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e-news

from the Photographic Alliance of Great Britain

Issue 315 20 August 2022



Time to Move On by Rob Howarth

MASTERS OF PRINT 2022 – TIMETABLE

CLOSING DATE ONLINE 20 Nov 2022

RECEIPT OF PRINTS BY 25 Nov 2022

JUDGING 04 Dec 2022 tbc

GRAND OPENING 04 Feb 2023

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PRINTS MATTER

"It's all very well having a good eye for a picture, but the real craftsmen in this game make prints".

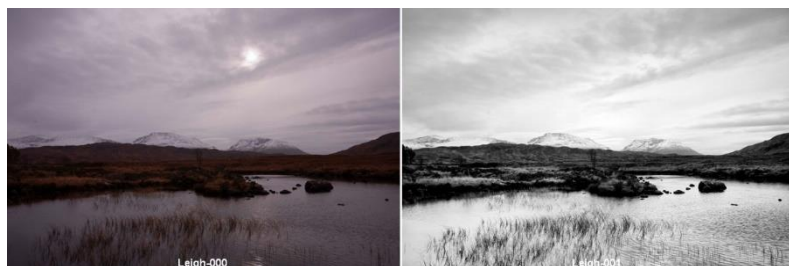
Leigh Preston in 1982 - The Southampton International Exhibition. I'm gazing at dozens of superbly crafted prints with a sense of awe, work by Tim Rudman, Bill Wisden, Bill Carden, Chris Peet, Roy King, Bob Moore, Tony Worobeic, Colin Westgate, Joan Waklelin and Vic Attfield, and plenty of others .

My own work around that time was mainly colour transparency, although I had learned the basics of Monochrome printing in my 6th form in 1969. In the mid-eighties I had very limited access to a proper darkroom, so Colour Slides were still my only output and, in 1985, I'd just failed a Fellowship using them.

Photographers , who I looked up to in my own club - John Philpott and Bob Elliott, were both excellent printers and both agreed - 'Leigh, learn to print well, it's all very well having a good eye for a picture, but the real craftsmen in this game make prints'. So, with my Father's help, I built a darkroom in my loft. Hours, days, weeks, I spent in that dim red glow, enjoying the fumes, making mistakes , getting excited by the better results As Bill Wisden noted, "the best printers have the biggest waste bins!".

I still have a darkroom, very underused now but Darkroom printing has given me a certain tonal insight for Monochrome Digital work. Making those A3 exhibition type prints means dealing with colour hues or working with tones, adding or subtracting to change their density. Contrast and its control are vital. It's possible, with care, skill and buckets full of patience, to strive for and make prints that show resonance in rich velvet blacks, or subtle diaphanous whites. At the other end of the spectrum printing allows the production of pictures with a tapestry of vibrant colours or their polar opposite in gentle pastels and subtle hi-key shades. All is possible at the printing stage and it's high on satisfaction, a feeling of achievement and pride.

Finally, making the choice of paper surface is vital. It gives feel, texture and artistic merit, important when building panels, portfolio's or illustrative projects. Learning is more by trial and error, sometimes by learning new methods, new approaches or adopting a specific genre that requires something distinctive and individual. I've illustrated the whole point of making prints with before and after examples.



000/001.

Rannoch Moor. Printed to show a subtle sky and the delicate wind-bent reeds against the harsher backdrop of the distant mountains.

002/003. >>

Norfolk Marshes. Printed to show a sense of isolation and abandonment, making the sky far heavier , that shows the distance and openness of this landscape.



004/005. below

Abandoned garage in Silloth. Printed with added 'clout' for a dense '3D' monochrome look, with a lot of local control of both contrast and tones.





006/007.

Quayside Cork, Eire. Taken in semi darkness on a damp cold dawn. This is the opposite of the previous picture far lighter, to show this sea-mist and a luminous damp feel. Subtle sepia tone.

CLICK ON any of Leigh's photographs to view them more comfortably on our website.

008/009 . Janick Gers, guitarist with Iron Maiden. Not subtle, but then neither is the music they play. Cropped to isolate the guitarist, dealing with awful lighting and contrast. Split-toned in Blue and Gold.



Taking the Raw material , rough-hewn , straight out of camera and working with it to bring it to life, in the same way an artist starts with a blank canvas and a series of preliminary sketches. Printing is simply a way of interpreting what you took with your camera, but important as a means of personal expression. Recapturing what you felt when you pressed the shutter. A voyage of discovery in the art of the possible.

A refined mounted photograph that shows an individual 'style', one that carries your personality and a sense of emotion, is to my mind the finished article. It can become a visual conversation , appreciated by the more discerning viewer. It's like a properly produced piece of music , something with depth, with harmony that stands up to repeated playing.

That print is yours. You saw the potential in the act of taking and, with careful use of software and by not accepting second best from yourself, that print is the successful fulfilment of your vision. Not everyone will agree with your interpretations, printing is reliably and beautifully subjective.

My own way of working is still relatively straightforward, rather mournfully archaic, a very 'stripped down' approach. At times naive. It has limitations, but perseverance and consistency have helped me to create a personal 'signature' within it. I'm not as drawn to clinical perfection as I should be, although motivation comes from chasing an atmosphere, and unvarnished authenticity, perhaps nostalgia . The finished pictures are often edgy, they lack digital 'polish', that's how I see the often brusque and abrasive environments I work in. First and foremost they underline a memory. I heard it once said that my pictures look like the sound of a Neil Young guitar solo, raw, un-finished, harsh even. I felt rather pleased that someone would see them that way, because that's exactly how I try to make them look.

Leigh Preston.



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AWARDS FOR PHOTOGRAPHIC MERIT



As in previous years we will have a team of advisers on the PAGB stand at The Photography Show, ready to help you to choose and improve your images to apply for a CPAGB, a DPAGB or even MPAGB! You can bring Prints or PDI. A3 Prints will be best but we are happy to look at A4 and unmounted Prints are quite acceptable. Bring your PDI on a stick at normal size and we will have a large screen to display them. If you bring PDI but are intending to apply in Print, then we will only be able to advise on the content of your images and not the quality.

We already have a number of participants but there is still space for plenty more. **APPLY NOW** to ensure that you get the day and time that suits you best. Please apply by e-mail to e-news@thepagb.org.uk with the following information.

- Your Name and Photo distinctions
- Your Club and Federation
- Which level you wish to be advised for – CPAGB, DPAGB or MPAGB
- Will you apply in Prints or PDI?
- Are you bringing Prints or PDI
- Which day will you be visiting the Show?
- Which slot would you prefer?

Morning	10.00 – 11.00	11.00 – 12.00
Afternoon	13.00 – 14.00	14.00 – 15.00
- Have you already applied for an Adjudication and have you been accepted?

The
Photography
Show

The
Video
Show

17-20 September, The NEC, Birmingham

JANET COMLEY APAGB

A stalwart of Dorchester Camera Club and Weymouth Camera Club

Janet Comley died 8th July 2022 at the age of 93 and this piece remembers her and her husband Gerald Comley who died. 26th May 2015 aged 87. It is difficult to talk about Janet without mentioning Gerald, known to all of us as Gerry. They were opposite sides of the same coin and complemented one another perfectly.

They were awarded APAGB for 'Services to Photography' and were the first couple to get a joint ARPS for their Audio-Visual work. Both were staunch Camera Club members and held almost every office in their two clubs during more than 50 years. Both were given Honorary Life Membership of Dorchester and Janet was Honorary President of Weymouth when she died.

Janet was always a 'Creative' Photographer, 'sandwiching' slides, trying all sorts of tricks, long before we had layers and blending modes, but she also enjoyed documenting the places they visited and the people they met on the way. Both loved the competitive side of Club Membership and entered everything they could, locally & nationally, often representing the clubs in external competitions. If there was a local photographic event with an opportunity to exhibit or compete, they were there and often coming away with the prizes. They loved to win but also were also interested in the work of others.

When digital photography came along Gerry preferred to stay with film and remained an excellent darkroom worker although he did also have a digital camera. Janet however, quickly embraced all the advantages offered by digital, including printing. She printed her own work and Gerry's

Photoshop gave Janet the opportunity to unleash her love of creativity and experimentation but if asked how she did something she would reply, "I don't know, I just tried things until I found something I liked."

When Gerry died in 2015 Janet was determined to carry on and despite ill health, took an active interest in all club activities and was a friend to so many of us. Even as her health deteriorated, to the point where she had to move into a Care Home just as lockdown started, Janet kept in touch with everything that was going on in both clubs.

Covid had a positive advantage for her, as we turned to Zoom from the start. It was rare for her to miss a meeting even if her camera pointed at the ceiling for much of the time and a crumbling spine made sitting difficult. For Christmas 2020 she printed 40 a4 prints as gifts for the Care-home staff.

Until her last days Janet was a 'Club Person' she sent in entries for every Exhibition and Competition. Her work is currently on display in local surgeries and was chosen to decorate one of the wards in our local Hospital. Both clubs have lost their Matriarch but, for as long as Trophies are awarded, it will be impossible to forget their contributions as both Gerry and Janet have their names on most of them.

Penny Piddock President Dorchester Camera Club

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Tickets for Observers, priced at £10.00, are available to purchase from the Reception Secretary, which will be sent by email. Please make sure that you include your email address. Cheques should be made payable to Northern Ireland Photographic Association.

RECEPTION SECRETARY Dr. William Allen, 65 Greenview, Parkgate, BALLYCLARE, BT39 0JP W.Allen@qub.ac.uk

We have accepted more entrants than usual for one day so it might be a longer day.

It is now too late to enter for this Adjudication.



44th Welsh International Salon of Photography 2022

NOW OPEN FOR ENTRY. CLICK HERE

<http://www.photocompentries.net/Privacy.aspx?org=WPF>

There is much conversation on social media about Clubs, Judges, Competition Rules, Nature Definitions and more, lots of which ask, "why aren't the PAGB legislating for this and giving a lead to the photographic community?" Hopefully, this article may help you to understand why it isn't the remit of the PAGB to make such rules for Clubs and Photographers to follow. *Editor*



WHAT IS THE PAGB

and how does it work?

The Photographic Alliance of Great Britain with its Member Federations and its Affiliated Clubs forms a "Bottom Up" management structure. It is not a regulating body telling its Members and Affiliates what they should do. Its activities are controlled by the needs and wishes of its Affiliated Clubs, as communicated to them via the Member Federations.

CLICK ABOVE if you missed this article in **e-news 311**

e-news

from the Photographic Alliance of Great Britain



e-news from the PAGB

Private group · 17 members



This is a NEW Facebook group to discuss anything appearing in **e-news** or to suggest future articles. Join at –

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Home / Blog / The Importance of Print | Rod Wheelans, PAGB Editor



The Importance of Print | Rod Wheelans, PAGB Editor

By PermaJet / Advice, Blog, Inkjet Printing, Inspiration, Paper, Photography / 4 minutes of reading / 3 August 2022

Rod Wheelans MPAGB FRPS MFIAP is a former president of the Photographic Alliance of Great Britain and now edits the PAGB e-news



Digital photography is a wonderful way to share your photos with your Club and with the world, but it incurs the risk of getting them permanently lost or destroyed due to a myriad of factors that are often out of your control. Changes, disruptions, or failures in technology will not harm printed photographs. Losing a photograph is a horrible experience — prints protect and preserve your memory in a way digital images might not.

PDI are very convenient and are cheap to produce, once you have invested in the necessary equipment and software, but how long do viewers give to your beautifully crafted masterpiece? A few seconds? A blink of an eye? A print in the hand or on an exhibition wall can engage the viewer for many minutes. They see so much more to enjoy, or perhaps criticise. What they are looking at is ART, and most will give their attention and their respect to your image in a way that doesn't happen when they view it on a monitor or a screen.

Whether you're the photographer, the subject of the image or a viewer of the image, each of you will find meaning, understanding and connection through photography in the printed form. A fine art print can be held and appreciated long after a screen image has disappeared from your memory.



For this competition, photographers have captured ordinary and extraordinary moments in the everyday lives of older people.

An intergenerational vignette, a moment of holiday fun, and a poignant Covid-19 snapshot – these are the prize-winning images that captured the judges attention in the Institute of Public Health’s ‘**How We Age**’ photography competition. The competition invited photographers to submit images capturing older people in their everyday lives under the theme of ‘**Staying Active, Staying Social, Staying Connected**’. Members of the judging panel were hugely impressed by the range and quality of images submitted in this, the first ever, photography competition hosted by IPH.



First prize was awarded to **Helen Maloney**, a member of the Athlone Camera Club, for her lovely image capturing her own mother, Eileen, in her shop with her great granddaughter.



<<< Second prize went to **Gerry Scully** from Dublin, who captured his parents in law, Aidan and Mary Ellison, enjoying a fun moment on a family holiday in France..

From the entries received, IPH will create a gallery of stock images for use in its ongoing work to promote healthy ageing and broader public health themes, which may also be made available to partner and allied organisations as a free-to-access image resource.

‘**How We Age**’ gallery of selected images will be launched in October to mark International Day of Older Persons

Commenting on the winning images IPH Director of Ageing Development and Research Roger O’Sullivan said: “This is a first step towards changing how older people are portrayed and we intend to launch a new gallery of images later this year and also to build on this concept of an image bank into the future.”



Third prize went to **Mark Davison**, from Lisburn, a member of Belfast Photo Imaging Club, who captured a poignant moment during the Covid-19 pandemic, which was aptly titled ‘Sweethearts’.

The Institute of Public Health informs public policy to support healthier populations in Ireland and Northern Ireland.

We focus on promoting health and wellbeing, improving health equity, and reducing health inequalities throughout the life course.

The Institute has researchers and policy specialists from a range of disciplines based in offices in Dublin and Belfast.

Established in 1998, the Institute is jointly funded by the Departments of Health in both Ireland and Northern Ireland, and is directly accountable to both Chief Medical Officers. The Institute is governed by a Board of Directors appointed by the Chief Medical Officers, providing strategic advice to the executive team.

The Institute works with national and local government departments, and have established partnerships with public health schools, clinical and academic institutions, and community organisations on the island of Ireland, in the UK, EU and globally.

As a North South body, partnership working on the island of Ireland is a priority for the Institute. <https://publichealth.ie/who-we-are/>

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FEATURED PHOTOGRAPHER

Sue Critchlow DPAGB ARPS BPE4* AFIAP

My husband brought me my first digital camera when I retired 8 years ago. Prior to this I had only really taken snapshots of family occasions. It wasn't long before I realised that this was something I found challenging and extremely rewarding.



Silky Scarf triptych

I joined Southport Photographic Society in 2015 but never felt that my work would never be good enough to submit in a competition - however thankfully one particular member took an interest in my work and encouraged me. A year later I won my first club competition with a Red Squirrel, taken in Aviemore.

Since then I have gone from strength to strength in taking my camera out whenever I possibly can.

I gained ARPS with a panel of mono minimal images in 2018 and achieved my DPAGB in 2019

Sue recently achieved one of the highest number of acceptances in 128th Toronto Camera Club Exhibition and was equally successful in the Beyond Group 15th National Exhibition where she was awarded their "Hexagonal Award" for the highest number of acceptances.

I find that competing in various salons and exhibitions raises the bar and motivates me to strive to improve and to create new work.

Sue



Sue Critchlow-White Gyr Falcon with Prey



Sue Critchlow-Vestrahorn with Grasses at Sunset



Sue Critchlow - Light Rays and Bubbles

<< Sue Critchlow - Alice through the Keyhole



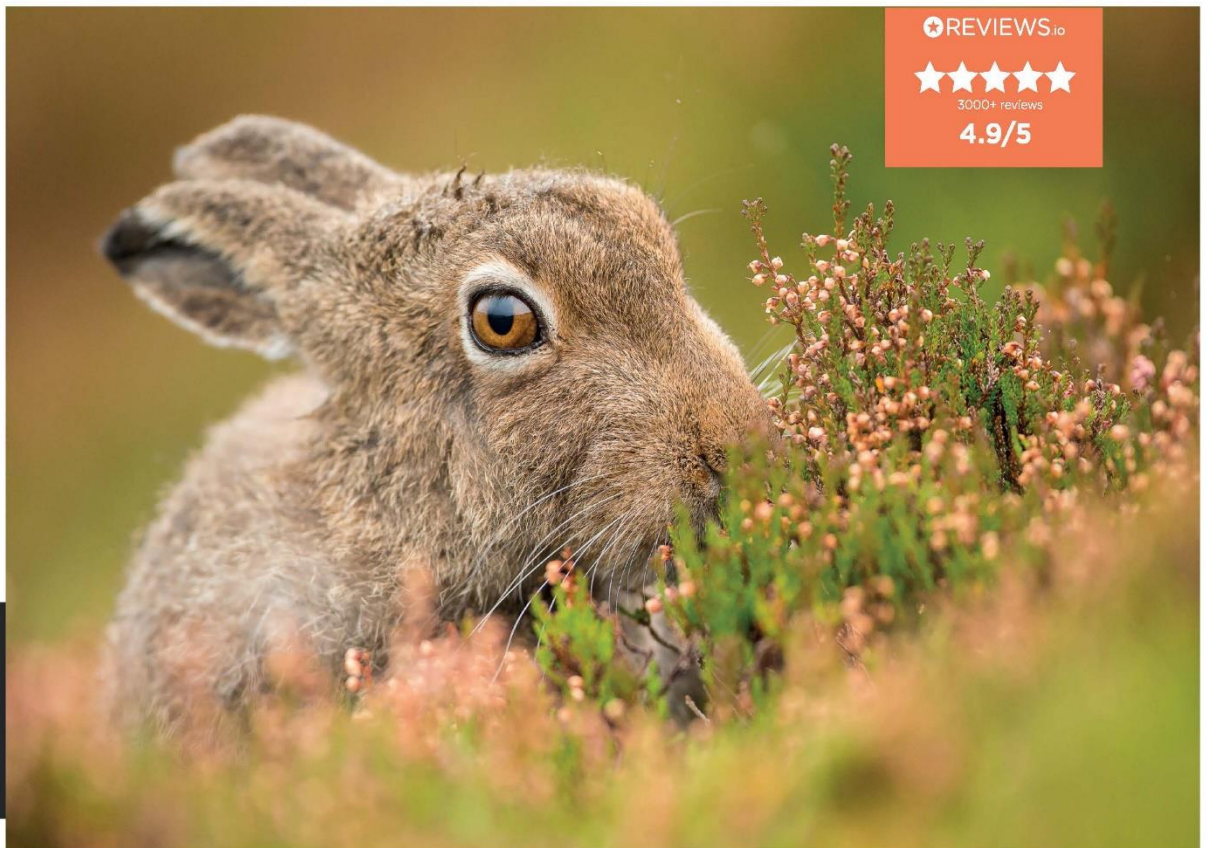
Sue Critchlow- Hamnoy

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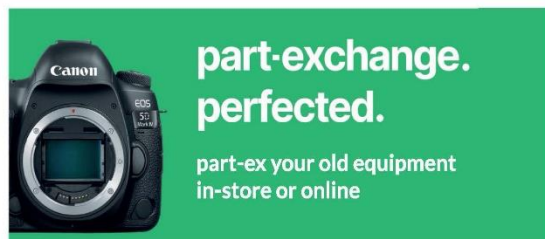
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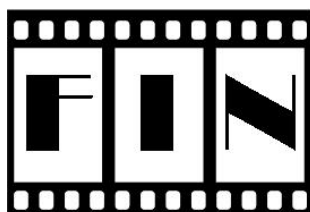
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and finally ...

MASTERS OF PRINT 2022

If you missed this important change to the MASTERS OF PRINT eligibility rule -

IMPORTANT ANNOUNCEMENT AND RULE CHANGE

After representation from a couple of Clubs, the MASTERS OF PRINT, the PAGB has accepted that it is unjust to ban photographs used in the most recent national Inter-Club Print and PDI Championships. To do so, faces the photographer with the unpalatable choice of weakening their Club entry by not permitting their best images to be used or permitting their use and having them declared ineligible for the following MASTERS OF PRINT exhibition.

The following alteration has been made to the Rules published at <http://www.thepagb.org.uk/competitions/pagb-masters-of-print/>

2.3 Images

We are seeking unfamiliar work and not images which already have an exhibition history. Therefore, no image should be entered which has been previously seen in a National or PAGB event or which has been published in an exhibition catalogue, including a DVD or on-line catalogue, and is not eligible if it has been accepted previously in any category of any previous masters of print Competition. Images which have only been seen inside the Entrant's Club or in local inter-Club competitions and any which have not been exhibited outside your Federation are eligible.

Exceptionally, images which have been used as part of a Club entry to the PAGB Inter-Club Print and/or PDI Championships in the same calendar year as entry to the Masters of Print are eligible."