this image and would I mark it well if I was judging a competition?" If you don't like it, is it just your personal taste or prejudice and should its merits be recognised? If just a few people recognise the validity of just a few of these images, the exercise will have been worthwhile. *Rod. Hon. Editor.*



2lb of Carrots by Julie Holbeche-Maund

Julie Holbeche-Maund CPAGB ARPS BPE²

I have a passion for landscape and fashion/glamour photography. but I find I am increasingly drawn to the genre of "Still Life". I think still life photography is long-neglected and deserves to be resurrected and recognised across the photographic art world.

With Still Life, the photographer is the artist who must build the story from beginning to end. This includes planning the subjects to be used, composition, colour, texture and most importantly lighting. The aim of my Still Life photography is primarily to create within the viewer, a quiet feeling of retrospective nostalgia.

I personally think it is long overdue that Still Life photography be more accepted within the camera club fraternity as a fashionable and acknowledged style of photography.

I use two methods of lighting.

The conventional method of Strobe/flash lighting, where in most cases more than two lights are used to light the main subject and a kicker is used for depth. These could be via small soft boxes and /or a snoot.

The second method used is Light Painting. This uses an array of torches of differing sizes close to the subject.

For both methods, a number of images may be taken and processed as layers to create the final desired image.



Plane by Julie Holbeche-Maund

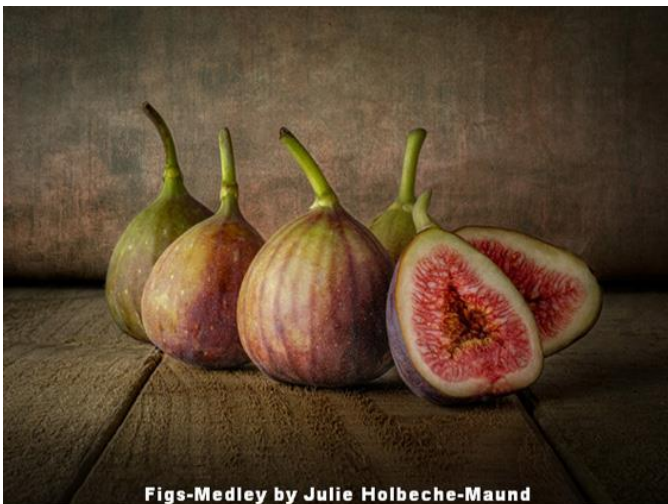
Sandalwood Pictures
Fine Art Photography

CONTACT

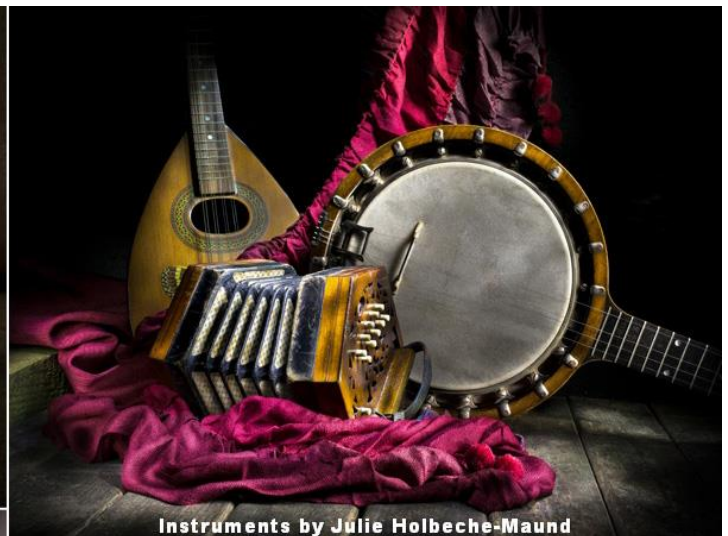
Julie Holbeche-Maund ARPS CPAGB
BPE2

Phil Mallin LRPS CPAGB BPE2

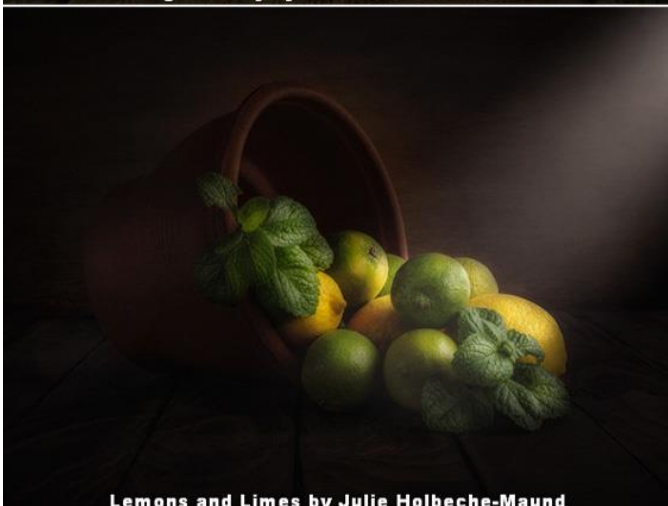
<https://www.sandalwoodpictures.co.uk/>



Figs-Medley by Julie Holbeche-Maund



Instruments by Julie Holbeche-Maund



Lemons and Limes by Julie Holbeche-Maund



Oil-Cans-Julie-Holbeche-Maund

Charles Ashton MPAGB FRPS EFIAP/p



Charles Ashton - Digital Date



Charles Ashton -The Night Bus



Charles Ashton 4



Charles Ashton 3



Charles Ashton 6



Charles Ashton 8

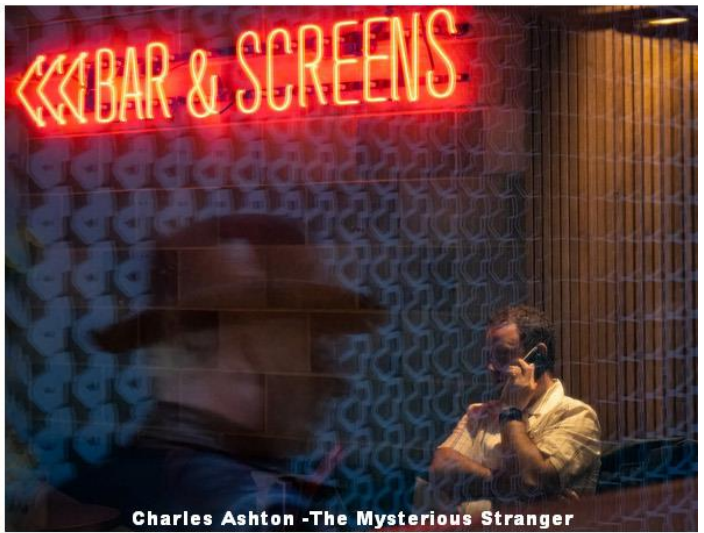


Charles Ashton 9

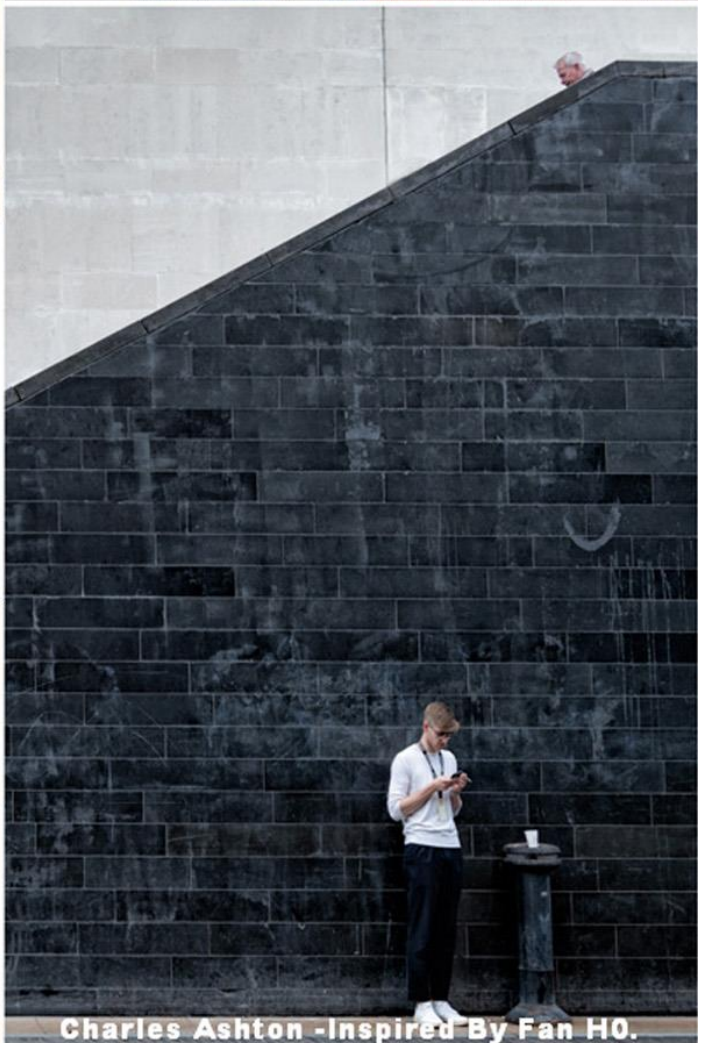
See more at <https://charlesashton.net/>



Charles Ashton -The Chef



Charles Ashton -The Mysterious Stranger



Charles Ashton -Inspired By Fan H0.



Charles Ashton -Alfresco



Charles Ashton 5

Above all a photograph that precipitates an emotional reaction in the viewer is a success.

As photographers we need to dare to be different and express ourselves through our images. Charles Aston



Wild Angelica and Great Willowherb by John Scholey



Tulip Tree by John Scholey

The first image - **'Wild Angelica and Great Willowherb'** was entered in the member's print competition on at my camera club. It is one of a series of "Meadow" images that I have taken in the last couple of years and is one of my favourites. This image graces the June page of the Sheffield and Rotherham Wildlife Trust 2024 Calendar and also appeared last week on the front page of the Sheffield Telegraph - our local weekly newspaper. Everyone who has seen it has commented on it as being a great image. I printed it on PermaJet Portrait White for the competition and the judge's comments were "This is a lovely images, nice subdued pastel colours, multi layered but sharp in all the right places but unfortunately it is not a competition image."

The second image **'Tulip Tree'** was taken a few years ago following an Impressionist Photography workshop run by Cheryl Hamer that I attended at Westonbirt Arboretum. The tree in question is in the Sheffield Botanical Gardens and the image is a multi-exposure image. Nine exposures were taken with the camera on a tripod and the camera moved slightly in between exposures. This image has made a great canvas print which hangs on our stairs and has been favourably commented on many times. I have entered it in a few salons and it has bombed every time. The most it has scored has been 9 and on a couple of occasions it has scored 8 which shows that one of the judges really didn't like it.

John Scholey.



Autumn leaves by Kathy Henry



Dreaming Spires by Kathy Henry

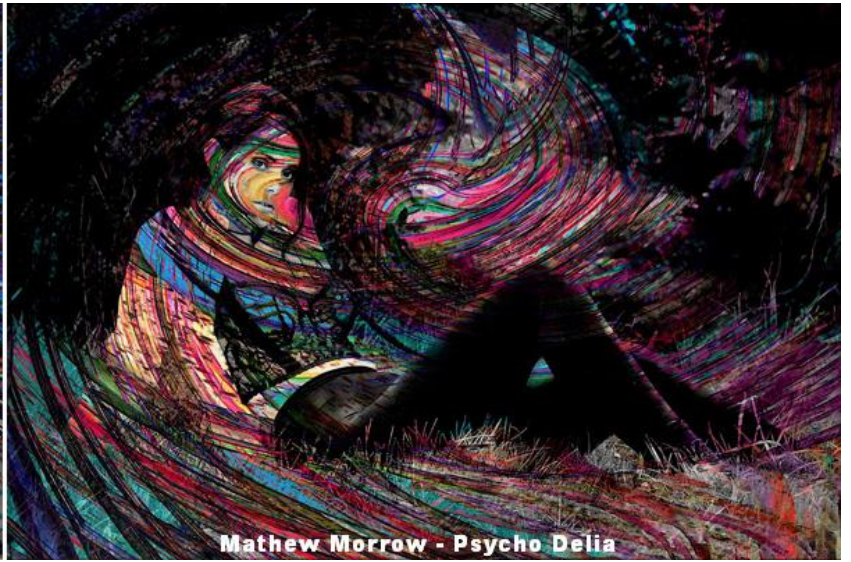
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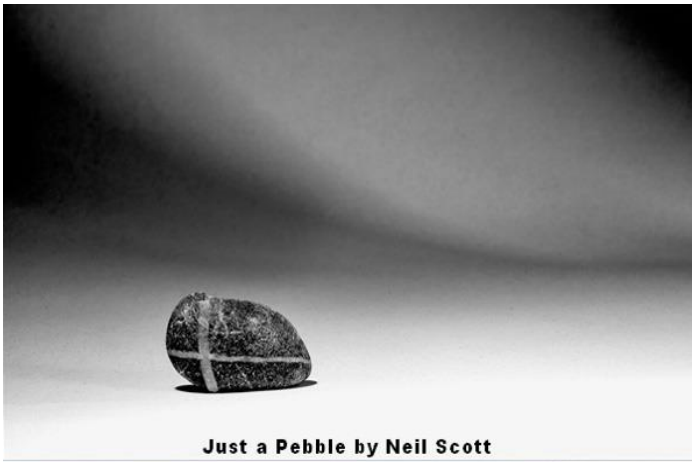
Mathew Morrow - Blinded By The Light



Mathew Morrow - Psycho Delia

NEIL SCOTT DPAGB FRPS EFIAP^S

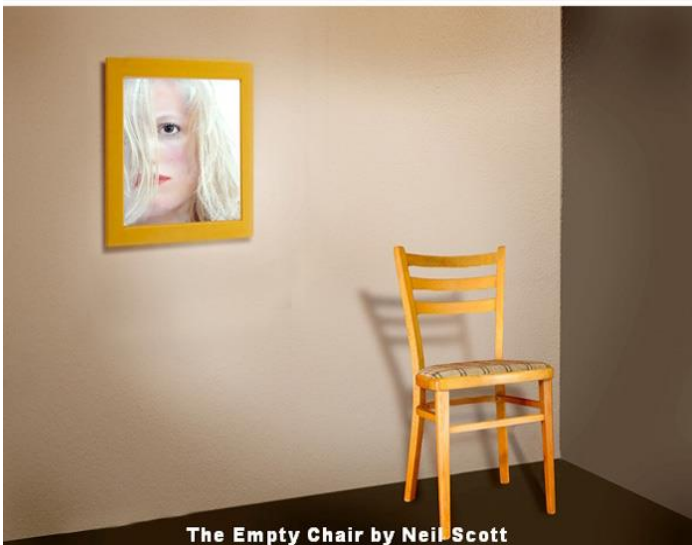
As Club Judges we tend to be seduced by complexity rather than simplicity, technique rather than content or idea. Anything that smacks of the abstract, of surrealism or minimalism is frequently dismissed. Too many camera club judges concentrate their remarks on the technicality rather than the substance of the image. How many times have we heard a judge discuss burnt out highlights, blocked up shadows, wonky horizons, the rule of thirds, and never mention the image itself? How often is an image criticised because the top of a tree goes out of the picture? Would Landseer's famous Monarch of the Glen painting be slammed as a photograph because its feet are out of the picture?



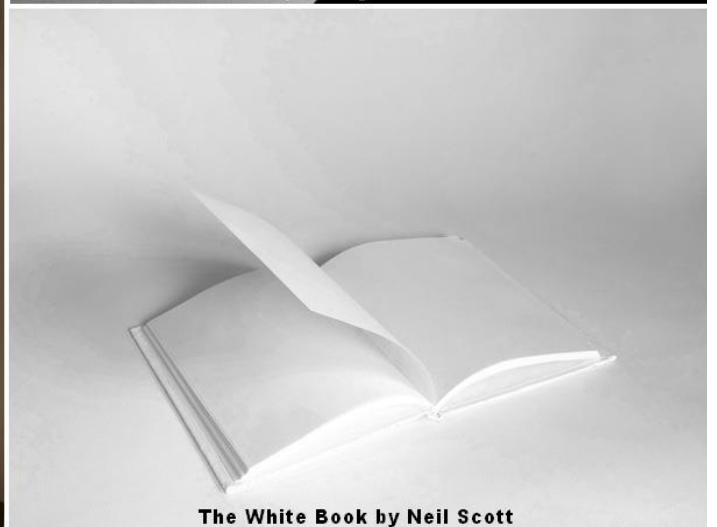
Just a Pebble by Neil Scott



Viewpoint by Neil Scott



The Empty Chair by Neil Scott



The White Book by Neil Scott

Keith Snell PhD EFIAP MPSA LRPS

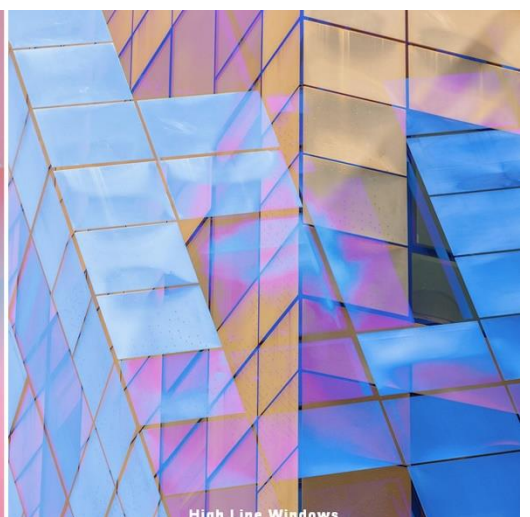
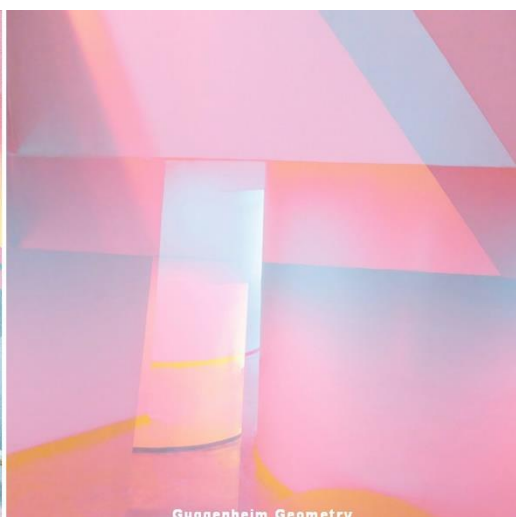
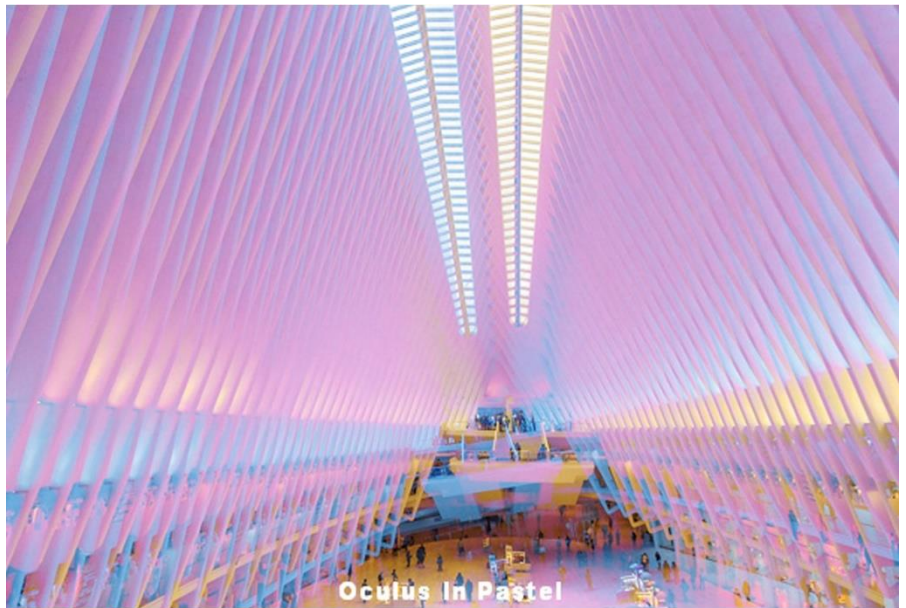
To Be Different – Is IME Too Different?

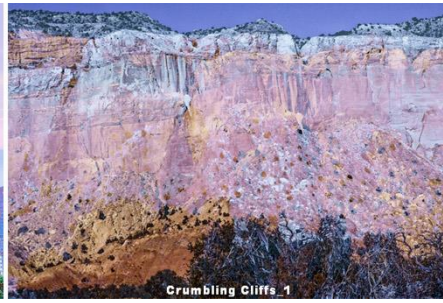
ICM may be becoming semi-acceptable as it gains more and more exposure (pun intended!). However, in-camera multiple exposure (IME) is far from that. Multiple exposures composite images, are of course acceptable to the point of cliché, but there the aim is to represent a version of reality. Of necessity, IME creates overlapping exposures such that the final image may have little connection with reality, indeed often intentionally so. Where the separate exposures do retain their representational significance, the combination often requires and invites exploration by the viewer. In competitions where images are put before the judges for seconds, such exploration is impossible and unsurprisingly scores reflect this. Where the judge may view images for a time before adjudication, exploration is possible and this particular image attracted a 'best creative image' accolade from one enlightened judge in such a situation.

Recently I have been experimenting with IME in which the white balance is modified between exposures creating non-realistic colour shifts in the final image. The duplication of the same element in different colours draws attention to that element and can emphasise its shape where the intention is a final image of abstraction. So, *Oculus in Pastel*, *Oculus Rainbow* and *Santa Fe Street* all employ this device to that end.

The replication of elements in different colours can also create geometric abstraction where little existed, as in *On The Way Up*, *Guggenheim Geometry* and *High Line Windows*. Abstraction of course is a *bête noire* in open competitions because it poses the problem of how the judge can compare such images with representational, images.

The IME composition can also introduce representational intent, not present in the original scene. In *New York Armageddon* the overlapping duplication of the skyline has led to a story of apparent destruction of the original buildings. Similarly, in *Crumbling Cliffs* and *Fallen Cliffs* on the next page, a geological calamity has been introduced by using the IME technique.





By producing abstract images or images requiring exploration by the viewer, IME is certainly daring to be different. How that can be resolved when showing such images in a competition setting is a challenge. In my experience, even when a competition has a 'creative' section, IME (or even ICM) is a creative step too far.



This is VOLUME TWO of Dare to be Different. I hope that you have enjoyed looking at the images and, if you haven't already done so, download VOLUME ONE at <https://www.pagbnews.co.uk/sites/default/files/newsletters/e-news%20359%20extra%20Dare%20to%20be%20Different.pdf>
My thanks to everyone who contributed images and words.

Keith Avery

The photographic club environment is often seen as promoting and sustaining old-fashioned styles and standards of photography. They encourage members to be competitive which often drives conformity to a perceived 'norm'. "Do it this way and you'll score higher", new members are told. In many respects, it is still much the same as when I first joined 50 years ago.



I am frequently asked "where do you get your ideas and inspiration from?"

Most of what influences me comes from a lifetime of exposure to both art and photographic images but my images are not planned in advance, rather they evolve from a collection of photographs taken that day. The only advance anticipation that I bear in mind when out with my camera, is to take multiple images of a subject if I think it looks suitable for overlays (e.g. *Pep Ventosa* style), take ICMs if the light is dull (maybe both horizontal and vertical for *Josh Adamski* style) or take interesting textures for overlays.

I don't use gimmicky digital filters in processing and I never use Photoshop. Everything is processed using the basic tools that have always been available in GIMP. I try several things at each stage, discarding those that fail to impress and keeping the best to further work on.

I am encouraged to go out for new images by belonging to an image-a-day website, though in my case, after more than 10 years, it is now more like every-other-day. I believe that is what keeps me fresh and inventive.

I am fortunate that my Club, Kirkcaldy PS, has always supported being different by the inclusion in its Annual Exhibition of a section called 'Offbeat' which suits a lot of my work. I have also given occasional illustrated talks to club members on what I do, to encourage others to be experimental and enjoy their hobby even more.

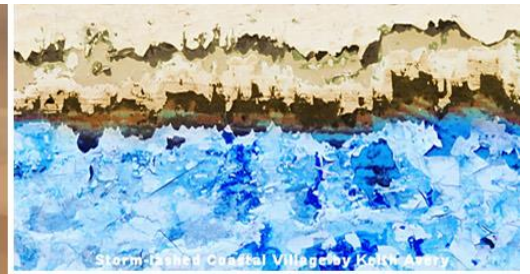
My photographic style does not fall into any particular recognised genre but I prefer my images to look more like art and for that reason I coined the word phARTography to describe it, which I define as 'putting art into photography'. Some might also be described as FUNtography. Often much of it is abstract in nature.
<https://www.blipfoto.com/gen2>

Keith.





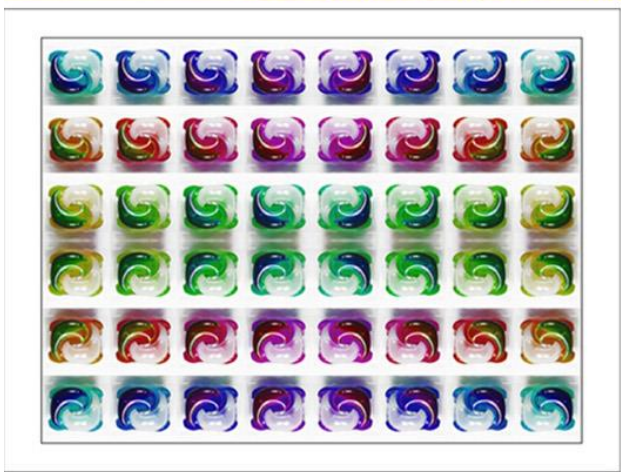
Seafield House by Keith Avery



Storm-tashed Coastal Village by Keith Avery



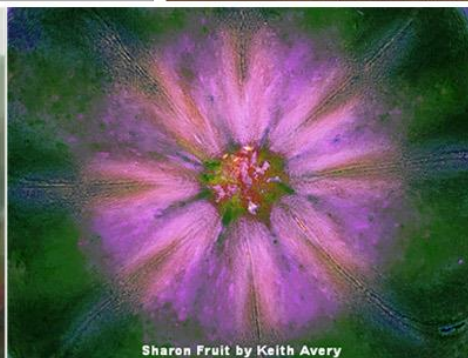
Paint-runs, Adamski Style by Keith Avery



'Twas a Dark and Stormy Night by Keith Avery



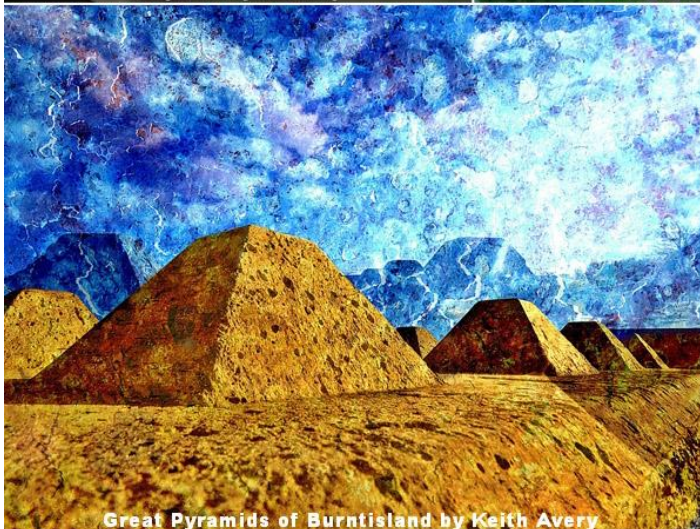
Halcyon Daze by Keith Avery



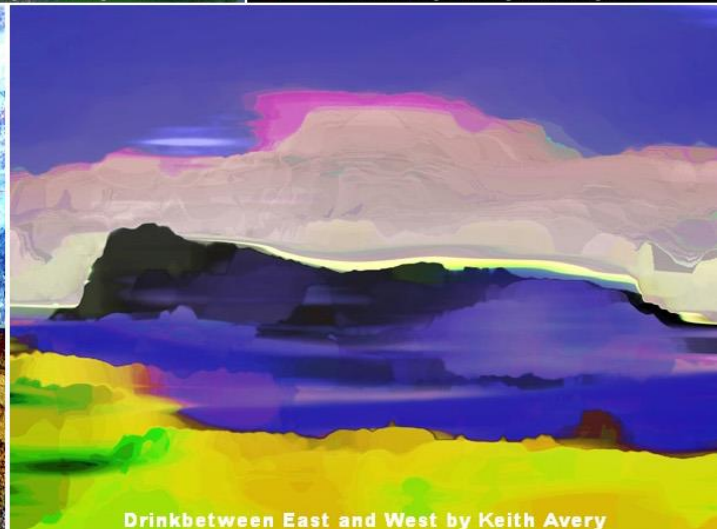
Sharon Fruit by Keith Avery



Gerbera Gyration by Keith Avery



Great Pyramids of Burntisland by Keith Avery



Drinkbetween East and West by Keith Avery

MARK TROMPETELER Light & Shadow Play

Camera Clubs, and their Judges, largely focus on the beauty of the perfect single image, often highly processed or manipulated to give a heightened pictorial result.

Like many other photographers I love the idea of photos working together as a set. I really admire images that stand on the original viewfinder observation and use the absolute minimum of processing and manipulation. I often think there is a tyranny of Photoshop and other recipe software programs that pushes club photographers away from a purer modern form of photography towards nostalgic pictorialism. Frequently I see photos in camera clubs that are closer to photo illustration, visual effects work or imitating painting.



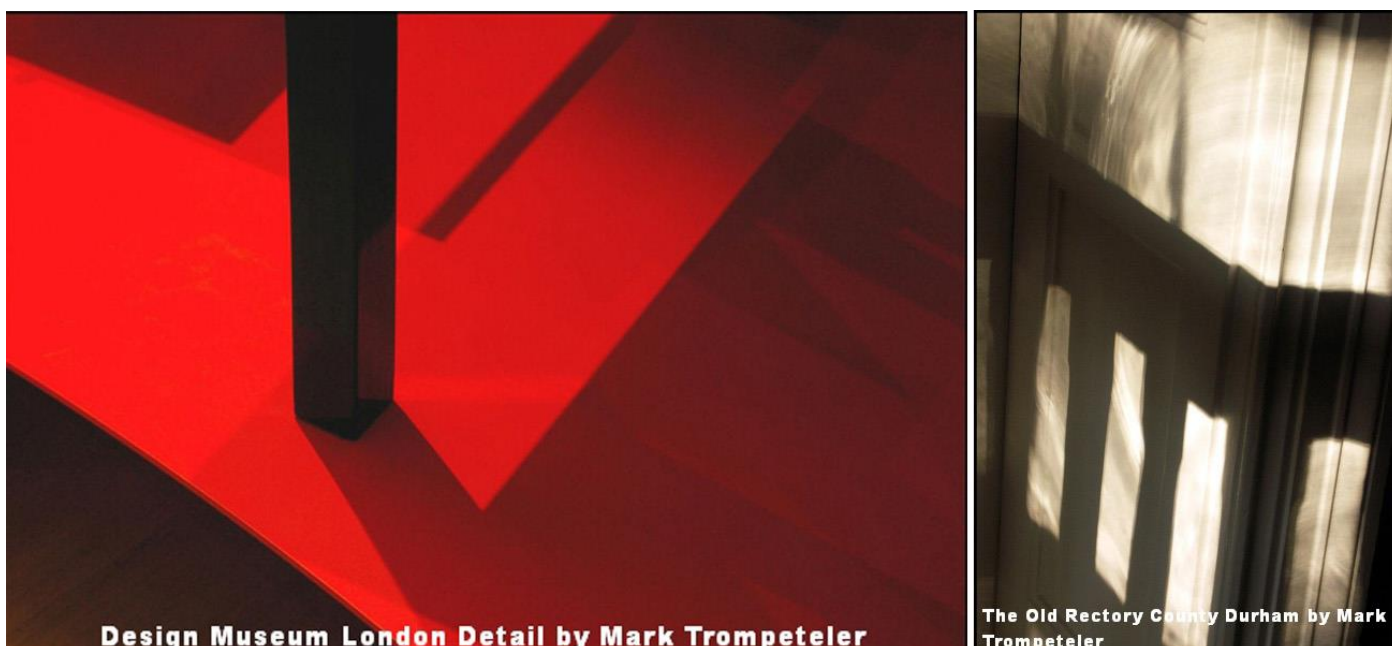
I find it refreshing to see some young photographers wanting to explore analogue work. They are discovering the beauty of being anchored to the unique intrinsic aspects of photography that artists once tried to imitate, as opposed to a significant number of club photographers and “photoshoppers” imitating the work of illustrators and artists. I am often in awe of so much camera club photography and its amazing visual splendour but it doesn’t always resonate with me.

I guess my photography is sometimes at odds with the mainstream of camera club photography. I like to produce sets of photographs that are distinctive but stand mostly on what I saw and framed in the viewfinder and not be dependent on heavy cropping and processing software.

Mark Trompeteler
Photography Portfolios
Personal Online Archive

The “play” of natural or artificial light onto objects and surfaces within either the built environment or the natural world has been an inspiration to photographers and artists for centuries. These photographs are instances of observed *light and shadow play* that have been framed, sometimes closely, in the camera viewfinder. I like how the lines and areas of light and shadow can create interesting

abstract imagery. These images have only small adjustments in focus, brightness or contrast, after the image has been taken, or choosing to present the taken image in black and white.



Design Museum London Detail by Mark Trompeteler

The Old Rectory County Durham by Mark Trompeteler

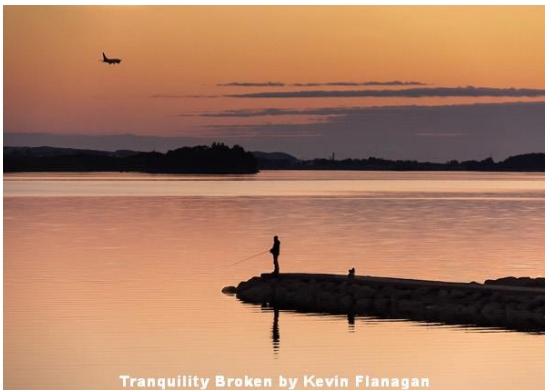


Kevin Flanagan CPAGB LRPS BPE¹

<https://www.kpfphotography.co.uk/>



Here are a few images which I know would not do well in most Club competitions, or in Salons and Exhibitions.



Tranquility Broken It was a still October evening and the lone fisherman was silhouetted by a beautiful sunset. It was a very peaceful scene but, like an annoying wasp at a picnic, modern life in the form of the plane intruded to shatter the tranquillity.

Leaving Home This was just a bit of fun. At the time I was taken by the sickly tinge of the street lights in the fog and the forlorn tilt of the 'For Sale' sign. I added the lady with the shopping bag from another image of mine to try to give a sort of Todd Hido meets Gregory Crewdson effect.

The Beacon A long exposure to draw all the attention to the beacon. The beacon is just there and few even notice it. Judging by the wrecked fishing boat that is nearby, even some of the sailors didn't notice it.

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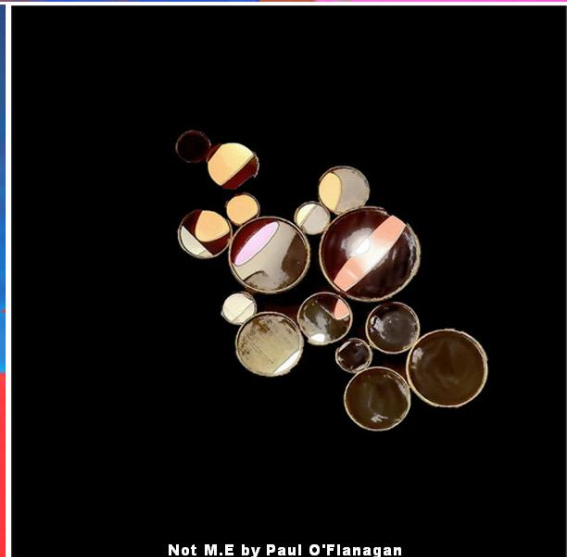
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After Miro by Paul O'Flanagan



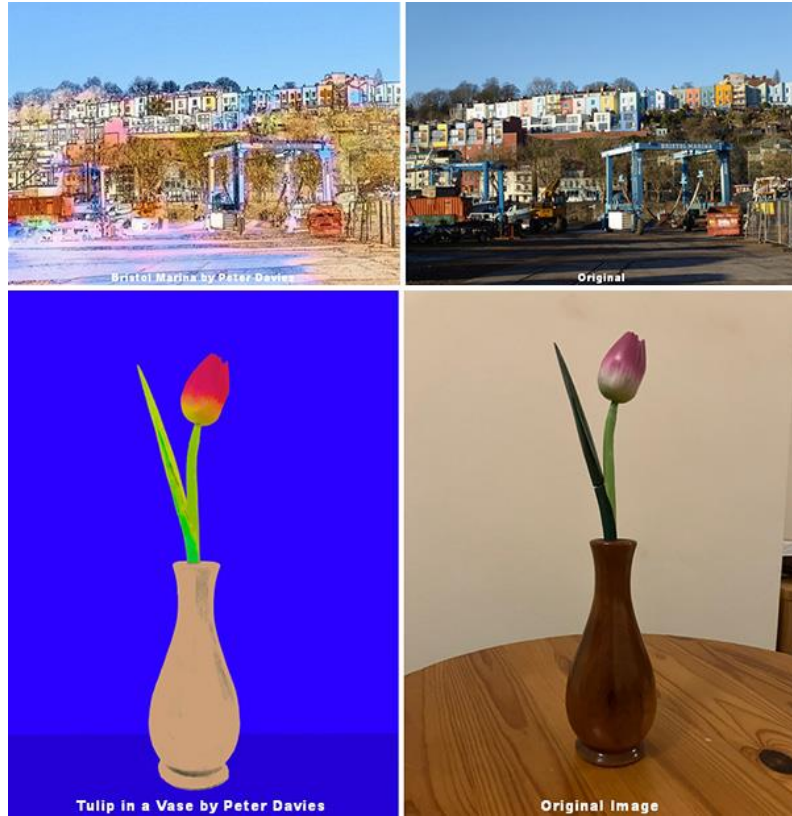
Another World by Paul O'Flanagan



Not M.E by Paul O'Flanagan

My current genre is of abstract photography. The very nature of an abstract photograph requires time to consider the visual language being employed. That time will most definitely be beyond the time that judges have to access and consider such work. There is also the problem of the question “*What am I seeing?*” I get asked this often. My answer is “*What do you see?*” as the viewer needs to make their own interpretation. My next question is “*What do you feel?*” and I don’t often see judges applying themselves to these questions.

In my work I am creating “*a reality beyond actuality*” (a quote from Anne Madden) so the viewer has been cut adrift from the normal way of seeing an image which is to look for identifiable structures. I have removed these although I do sometimes leave a hint of the original subject if I feel it is necessary to create some balance or add to the story telling.



Peter Davies

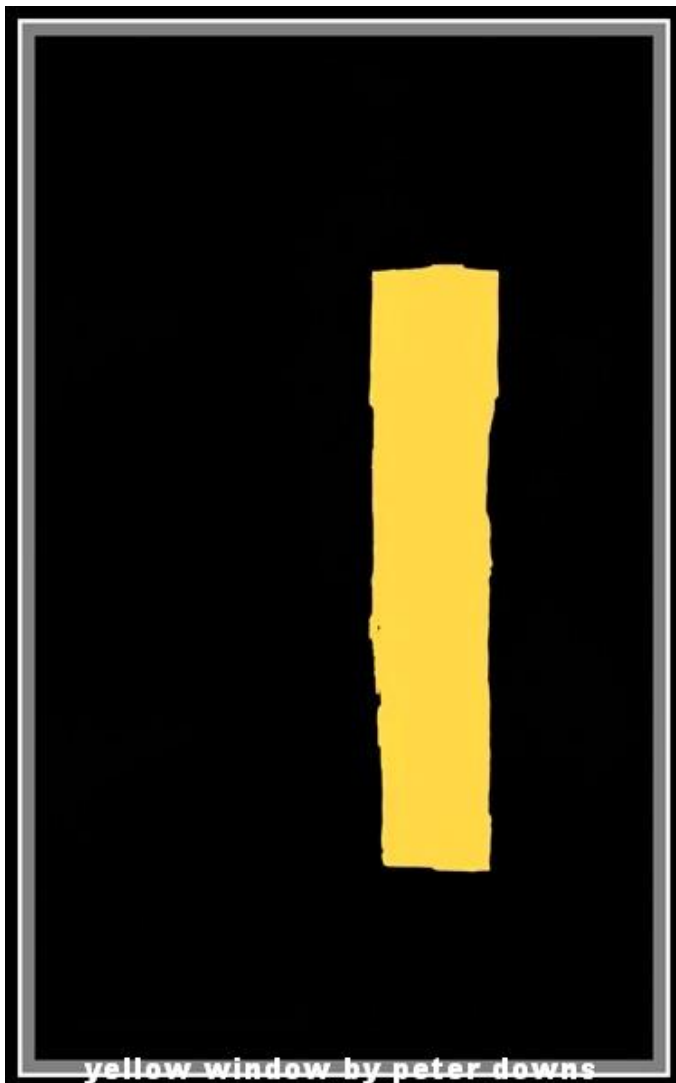
I am inspired by the work of Steven Le Prevost, a Creative Photographer and Digital Artist. I admire his style of making photographs look like paintings.

Here are my recent attempts to do this in my own style. I enclose the original Phone images for reference.

I post-processed with Affinity Photo.

CLICK ON any image to view it more comfortably on the **e-news** website.

Peter Downs LRPS

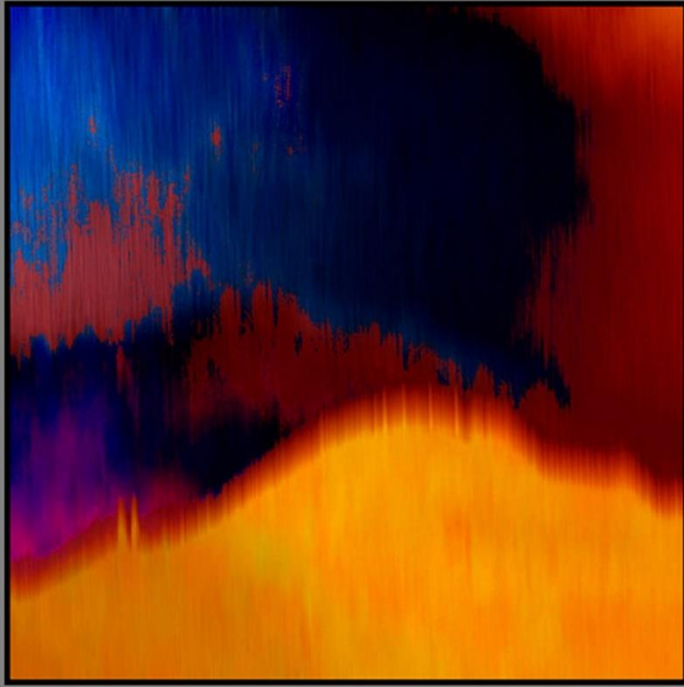


Why do judges and camera clubs have a problem with abstract images? Is it fear, lack of knowledge about art in general, being dyed in the wool, or lacking the imagination to move forward.

Photography is part of the world of art. By art, I mean painting, drawing, sculpture, ceramics, the stage etc. Art is always re-inventing itself, in spite of the reactionaries. If one asks a group of amateur artists to name 10 artists, many will be able to do so. Having done the same at camera clubs I have visited talking about abstract photography, nearly all cannot name more than 3 or 4 world famous photographers.

Many camera clubs seem not to want to embrace new ways of creation. Abstract photography is probably at the same stage as the impressionists found themselves when they first burst onto the art world. The same can also be said of Picasso, Frank Rothco and their fellow ground breaking artists. These artists opened up a whole new way at looking at the world. Photography, in particular camera clubs must embrace new ideas, software and techniques or it will stagnate and die

Why do I make abstract images? I enjoy the creation of something that is original, different, artistic, and emotionally thought provoking. I take the original image, strip it right back to it's basics, and then rebuild it, with quite often a totally different picture emerging. Though I must say not always successful. The delete button gets used a fair bit. I like pushing the boundaries as far as I can. This does upset a number of judges and camera club members.



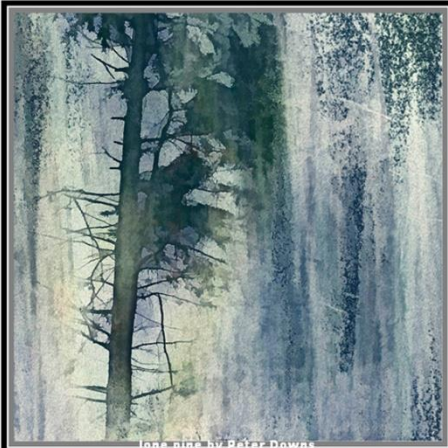
northumbalndia by Peter Downs



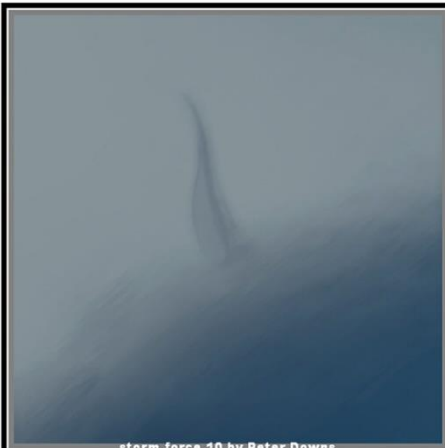
inferno by Peter Downs



LEMMINGTON WOOD No 6



lone pine by Peter Downs



storm force 10 by Peter Downs



trees and flowers by Peter Downs



A day out in Sidmouth by Peter Elliston

Despite many entries in salons it has only featured in one - in Australia! Maybe it was the sunny day and the colourful clothes that worked down under?

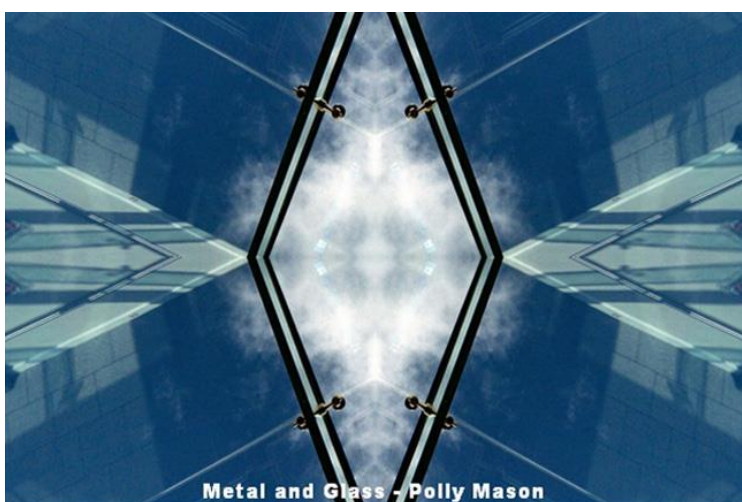
Cliftonwood Houses and Church, Bristol by Polly Knowles



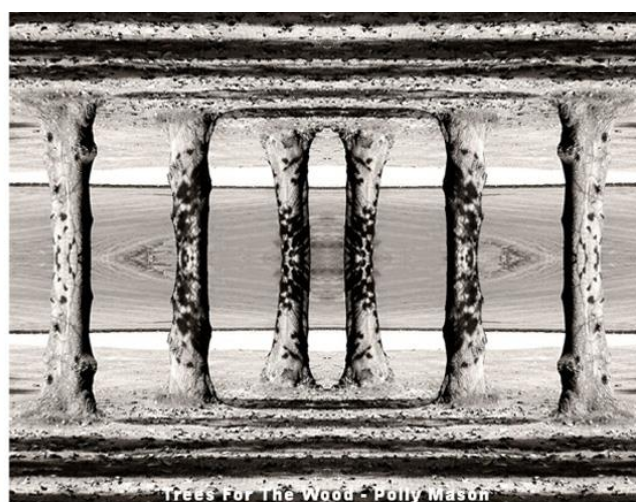
Obviously not photo realistic but not totally abstract. I felt the double exposure (not in camera) made 2 straight (boring) images more interesting.

Most living in the West Country will have seen photos of this row of houses but, although they are still recognisable, they have taken on a different look.

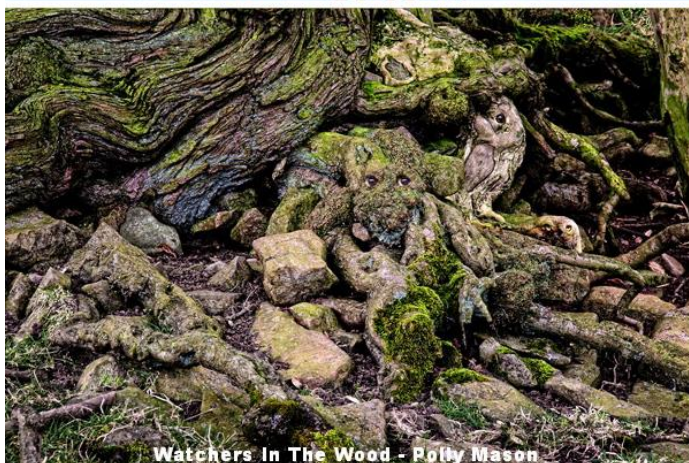
I can't really remember what others thought except that it is 'different and colourful!' Someone said they could see it enlarged on a Bristol office wall but would it do well in Camera Club competitions?



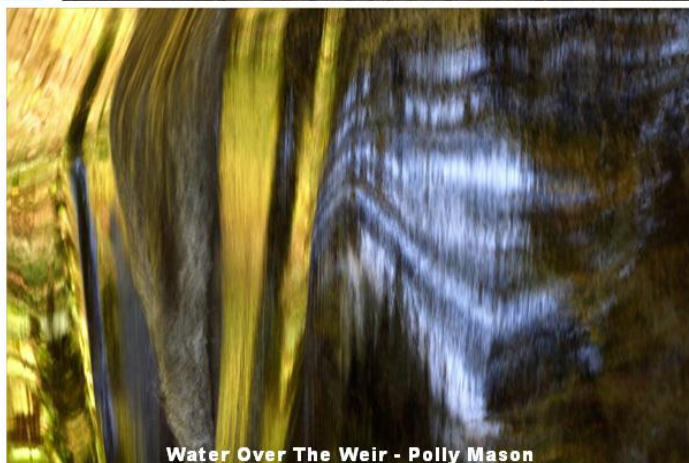
Metal and Glass - Polly Mason



Trees For The Wood - Polly Mason



Watchers In The Wood - Polly Mason



Water Over The Weir - Polly Mason

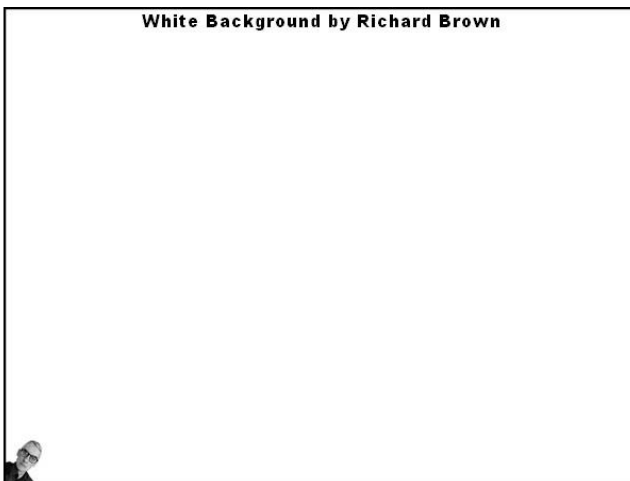
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<https://www.pagbnews.co.uk/sites/default/files/newsletters/e-news%20359%20extra%20Dare%20to%20be%20Different.pdf>

My thanks to everyone who contributed images and words.



Anonymity by Richard Brown

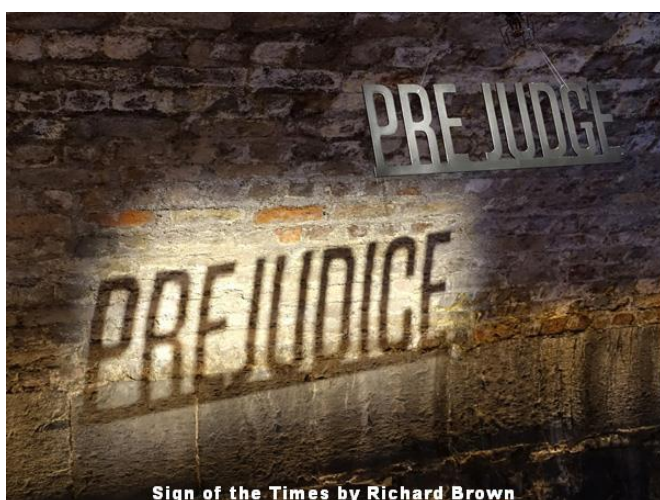


White Background by Richard Brown

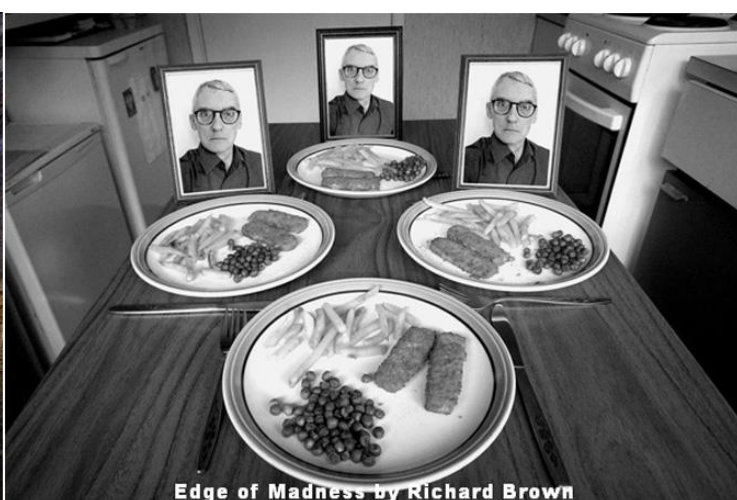
Richard Brown FRPS

'Anonymity'. This was taken as part of a self-portraiture project many years ago. I decided to try and get as far away from the traditional idea of representative self-portraiture as I could, hence it's impossible to tell who the subject is. I was quite intrigued by the unexpected

bonus that the white card merges with the backdrop so that the foreground and background apparently become one surface. Got a commended in the club competition but rejected at the MCPF Midphot exhibition. 'White Background'. Following on from Anonymity, I wanted to see how far I could take the minimalist idea, so I made this image as a bit of "judge bait". It backfired as the judge gave it an HC at the club.



Sign of the Times by Richard Brown



Edge of Madness by Richard Brown

'Sign of the Times'. Originally entered as a straight picture, the judge came up with the idea of changing either the sign or the shadow so that it read Pre Judge, which I thought was a really subtle interpretation.

Took me ages in Photoshop to make it look convincing. Turned out it was a bit too subtle as when I entered it another couple of times both judges failed to notice that the lettering is different. One did give it an HC though, in spite of missing the message. 'Edge of Madness'. An image from a Covid themed AV sequence in which the protagonist is eventually driven mad by being confined to his flat by the lockdown. Mixed reactions from viewers to both the AV and this single image.

Since pretty much 100% of my interest is in making Audio Visual productions, I only really enter club competitions to make up the numbers.

So I like putting in challenging images just to see what the judge makes of them. Mostly they are just a bit nonplussed, but occasionally I'll find one who is on my wavelength which does make it worthwhile.



Robert Albright, President of the RPS presenting the Grand Prix Trophy to Richard Brown for his sequence In Search of Christina, the winner of the 23rd IAVF



Roy Henstock-



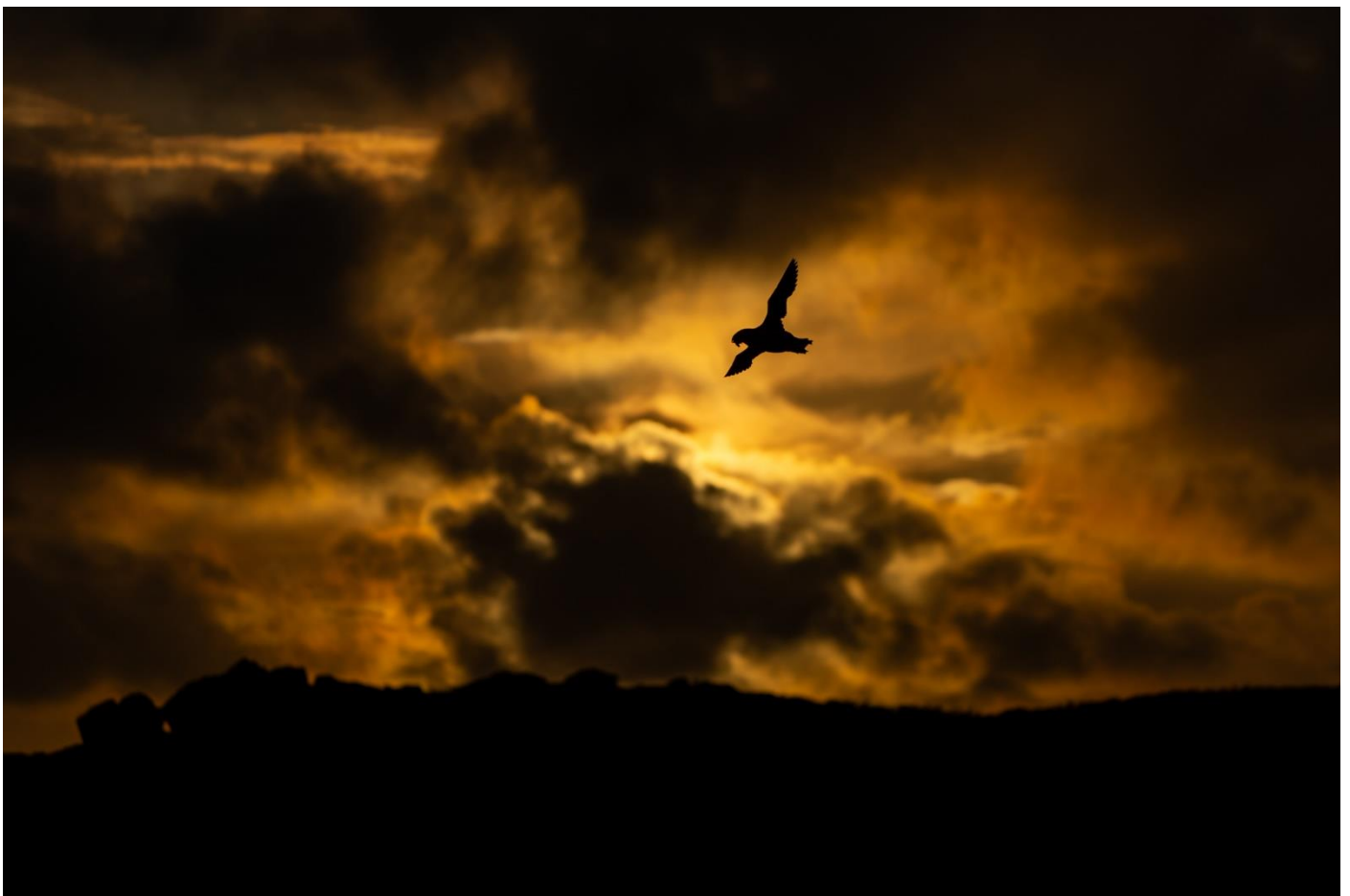
Roy Henstock-Lice Support



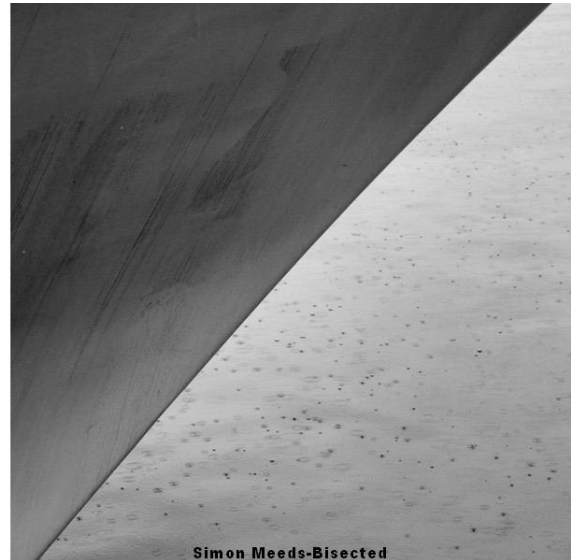
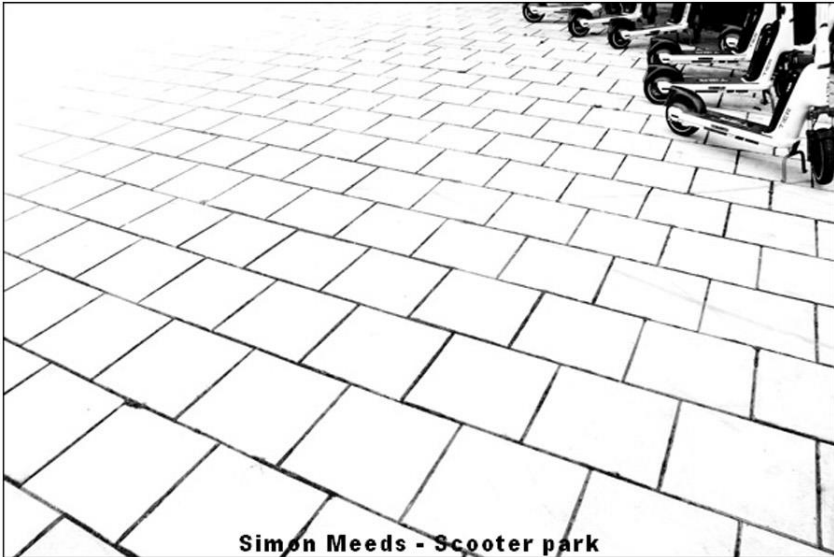
Roy Henstock-Happy Dayz

Simon Jenkins ARPS DPAGB BPE³

This was a shot I took at 1/128,000 direct into the setting sun, trying to capture Puffins in flight on Skomer Island. Everyone else was photographing Puffins lower down near ground level, so I tried something different. This is an image that has never really got the marks in club competitions that I thought it deserved, but I like it :-)



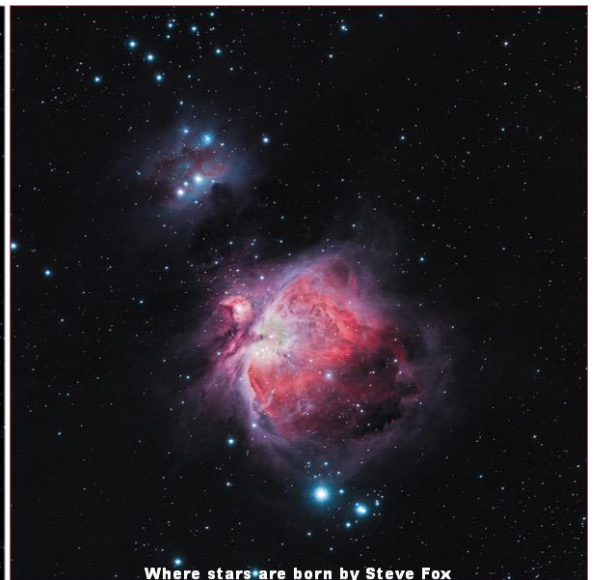
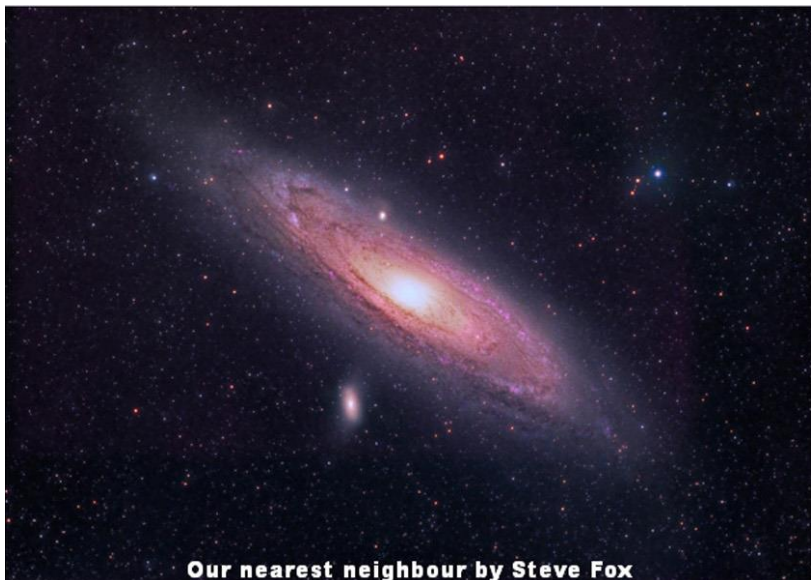
SIMON MEEDS



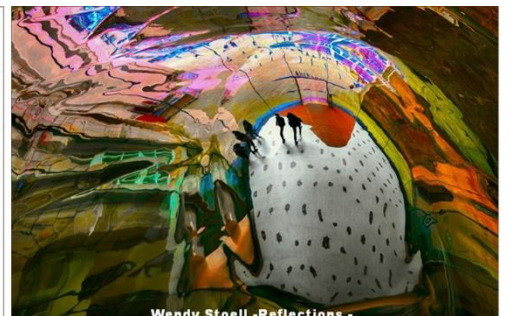
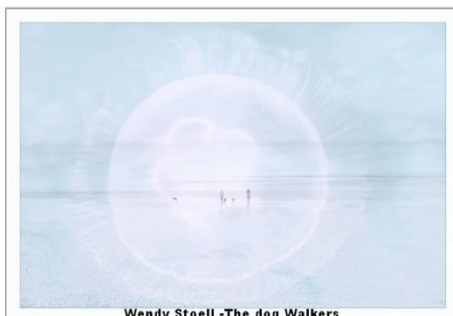
I have reduced "Scooter Park" to simple lines except for the main, though subjugated by position, subject. I was initially impressed by the vastness of the area of paving stones and I'm not sure I've really managed to represent that. It was somewhat like an IMAX cinema where if you look at the centre of the screen you can only see screen. Then I noticed the interesting curve of scooters which I could include at the corner of the frame. The gradual fading off to white at the top left is supposed to emphasise that sea of paving

"Bisected" I wanted something representative of what I do, but I do lots of different things. I wanted something I felt good about, but not to spend too long biting my nails over it. A lot of my more creative output involves only fairly subtle editing though "making exceptions" is probably as much a feature of what I do. It's about tone, form and texture, not representation of a subject.

Steve Fox



Read more about astrophotography in Volume One <https://www.paqbnews.co.uk/sites/default/files/newsletters/e-news%20359%20extra%20Dare%20to%20be%20Different.pdf>



Stan Farrow DPAGB EFIAP FRPES



A common creative trick is to photograph flowers after they have been frozen in water for a few hours. Here 'instead of flowers' I have used marbles. The ice was backlit and a macro lens was used.



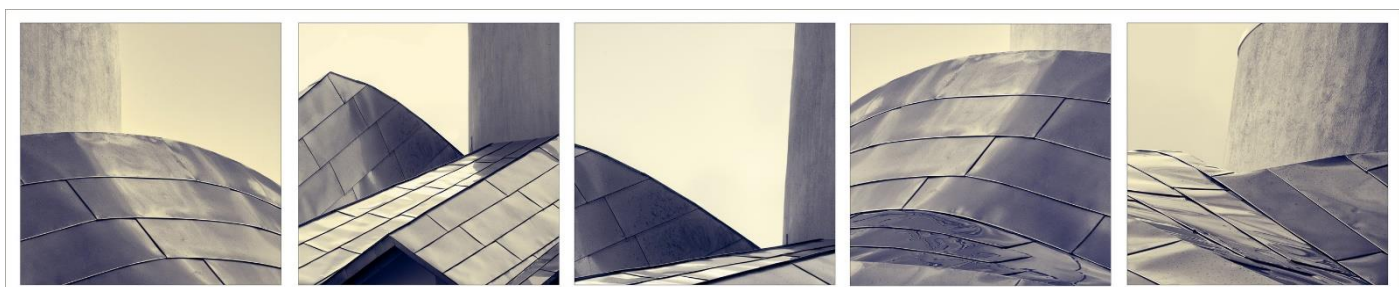
Here shots of cracked rocks were duplicated as a second layer and then flipped. "Darken mode" was used to combine the two in Photoshop. Choosing the right shots it was surprising how face-like the results were.

I bought some small squares of steel, copper, brass and aluminium quite cheaply on eBay. These were deliberately corrodes outdoors using water, bleach, vinegar and salt. The small squares were used as a setting for simple still-life images.

below The metal roof of the Maggie's Centre in Dundee was designed by the American architect Frank Gehry. Details were shot with a telephoto lens and then duo-toned in blue and yellow.

next page There is a new spiral staircase in the Visitor Centre at Discovery Point, Dundee. It is bright blue. It was shot on my iPhone and then different images were combined using Snapseed instead of Photoshop.

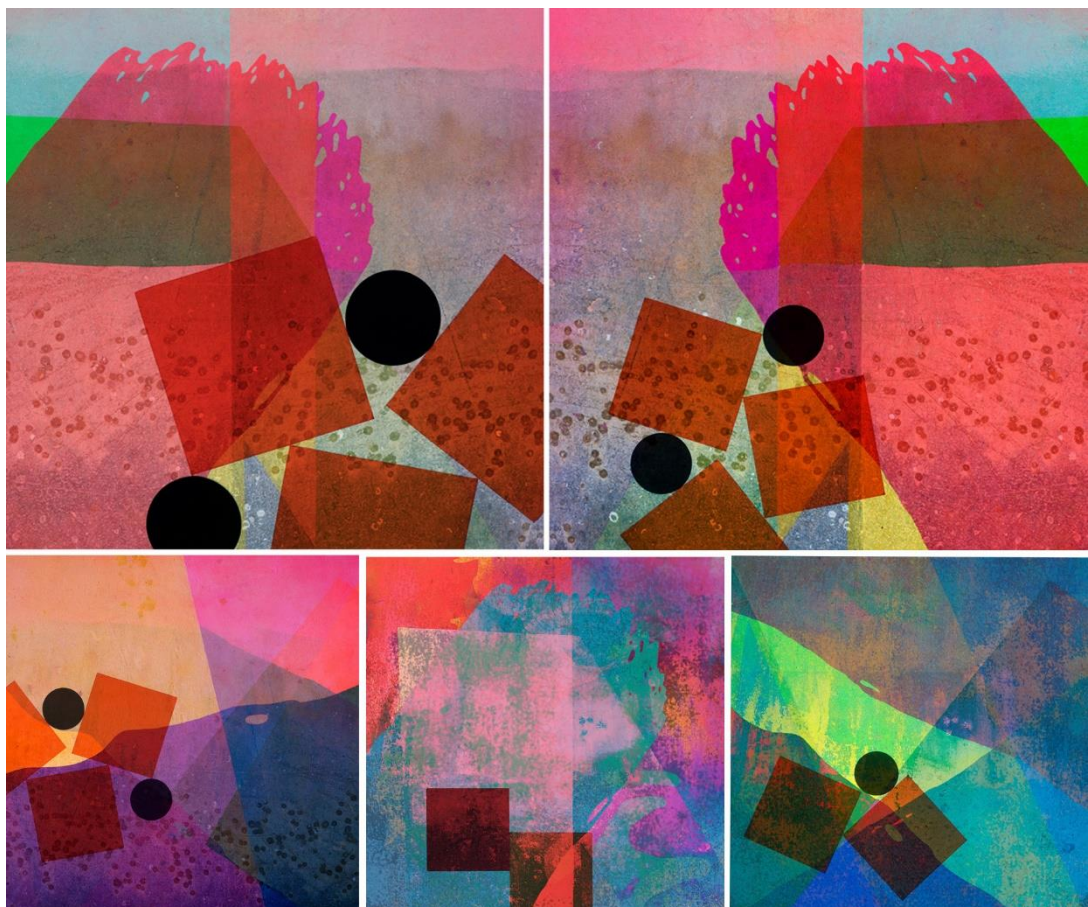
next page These images were created by photographing strips of coloured card on top of an LED light pad. Almost no Photoshop was used. (I may have cloned out the odd staple holding the strips of card together).





These images were created by photographing crumpled white polythene bin liners on top of an LED light pad. A coloured gradient was added afterwards using Nik Colour software. Although the bin liners were straight off a new roll there were a surprising number of black specks to be cloned out.

The supporting pillars at the landfall end of the Dundee Road Bridge are painted with abstract patterns. Photographs of these patterns were combined with layers of rusty paint and photographs of red and black acrylic squares to create new abstract artwork.



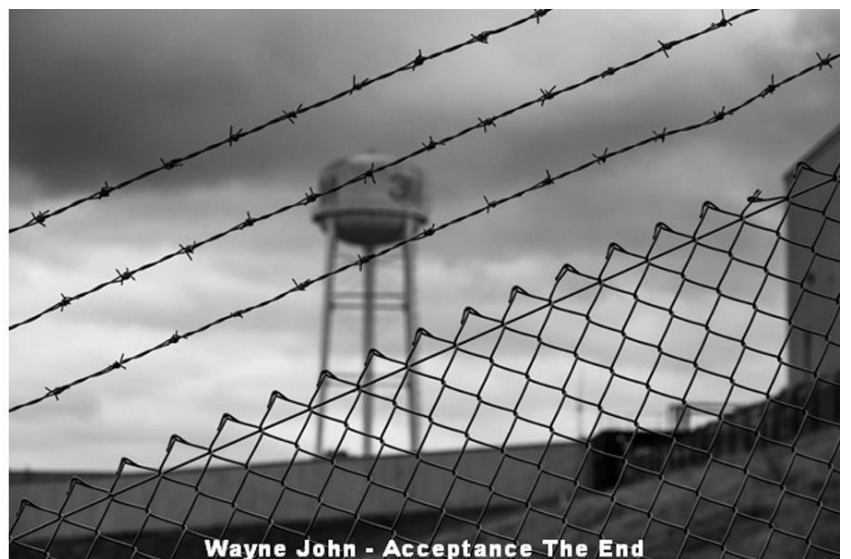
Stan Farrow

<https://www.stanfarrowphotography.co.uk/>



Susan Brown-Pond by the Sea

Wayne John - Acceptance-1



Wayne John - Acceptance The End

Margaret Elliot DPAGB EFIAP ARPS www.altimages.co.uk

My photography takes me on many journeys, I like to work on projects and often I see someone else's images and think I would like to try that. Many of these are not what a judge is looking for, but I get a kick out of producing them. Often they look better in panels.

Osteospermum & Lisianthus. These images are from a panel of photographs I produced when I was inspired by a speaker from Cork, Niamh Whity. I loved the simplicity of the images created by macro photography, leaving the most part of the flower out of focus spreading the colours but still producing a hint of shape with a sharper line. These Macro flowers helped me achieve an award as a panel with the RPS but did nothing in club competitions.



Margaret Elliot - Osteospermum



Margaret Elliot - Lisianthus

Glasgow Architecture with a twist, and the Crichton Church. Straight images modified by copying the image and flipping the top copy, then using one of the blend modes to bring the two together giving the illusion of a mirrored image. Some blend modes change and mix the colours to make it more distinct.



Margaret Elliot - Glasgow Architecture



Margaret Elliot - Crichton Church



Margaret Elliot

Winter Seedbeds. For a few years I have been photographing still life images indoors using textures and layers. Taking a straight image and inverting it to a negative changes the colours to the opposite on the colour wheel, sometimes it works in colour and sometimes best converted to mono.

I have produced a lot of straight architectural images while researching a 19th century architects life and works, resulting in a book of history. followed by a panel of local church interiors. The architectural images I have here let me get pleasure out of creating my own architectural images, taking away the reality of a straight image. <https://www.altimages.co.uk/walter-newall.html>



Gillian Mackay Feeling Shy

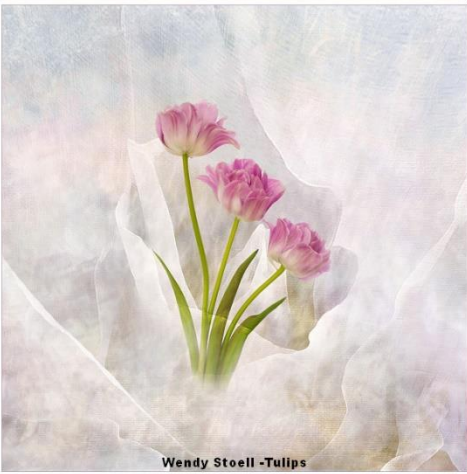
Some of us from Thornbury Camera Club) read your article "Dare to be Different" in a recent edition of PAGB e-news with interest.

For a while we have been discussing "creative" photography in its broadest sense, not necessarily as it is used in many clubs to strictly describe composite images although we wouldn't exclude those either.

Your suggestions that a more open approach could be adopted by clubs, in their competitions, struck a chord with although our current aims are more modest, to achieve acceptance among ourselves and discuss our personal aims and artistic influences, not necessarily to seek critique or competition success with these images.



Wendy Stoell -Peony



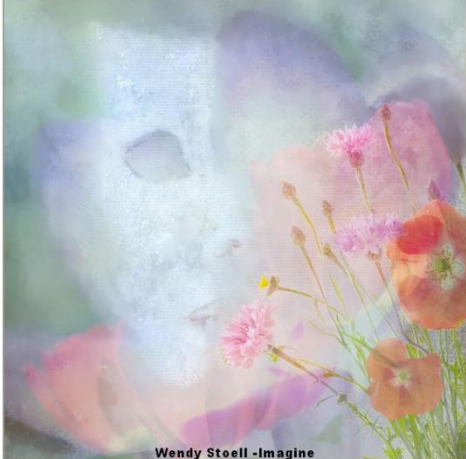
Wendy Stoell -Tulips



Wendy Stoell - Clematis



Wendy Stoell -Nectar



Wendy Stoell -Imagine



Wendy Stoell -Lavender



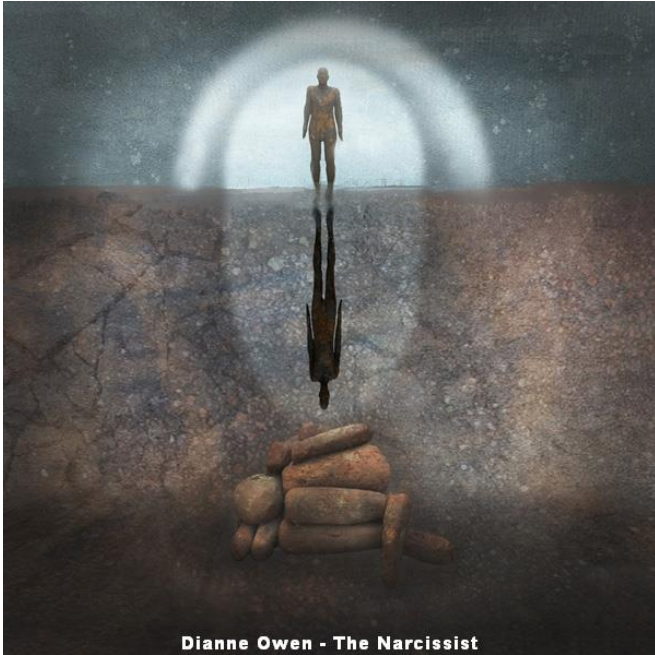
Wendy Stoell -The Blue Hour

Waddling down Cat Alley
by Wendy Stowell- from
the SEVENTH MASTERS OF
PRINT exhibition. >>>



Val Walker

“Wall Abstract” was created from an original photographic image with some blending and texture in Photoshop. However judges just do not seem to know what to make of abstracts because they do not conform to the idea that there must be a focal point, or have a message, or tell a story. Yet in modern art there are many similar types of images of blocks of colour (Rothko, Modigliani) which are highly rated and valued. >>>



Dianne Owen - The Narcissist



Wall abstract by Val Walker



Laurie Campbell - Gently Fading Away_1



EFIAP D2 Geoffrey Smith-By The Seaside



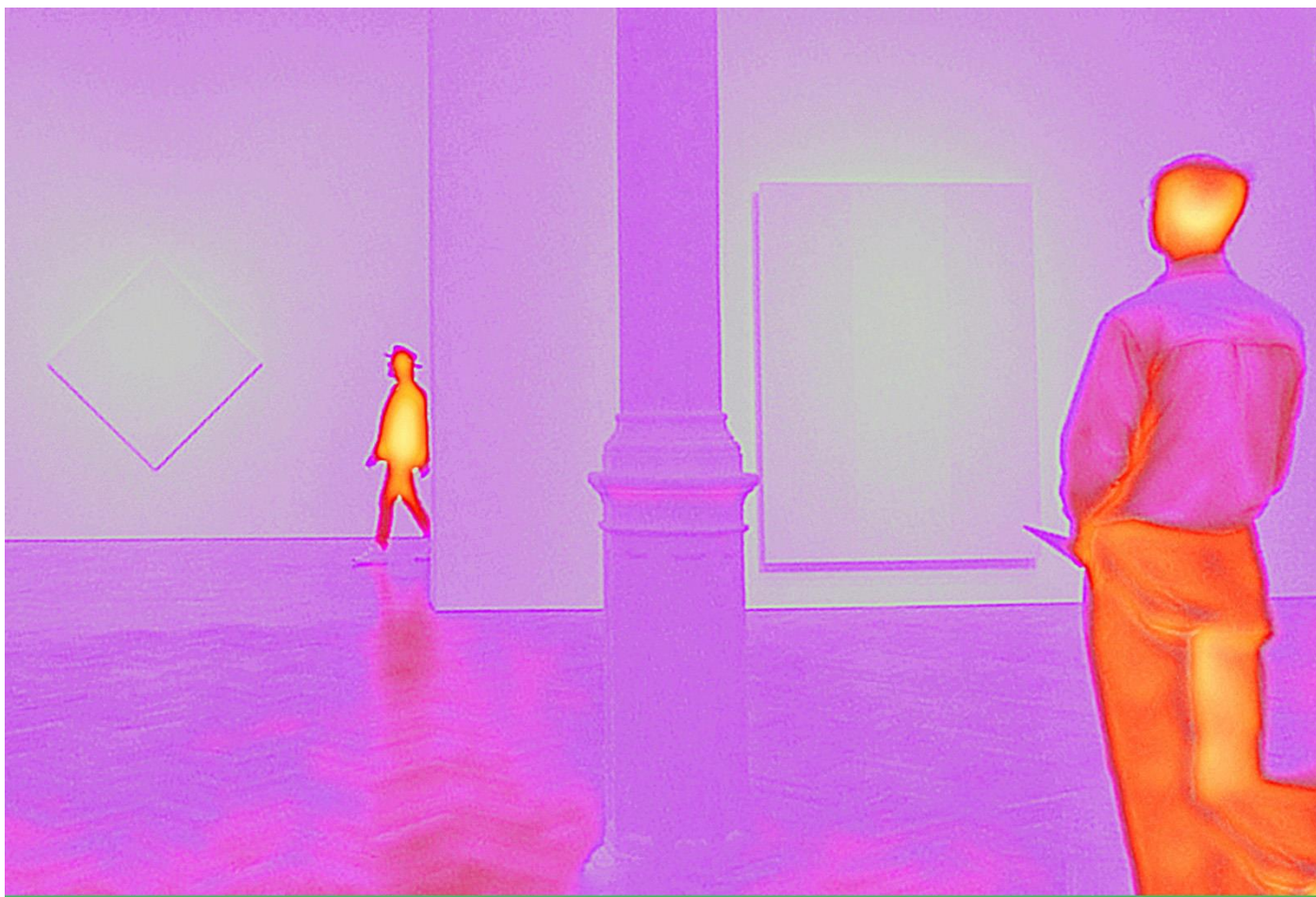
EFIAPb Yealand Kalfayan-The White Shoes

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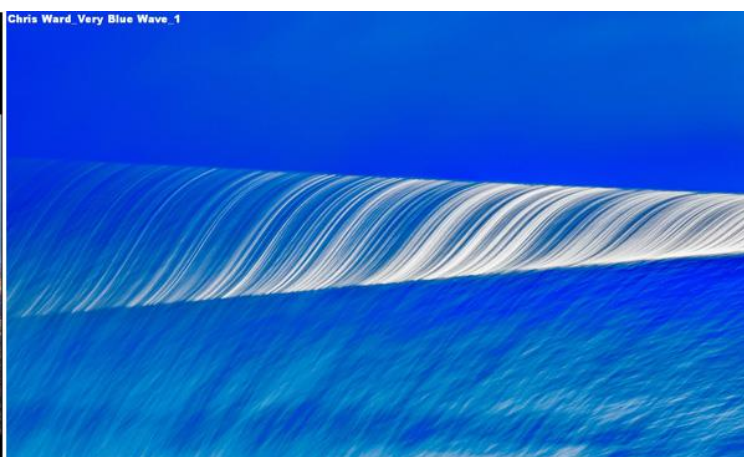
I spotted this article recently on social media and asked the club if I could run it in e-news as I think it successfully interprets our recent "Dare to be Different" campaign. Rod Wheelans, Editor.

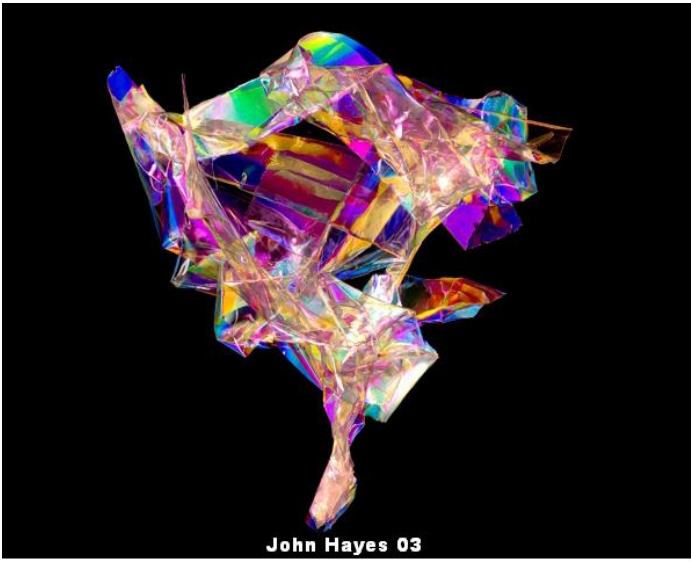


Electric Gallery by Bob Brabner

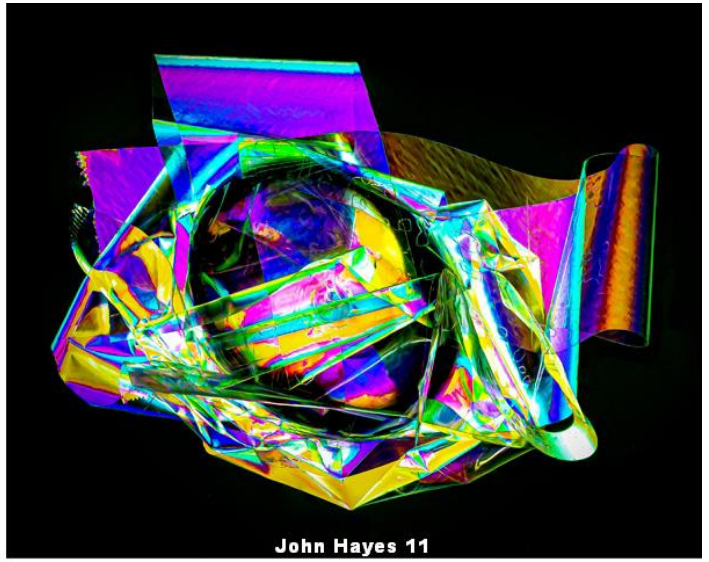
For a recent round of our regular Monthly Print Competition at Upminster Camera Club we encouraged our members to be more creative with their photography and produce a print that displayed their individual interpretation of an image. Variations in the use of colour and different shapes, with others using ICM or composite arrangements, gave a different perspective to what our members may have originally taken in camera. The entries were appreciated by our members during the evening. These are digital images of some of the prints that were entered.

Sylvia Williams. Programme Secretary. Upminster C.C.

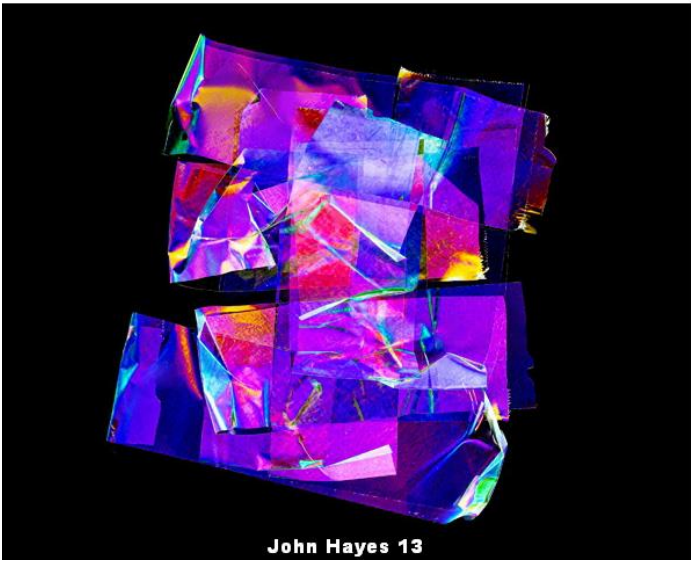




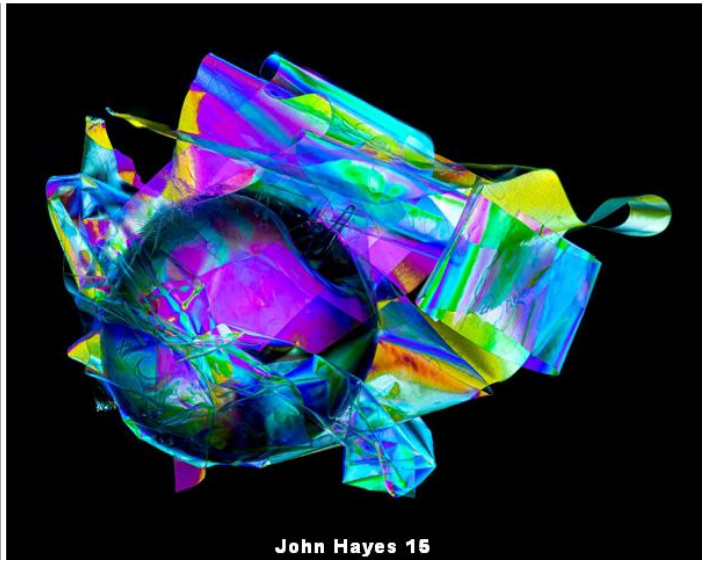
John Hayes 03



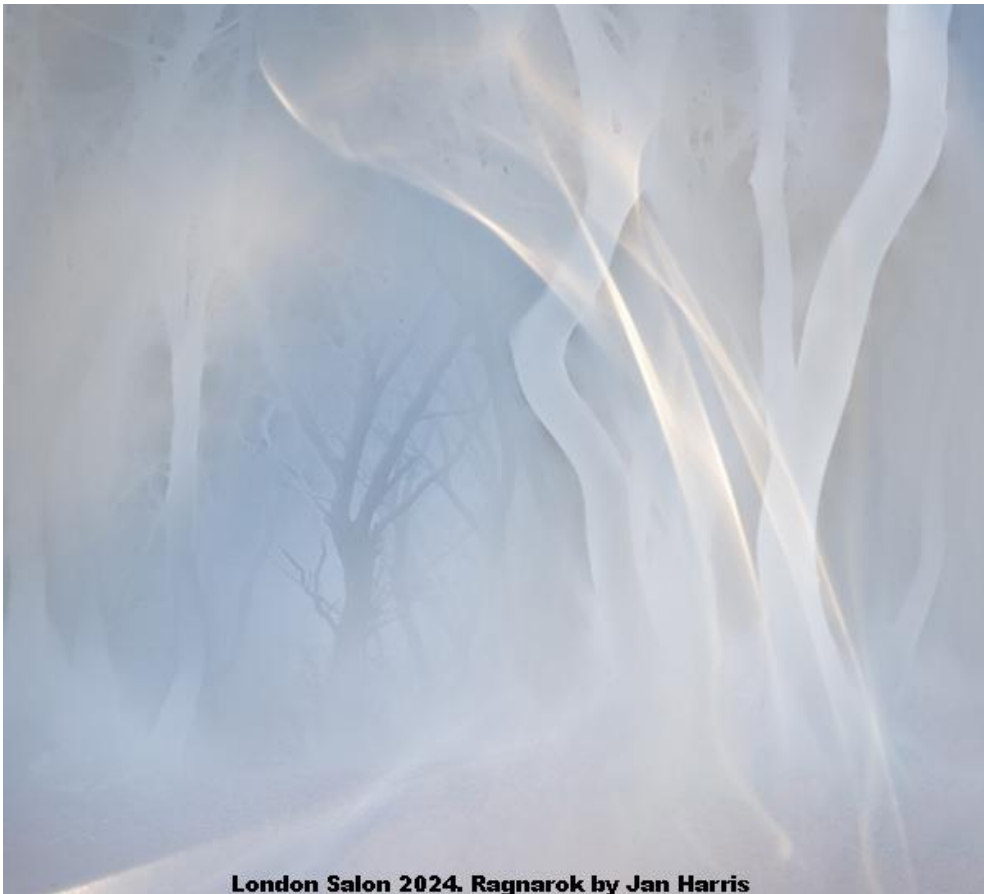
John Hayes 11



John Hayes 13



John Hayes 15



London Salon 2024. Ragnarok by Jan Harris

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downloadable
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Lecture in due
course and this
will be available
to Clubs for an
interesting
addition to their
programme.