



e-news

from the Photographic Alliance of Great Britain

Issue 270 13 November 2020

The return of the BIG ONE

THE MASTERS OF PRINT



The pandemic crisis has ensured that there cannot be a physical exhibition or an opening party in 2020. We had previously and very sadly announced the cancellation of the MASTERS OF PRINTS ... BUT NOW IT IS BACK!

No physical exhibition but the same prestige, the same high standard, the same distinctive badge and another fabulous catalogue for every entrant.

Plus many other surprises. Watch for more information soon.

Since we will not be mounting or framing the accepted prints there will be less constraint on size and format, but the rules otherwise will be almost identical to 2019.



Announcements

• Recent Publications

The PAGB has revised information on booking speakers and published this in two documents, Standard Terms and Conditions, and Code of Good Practice. These are available on the *Judges and Lecturers* page.

[Home](#)→[Services](#)→[Recorded Lectures](#)

Recorded Lectures

The PAGB Recorded Lecture Service acquires a library of lectures which may be accessed by Affiliated Member Clubs. The Service Secretary is always interested to commission additional material for the Service.

The catalogue of available lectures can be viewed [HERE](#).

'2020 GB Cup' Exhibition Slideshow

Created by Adrian Lines for the
PAGB Recorded Lecture Service



**NEED
HELP?**

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[Home](#)→[Awards](#)→[APM Advice Service](#)

APM Advice Service

The Awards for Photographic Merit (APM) Advice Service is available to members of PAGB Affiliated Clubs.

Before applying for Advice here, you need to meet the eligibility criteria for the APM level you request. You do not need Federation approval of your eligibility: your honest opinion is sufficient. You can apply for Advice to see whether your photographs might meet the standard.

- Information about eligibility is in *APM Leaflet One*.
- Information about the Advice Service is [HERE](#).

To apply for Advice, complete the form below. The information is sent as an email to the Advice Service organiser and is not stored here. You will receive a copy of the email.

I am: A member of a PAGB Affiliated Club and eligible for the advice level requested here

Your Club (required)

Your Federation Code (required, upper case)

APM Advice Service organiser:
David Smith LRPS CPAGB
Email: apmonline@thepagb.org.uk

<< Fireworks in Lyme Regis by Richard Gillams



“Misplaced” by Louise Hill from her MPAGB entry in 2013



Photographers' Insurance with Darwin Clayton

PAGB approved brokers

Darwin Clayton is the Photographic Alliance of Great Britain's (PAGB) approved broker.

Our PAGB Scheme Covers:

Public Liability

This covers accidental damage or injury to third parties caused by negligence of your club. Limit of indemnity is £5m as standard, with higher limits available on request.

Clubs 'All Risks'

This covers equipment owned by or loaned to the club, whilst in UK, also in Europe or worldwide for up to 45 days in any one year.

Management Liability

This covers Clubs Officers against any claim made against them during the policy period for any Wrongful Act in their capacity as an Officer of the Club or Society.

Get in touch with the team on
0115 951 7041 or email pagb@dcuk.co.uk



IMAGES AND MEMORIES WITH DIANNE OWEN FRPS

Covid 19 has created time we might not normally have had, time to fill. Something I've meant to do is to archive my images onto one drive, easy to find and a great back up and a lot quicker when updating my webpage.



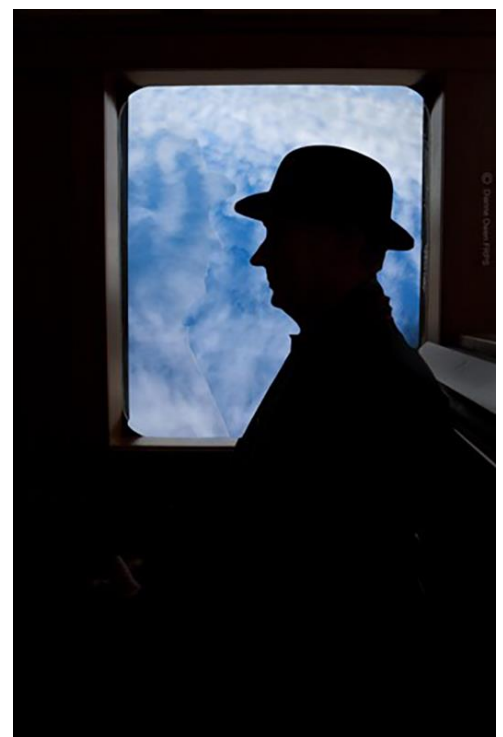
I found forgotten, unused, images and memories of friends and places. These are stories of my adventures over the years, each has a little history and some details about the layers etc used. The images are all taken on my camera or iPhone and worked in photoshop. There are no additions from any outside source, nor any stock images used, including textures and brushes. All my images are created to print on high quality, Hahnemuhle Fine Art Papers. Here are a few of my old friends and you can see many more on my website at <http://dianneowen.info>.

Head in the Clouds

The new landmark Museum of Liverpool Life opened on this day in 2011. Concrete, glass, art, digital interaction and the spiral staircase, what more could you ask for? There are views over to the Three Graces and the River Mersey, and then over to the Wirral. It wouldn't be Liverpool without a giant Liver Bird. It was very busy but well worth the trip into town.

What a fascinating experience just stepping through the doors to see the 72 million pound building, designed by 3XN. Its 8,000 sq. metres of exhibition space, contains more than 6,000 objects, all beautifully displayed and photography is allowed everywhere.

On the first floor, there is a carriage from the Overhead Railway and a chance to dress up with a selection of hats, a bowler hat in particular. I took a couple of pictures without thinking too much about it. It was only on opening the file that I realised it looks like the man in the Bowler Hat, and the many surreal images of René Magritte. Coincidentally, The Tate, Liverpool had an exhibition of his work at the same time as the Museum opened, which we had



visited the week before. This image was simply for fun, not exhibition or salons. All I had to do was cut out the window and replace it with a fluffy clouded sky. I darkened down the seating area to add drama and take the eye to the sky and the silhouette. The image was a success, as Gordon has used it as his phone background ever since.

Fear to Tread

We had to visit The Royal Photographic Society in Bath in 2007, giving us a chance to look around while we were there. The city, with its beautiful Bath Stone architecture wrapped around the River Avon has so much history.

The Roman Baths were fascinating, lots of atmosphere and room for the imagination to run wild. Street artists and performers with fascinating acts, human sculptures to fire breathers and jugglers, to enjoy and wonder at.

Bath Abbey was our final call, a Benedictine monastery, a religious site since the 7th Century. It has been rebuilt over the centuries including major restoration work in the Gothic Style, carried out by Sir George Gilbert Scott, in the 1860s, to create the building you see today. There are 635 memorials on the Abbey's walls. Most commemorate people from the 1700s and 1800s.



One of the memorials that stood out in the abbey was one dedicated to William Bingham, it consisted of two beautifully carved angels either side of the memorial inscription. This took my eye, the beautiful wings and carved features. My image is only a very tiny part of one of the angels, its feet. The beautiful delicacy of the toes and the cloth draped behind them.

I don't create just to produce images but to create a diary of my life and for the simple need to be an individual.

It was worked as an early version in Photoshop and was originally in portrait format, later cropped to my favoured shape of a square. *Fear to Tread*, has 21 layer which include a toned mono version. This image was part of my ARPS Panel in March 2008.

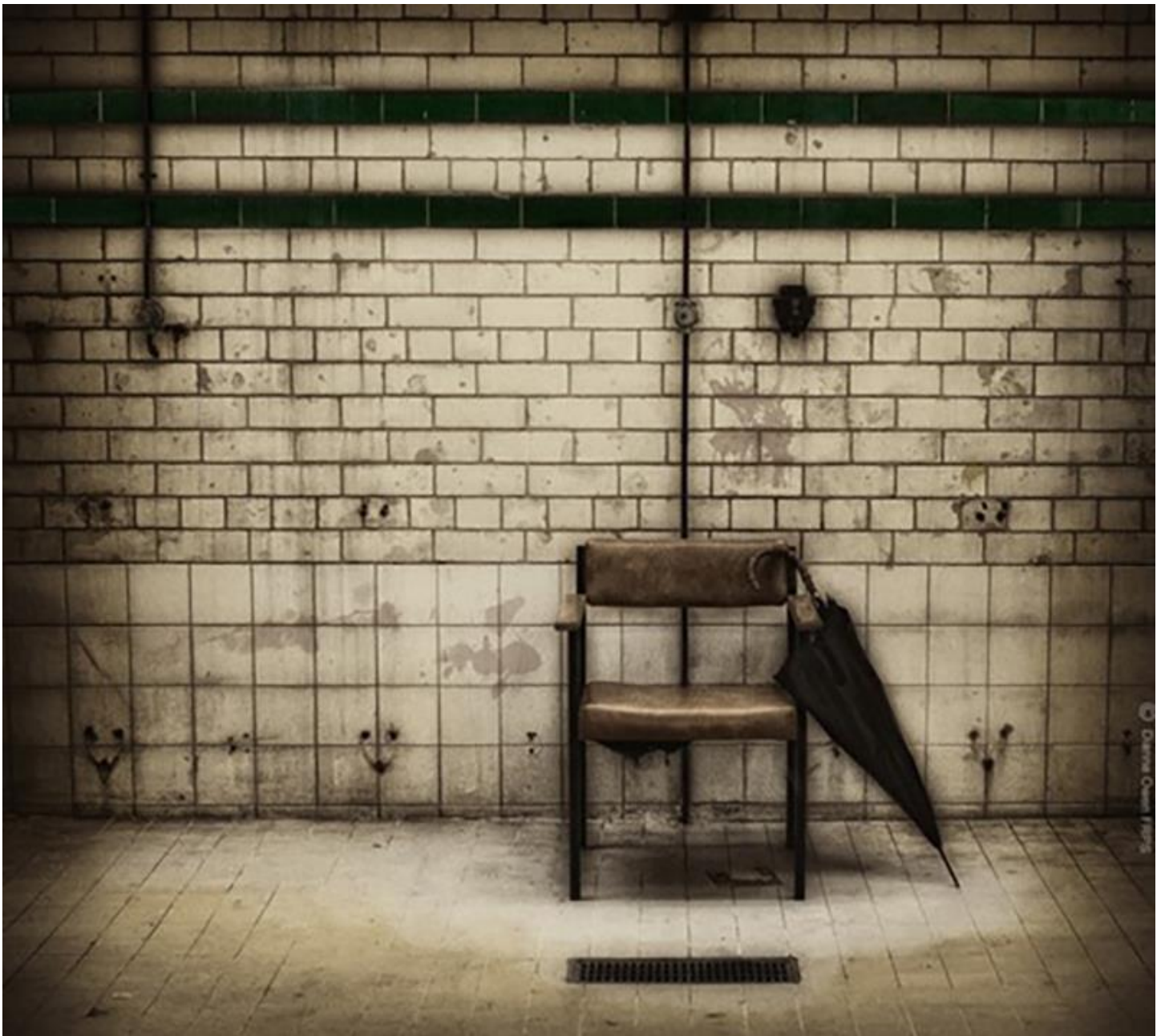
This was the early days of textures in photography and was often looked down on as *not proper photography*, marked accordingly in Competitions and Exhibitions.

Victoria Baths, Manchester 2009

In 1906 this beautiful cream and red brick building was opened to the public. It provided private bathing, a laundry, three public pools and a Turkish Bath. In the winter months they added a floor over the main pool to create a dance floor. The baths were closed in 1993 and the building was left empty, to fall into disrepair. The Victoria Baths restoration began in 2007, thanks to £5m raised from a number of sources including a grant from the Heritage Lottery Fund and it won the BBC's Restoration programme in 2003. It was only the basic restoration when we visited, making it waterproof with the roof being repaired etc. The baths has been used on many occasions since our visit for filming, TV and movies including *Peaky Blinders*, *Life on Mars* and *Sherlock Holmes*.

Chorley PS arranged a Sunday visit and, after a short history & introduction to the rules, we were basically free to explore. Several club members took models and lighting. I was completely taken aback by how much it reminded me of The Victoria Bath in Southport, where I learnt to swim and have so many happy memories. My shots included the building's iconic blue cubicles with red and white striped curtains, the empty pool, the Manager's flat and the beautiful tiles and stained-glass work. Imagining, how it must have been with water in the pool and people enjoying themselves. A very inspiring place for photography.

Everyone was taking shots of the models and the architecture. As usual I was looking for a different angle, to capture the feel of the building by creating something different. Purely by chance, in a small changing room, I found a man's black umbrella with a wooden handle. Lost property.



I would love to return again to the Victoria Baths. One day when this is all over.

This was the difference I was looking for. The umbrella was the representation of someone who might have visited the baths in the past, or maybe it belonged to the Manager. Revisiting the rooms, with this inspiration, I moved chairs and furniture to create more of a movie themed image. I've chosen *The Chair* to represent the story and this was probably the most recognised image in the set, receiving awards in many exhibitions. Processed with Photoshop, Nik Filters and a little imagination. Stay safe.

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GB Cup & Trophy 2021

The format of these events has changed and they will now be run in combination in order to encourage more print entries. Additionally, to encourage print entries the maximum paper size allowed will now be A4 and there will be no charge for print entries.

The new rules for the events can be found at:

http://www.thepagb.org.uk/wp-content/uploads/gbcup_trophy_rules.pdf

and the timetable for 2021 can be found at:

http://www.thepagb.org.uk/wp-content/uploads/gbcup_trophy_timetable.pdf

entries can be made at:

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

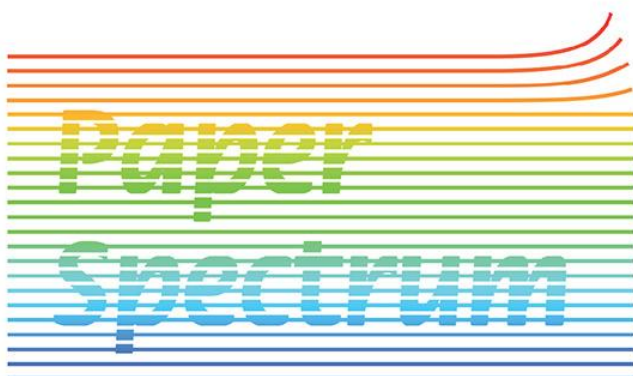


Website opens for Entries
Sunday 1st November 2020



Closing date for entries
Monday 24th January 2021

Judging
Saturday/Sunday
30th/31st January 2021



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COPING WITH CORONAVIRUS IN STROUD

Richard Atkinson. Publicity Secretary. Stroud Camera Club

Stroud Camera Club was inaugurated in May 1939, so Club members have now been taking photographs for more than 80 years in Stroud District and beyond. It must have been a bit of a setback when World War 2 was declared just a few months after the club was set up! Now of course, Stroud Camera Club, like all clubs, is coping with the crisis, determined to carry on as best we can and to do whatever possible to hold the interest and loyalty of our membership.



Moonlit Walk - Trish Bloodworth

Upon “lockdown” in March and, with just a few meetings planned until May, we cancelled the remaining activities. We still had one competition to run - “Image of the Year” which we converted to a digital-only competition, judged live via Zoom.

We usually run a Summer Club from May to September, where members meet at a different location each week, to take some photographs, have a chat and adjourn to a hostelry before going our separate ways. Very pleasant, and usually supported by around 18 – 25 members.

Clearly that wasn’t going to be possible this year and we organised a weekly “Virtual Summer Club” via Zoom.

Roger Matthews, SCC Chairman, set a challenge each week – macro, abstract, food, landscape, nature, portrait, an album cover, etc. Each participant could submit up to 3 images. Fortunately, we have a new website where it is easy set up “galleries” so we had one for each weekly challenge where members posted their images.

Then, in our Thursday evening Zoom, the images were reviewed by Roger, who would award a winner. In the style of Great British Bake Off’s Paul Hollywood, Roger would also award a “handshake” for near-miss images.

We ran these challenges throughout the summer and regularly had about 60 or more images to look at submitted by around 30 members from a total membership of 60. Some of the resulting pictures are shown here and on the next page.



Shall I have A Bath - Trish Bloodworth



A Street Cat Named Bob - Annie Blick



Prince Of Wales bridge - Steve Vines



Playing With Cutlery - Leslie Holmes

The new season has been up and running from September, we have had all our meetings via Zoom and have had a good level of support from our members. Our website allows us to run, judge and present our competitions online too, although naturally these are limited to digital only at the moment. The system will allow us to run print sections, once we can safely move prints around again, so we will continue to use it for all our competitions in the future. In the meantime, we are just about to have our second Open Competition via the website and Zoom and we have already enjoyed external speakers giving us some fascinating talks. Last week two of our own members gave us a beautiful photographic tour of New Zealand. We were all encouraged to open a bottle of New Zealand wine or crush a Kiwi Fruit, to enjoy during the meeting. I chose the former!

We are always looking for new opportunities for sharing our work and have set up a perpetual Annual Competition entitled "My Stroud & District" which over the years will build into an archive of images taken within Stroud and the surrounding area. Each year the competition will close at the end of December, winners will be chosen from the year. In this way we hope to capture an archive of the area throughout the seasons of the year. Again, this has been setup to run within our website.

Our website has been developed by Design Studio team, Rachel and Ian Findlay of Dumfries Camera Club, so it's very much been built from the "inside out", specifically taking account of the requirements of camera clubs. I believe that there are now eight or nine clubs using this design. If your club is interested in developing a new website which can do everything you need, we can thoroughly recommend www.cameraclubwebsites.co.uk.

Anyone interested in what we do at Stroud is very welcome to visit our website. Not everything on our site is visible to non-members of the club but there is still plenty to be seen as a non-member. Go to <https://www.stroudcameraclub.co.uk/> and have a look.

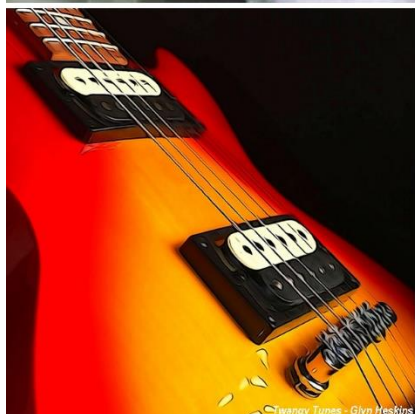
Given the restrictions of Covid-19 we feel we are offering plenty of interest for our members, borne out by the fact that the number of attendees for each Zoom session is very similar to the number we would expect to join us at our "normal" meetings. However, we still look forward to the day when we can resume regular meetings, as we all very much miss the social aspect and perhaps sharing a drink at half time!



Bee Leaving Hosta With Pollen - David Hunt



Aphid Farm - Jeff Kirby



Swangy Tunes - Glyn Matthews



Selfie - Roger Matthews



Mount-a-Nearing - Jeff Kirby

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



74th Exhibition of Photography 2021 - Call for Entries

Due to the Covid Pandemic and with great reluctance we are unable to stage a Print Exhibition this time. We have added an additional class: Scapes

The Exhibition is for Projected Digital Images, with four classes in each media category: Open Monochrome, Open Colour, Scapes and Nature

Enter online at www.southportphotographic.co.uk using the **Exhibition** link.



Selectors: Open Monochrome and Colour

David Gibbins ARPS APAGB EFIAP/b BPE5*

Adrian Lines MPAGB FBPE EFIAP

Jane Lines MPAGB BPE5*

Selectors: Scapes and Nature

Ralph Snook ARPS DPAGB EFIAP/b

Richard Spiers DPAGB APAGB BPE2*

Howard Tate MA (Phot) ARPS APAGB AFIAP



PAGB Patronage No 2021/006

Member of the BPE

Entries Close 15th January 2021

“Adventures” from our National Open Exhibition

In early 2020, all was going well!

All prints had been judged, working party arranged to place labels and corners on accepted prints, ready to display in The Wayfarers Gallery. Planning what ‘hat’ to wearthen Covid struck!

Hastily a large working party organised, booked a large room at the Yacht club, cars filled with print crates (835 prints) and entrants’ empty print boxes. At Southport Seafront we were met by a very wet blustery day and it was like a military operation. Several hours later, a weary crew had empty crates and filled print boxes. The correct returning print boxes were allocated to the correct cars and it was ‘Wagons Roll’.

Our next rendezvous we called ‘The Great Exchange’, where catalogues, Medals, Ribbons, Certificates were all allocated to the necessary people before we went into ‘lockdown’.

Next all catalogues and awards were placed in relevant print boxes and returned to their rightful owners via Hermes. Our friendly postmaster collected hundreds of catalogues to be sent to each PDI entrant and Medals and Ribbons for each award winner. We achieved all this with a couple of days to spare! Then, in four locations, there awaited print boxes to be collected by their rightful owners which happened sometime later!

All prints have now been returned to their rightful owners, sadly without information corners as time did not permit. Teamwork at its very best and here we are all these months later and Covid is still around.

A successful exercise but still a huge disappointment, as to visit a Print Exhibition is a joy . We weren’t even able to show our PDI images via our large TV, nor show The Exhibition, as we usually do, at various venues throughout the region. Our judges, with their combined knowledge and judgement, had given us a final exhibition that was as diverse as it was impressive, but nobody could see it.

We will be back with a print exhibition when conditions allow. In the meantime we look forward to your PDI entries.

Margaret Powley CPAGB, President Southport Photographic Society

Gold Medal Winners from the unseen exhibition.



Lynda Haney - Gold Open Colour Print



Dianna Owen - Gold Open Monochrome Print



David Keep - Gold Nature Print



No longer a beginner and would like more in-depth tutorials?

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<https://creativecamera.online/>

A LOVE LETTER TO BRIGHTON BY GLYN POWELL-EVANS ARPS



A love letter to Brighton
By Glyn Powell-Evans ARPS



A love letter to Brighton

Oh! I do like to be beside the seaside

“A Love Letter to Brighton” is a candid take on Brighton and its residents and visitors. It is available as a high-quality Hardback Coffee Table Book or eBook Download and would make a great Christmas present. This book is a narrative about enjoyment and diversity from the impromptu Parkour artist stealing the musicians thunder to the ladies on the beach with their packs of cider, the traditional lovers and sunbathers but also those simply enjoying exercise.

“A Love Letter to Brighton” is available from the author at a special price of only £30, whilst stocks last, and you can see more about the book at <https://powell-evans.com/>

All proceeds/profits will go to Topic of Cancer.
<https://www.topicofcancer.org.uk/>

Each book purchased (Hardback or eBook) entitles the buyer to a free A4 Fine Art print worth £55! Just email after purchase and you will be sent a hand printed photo.

It's nice to receive messages such as this.
“I'm completely bowled over. Yesterday I had 2 visits to my website - as of 6pm today an unbelievable 760. That's the power of e-news!”



Peter Gennard would like you to know that, because of problems with his elderly computer, he is no longer able to offer Zoom talks.

<https://smethwicks.co.uk/member-galleries/member-galleries-by-subject/monochrome/peter-gennard/>



COMING SOON to the Recorded Lecture Service. >



Your Club may have seen the most recent “Awards Show” but the older shows still provide a great evening of entertainment.

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New



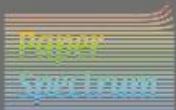
Paul Hassell MPAGB FIPF FBPE

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Chew Brook

This autumn, I was determined to get out with my camera at every opportunity if there was any prospect of good light. My subjects, the Saddleworth hills and waterways, are situated in the West Pennines, so the sun takes its time getting up above the hills in the morning, only to disappear from the valleys by mid-afternoon. The peak of autumn colour can vary, but often arrives between mid and late October, when autumn leaves quickly turn to magnificent browns, russets and golds.

We are well into autumn and as usual in the North West of England, the weather has turned wet and windy, threatening to hinder my efforts to capture the seasonal colours. As I write this, on November 1st, there's not much time remaining before the trees are totally bare and it's brewing up a major storm outside. Before we know it, all the leaves will be blowing around, blocking up our house gutters and the time to capture the colours of autumn will have gone.

I hope it might yet be possible to take some more pictures but at least I have some "in the bag" already! The trick is to watch the weather maps and have the camera ready to pick up at a moment's notice. Photographing locally has become an advantage, as I can be at my chosen location within a few minutes.

My home location of Saddleworth is an area comprising a cluster of villages and hamlets nestling in the West Pennine Hills, with various waterways including the River Tame, the Huddersfield Narrow Canal, a few plantations of trees, linear paths that used to be railway lines, reservoirs and mill ponds. Nearby, at Oldham Edge, is the Tandle Hills area, a large area of wild grassland, containing several mixed woodland plantations and a magnificent beech wood which is home to a variety of fungi.



Ballgrove



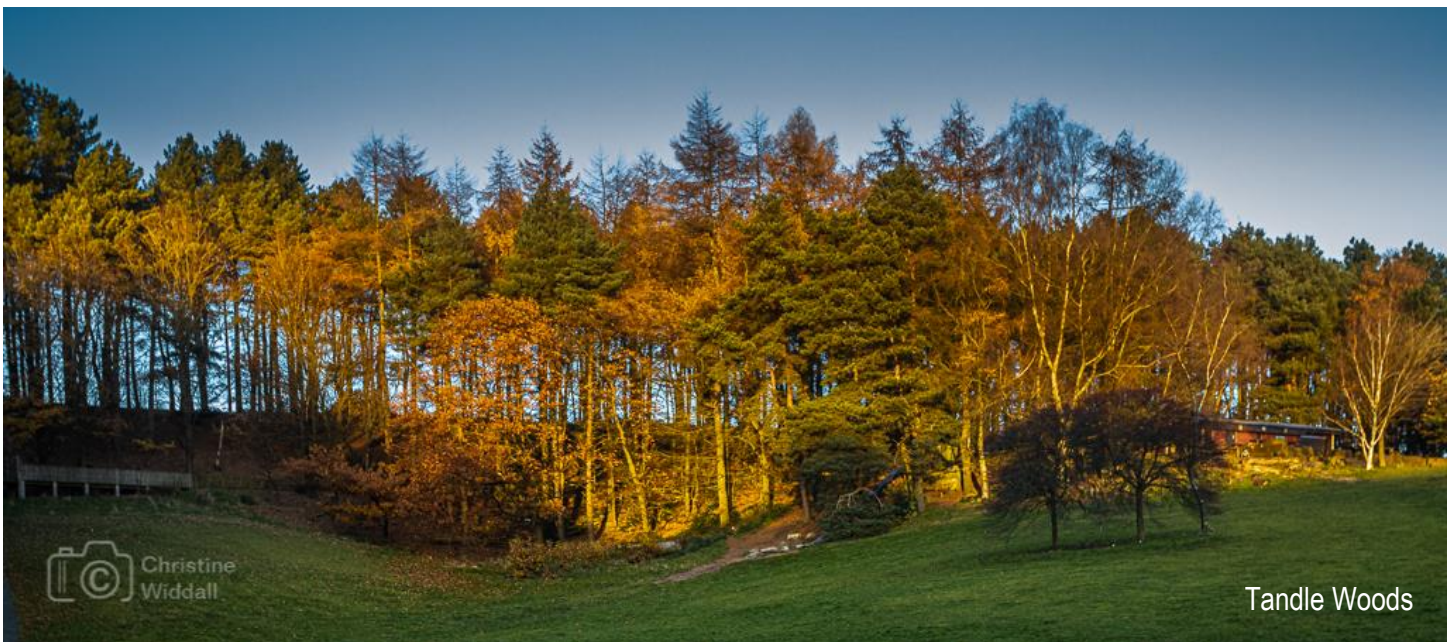
Lock W26

I have no need to go on long journeys looking for those "tripod hole locations" and I am content, for the time being, to explore my local scenery, getting out at short notice when I can. Especially since we're about to go back into full Covid lockdown again later this week.

Once you have a subject, the light is everything....soft or strong, saturated or unsaturated. This year the soft misty pictures haven't materialised, so I have mostly gone for more dramatic lighting. The quality of light has varied enormously with the weather conditions and time of day. Shooting early or late will give the warmest, most saturated colours.

All the images, except "Tandle Woods" were taken within a mile of my home.

<https://christinewiddall.co.uk/>



Tandle Woods

For most dedicated landscape photographers, a tripod is essential, but let's get this out of the way right now. Unless I intend to make long exposures, or photograph in low light, all my landscape photography is handheld. That often means that I shoot at between 400 ISO and 800 ISO unless it is very bright and then I can handle the small amount of noise (cameras are getting better at handling noise) at the processing stage. I am not a purist...I understand the technical, but my experience tells me when I can shoot hand-held and when I can't. I shoot for exhibition prints, for my talks and for stock photography and my technique has not let me down yet! However, if you are a beginner or not good at handholding, ensure that you can get your subjects sharp and that might mean using a tripod or monopod.

"If it works, it works".

I use anything from an 8-16mm or 17-40mm wide angle lens to a standard or telephoto lens but my first choice for landscape is often very wide. At present, my main landscape camera is the Canon EOS R, which is full frame and low noise. Because it has an electronic viewfinder, I like to use the exposure simulation and viewfinder review but, to be honest, my several year old Pentax K3 takes excellent photos too. It isn't only about equipment but also about the photographer's vision and I haven't even mentioned "composition". There are lots of websites and books where you can learn about composition, though I also believe "if it works it works".



Dovestone Reservoir

Horror of horrors, I don't usually use filters. Many dedicated landscape photographers use graduated filters to ensure that bright skies don't get blown out. I prefer to bracket exposures and combine them in post-production. Lightroom provides an excellent HDR engine, which combines my three bracketed images into one high dynamic range image, retaining all the highlight and shadow detail. I then adjust the tones within Lightroom to achieve the look and feel that I want. I always shoot with auto white balance, preferring to warm up the colours to taste at the editing stage. I'm shooting RAW in any case. However, if I want to shoot long exposures, I do own a 10 stop neutral density filter and one day I will get it out again!



Highfield Narrow Canal



River Tame

You can read the full article, illustrated with even more photographs at <https://christinewiddall.co.uk/2020/11/photographing-autumn-landscapes/>

I was brought up taking pictures and learned how to process them in the darkroom from the age of about 5, but embraced digital technology in the 1990s. My aim is very simple - to try to capture places, people and moments in time and make them as beautiful and interesting as possible. Some of my images are "competition" pictures, others just an expression of my enjoyment of a day, an area or a subject.



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CHRISTMAS



Christmas is coming, even if it turns out to be "digital". Can you offer an image for our Christmas e-news? Maybe a Cover Picture?