



THE PAGB AT THE PHOTOGRAPHY SHOW



L-R (smile rating). Adrian Lines (7), Howard Tate (0), Mike Sharples (1), Roger Parry (3), Gordon Jenkins (9), Alan Lomakin (0) & Jane Lines (2)

The PAGB was once again invited to attend this year's Photography/Video Show at the NEC in Birmingham. The organisers 'Future' provided us with our largest stand space to date, 24 square Meters which gave us the opportunity to display 36 framed prints from the **MASTERS OF PRINT** Exhibition. These created a huge amount of interest from our visitors, many of whom came specifically to see the exhibition that they had heard about by word of mouth. We had many compliments on the quality of the prints with comments such as "These are the best photographs I have ever seen!". Even visitors from other stands were impressed! Everyone who entered the **MASTERS OF PRINT** should be doubly proud of the impact that your work had.

The stand also gave us the opportunity to meet with club members who wanted their images assessed for the APM distinctions and this service again proved to be very worthwhile. It was good to be able to talk to many club members from around the UK and discuss the move back to normal club meetings following the the Pandemic. We also met many prospective club members and with the aid of a Q code printout were able to provide those interested with locations of clubs near to their place of residence.

Roger Parry, MPAGB, Hon PAGB, President

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

MASTERS OF PRINT 2022 – TIMETABLE

ACES OPENING DATE **NOW OPEN**

CLOSING DATE ONLINE **20 Nov 2022**

RECEIPT OF PRINTS BY **25 Nov 2022**

JUDGING **04 Dec 2022 tbc**

GRAND OPENING **04 Feb 2023**

MASTERS OF PRINT

Sponsored by www.on-line paper.co.uk

WHY NOT ENTER AS A CLUB?

Entry by a Club. The Club may collate the work of any number of Photographers, excluding anyone who has entered as an Individual. A maximum of 5 prints per Photographer may be entered, divided amongst the Categories in any way. The fee for a Club entry is £3 per print with a minimum Club Fee of £15. This allows each of your members to enter at the single print rate without the minimum charge of entering as an individual. The **Online Paper Gold Club** trophy will be awarded to the top Club, together with a valuable prize. The bigger your entry, the greater your chance of winning! See the rules at -

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

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BUY ONE, GET ONE FREE Enter the **MASTERS OF PRINT** and get **FREE** delivery, as well as **FREE** entry, to the **GB TROPHY** for Prints.

Your prints can be forwarded directly from the **MASTERS OF PRINT 2022** directly to the **GB Trophy 2023** where they will be added to your Club's entry. You just need to enter both competitions through our Central Entry System (CES) and download both labels. Every Print which bears both labels will be entered into the GB Trophy competition. The prints are not returned from either of these events but this will give you two competitions for the cost of one.

If you have a print accepted into the **MASTERS OF PRINT** this cannot be forwarded unless you provide an extra copy before the GB Trophy closes. Let your Club know that you have entered the GB Trophy in case they enter the same print again.

Judging of the Masters of Print. 11 December 2022
Closing date for the GB Trophy 11 January 2023^{note}

Don't worry if you have already submitted your MoP prints. Just enter them now in the CES and send the labels to Rod Wheelans. e-mail rod@creative-camera.co.uk if you need any other information.

Note. The GB Trophy is open for entry now, together with the GB Cup, and full details will appear on the PAGB website soon, and in the next issue e-news



The Inter-Club PRINT CHAMPIONSHIP



Tickets are now available to purchase from the CES at a cost of £11 until 21st October.

Saturday 22nd October

The Croston Theatre, Westholme School, Meins Road, Blackburn, BB2 6QU

<http://www.thepagb.org.uk/services/the-entries-admin-system/>

PRINTS MATTER

Both print and printer are taken on a journey together during the process and both are changed as a result of this journey

I am an analogue photographer. I have always shot only on film and always printed in the darkroom, so my end product always has been the print.

When I taught myself to print in the 1960s, there was of course no digital alternative. One shot either on negative film or positive transparency. As I instinctively used black and white negative film from the start, my objective always was the print – and it still is. A print is real in a way that a projected image or a transparency can never be. It is a physical entity, is tangible, it

has a weight, a surface finish, a depth and a magic and intimacy of its own. Importantly, it can be handled, and this for me is really the heart of my analogue print-making pleasure, although it took me a while – and the advent of digital photography - to fully appreciate exactly why.

From my earliest days I always visualised the scene I was shooting as a finished print, which commonly would look quite different to the picture the camera would 'see'. Consequently, my learning-to-print journey was always about interpretation and control, rather than record. When digital photography appeared on the scene it quickly became obvious that this new technology would afford a level of interpretation, control and accuracy far beyond what I could achieve in the darkroom. It was exciting. I enrolled in night school and I bought the best printers of that period for both black and white and colour. They remain unused in a cupboard, for although I made prints on the courses, I quickly found the process to be too distant and automatic to be really satisfying for me.

Many describe watching the appearance of the print in the developer as their magic moment in the process and indeed it can give a sense of personal involvement that is absent from the act of watching a print emerge from a digital printer. But as my processes became more involved, often with many chemical stages, I realised the importance of the bond that is created by nursing a print through the printing processes.

It begins for me with taking a 'virgin' sheet of silver halide coated paper, placing it under the enlarger and exposing it to light via a sequence of selective exposures – the beginning of the interpretation. This blank sheet, carrying its invisible image, is then manually taken through a series of chemical baths, sometimes many – developers, fixers, bleaches, toners - each of which changes the nature of the image on it, coaxing it towards the desired end product. It is this process of physically handling a sheet through all these stages of evolution that is important to me. The fusion of the craft with the art. Both print and printer are taken on a journey together during the process and both are changed as a result of this journey.

Last year, when Gold Street Gallery, who have represented me in Australia for many years now, suggested an exhibition of my Lith prints, it proved to be a pivotal moment for me.

My previous large project was silver halide, but not Lith work (<http://iceland-anuneasycalm.com>) and had finished in 2017, at which point life was rudely and abruptly interrupted by sudden illness, bereavement and the Covid years in quick succession. This resulted in a prolonged period of 'photographic arrest'. The call to search back through my older vintage lith prints reignited that old sense of excitement and provided the 'shock therapy' that I needed.

Lith printing is a remarkably flexible process and permits an unusual latitude for creative expression. The same negative and the same paper can with the same developer give results ranging from cold graphic high contrast images through to warm soft ethereal ones with colours ranging from intense to subtle. The interpretation lies in the hands of the printer and the

choice of materials. For this exhibition we agreed to use prints with a softer, gentler message. Discussions have opened to plan for a more graphic lith print exhibition at a later date, possibly to coincide with a new book.

False colour

The enduring importance of black and white photography as an art form is not simply a matter of historical precedence. The elimination of the natural colours distances the image a step away from reality and reduces it to a study of tones, light and form. Lith printing distances the image from reality a step further. Its altered contrast and grain relationships look less photographic, less factual.

Lith prints also have their own inherent (false) colour palette, which varies with the paper and the technique of processing by altering the grain size of the silver in the print emulsion. The addition of other false colours by bleaching and/or toning abstracts the image even further from reality, freeing the imagination and giving the viewer permission to add their own interpretations to what they are looking at. Juxtaposing false colours, based on tonal density and grain size, may also enhance textures and add depth by colour separating the planes within an image.

I use only archival toners based on sulphides, selenium and gold, and I may also introduce other metals to the silver emulsion using halogenating bleaches.

More information at www.timrudman.com

'Lith Works' is showing for three months at Gold Street Gallery, Victoria, Australia, and may also be viewed online, together with a 40-page booklet to accompany the exhibition.

<https://www.goldstreetstudios.com.au/current-exhibition/tim-rudman-lith-works-july-september-2022/>

This article should have run in e-news issue 315 alongside some of Tim's photographs. If you missed it you can see it at –

<https://www.pagbnews.co.uk/sites/default/files/newsletters/en315%203%20Sept%202022.pdf>



SMART PHONE PHOTOGRAPHY



I refer to your own photograph on the back page of e-news 316. I was booked, about a year in advance, to judge a club's competition on Zoom. About 6 months later, I was informed that the committee had decided to designate the competition for phone photography only; did I mind? "Of course not," I replied, and commented that it's photographs I look at, not the way they are produced. I then asked whether the members already enter phone exposures in their competitions. My correspondent, metaphorically scratching his head, said that he hadn't thought about that. The club enjoyed the evening so much that I've been booked again to judge next year's phone exposures. It all takes me back to the time when clubs had separate sections for Home and Trade processed prints but, probably, that only shows my advanced years.

Peter A Young CPAGB LRPS AFIAP HonPAGB

Fabulous picture of Erica Mulkern. On my monitor I can see a little white line around her head and a black line around her left arm. I'm sure I'm teaching my grandfather to suck eggs, but you can get rid of both in seconds by using the clone tool set to *darken* to remove the white and set to *lighten* to remove the black.

Hilary Roberts MFIAP FRPS

As I explained, the photograph was straight from my phone and I did correct the haloes before printing. I've published Hilary's note because it is a good tip if you haven't used this technique before. Rod

Real photographers use cameras, preferably with film! Using a camera in a phone makes you a happy snapper, not to be taken seriously. The PAHGB should ban such shots, together with remote shoots and nature set-ups.

This person prefers to remain anonymous because of "trolls".

e-news is now on Facebook!

If you have questions or any comment on any of the articles in e-news, you can join our Facebook page at <https://www.facebook.com/groups/880685259986763/posts/880694563319166>



We also welcome constructive criticism and suggestions for future articles.



e-news 316 suffered from a record number of undelivered notifications – soft bounces. This was probably due to a server failure somewhere or lots of full mailboxes. If you missed this issue, please **CLICK HERE >>>**

<https://www.paqbnews.co.uk/sites/default/files/newsletters/en316%2015%20Sept%202022.pdf>



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Mrs Pat Hey APAGB – A Stalwart of Southport Photographic Society

Pat Hey died in August 2022, at the age of 86, and her well-attended funeral took place at St Joseph's Church, Birkdale, Southport.

Pat was a member of Southport Photography Society for over 50 years, and she – together with Husband Vin – were both given Honorary Life Membership. Pat served on the club council for many years and became their President in 1996. Alongside other roles, she was also Syllabus Secretary for almost 30 years. I can still picture her, at places like Warwick, nattering with other Syllabus Secretaries to seek out current good speakers for our Monday night meetings. She did a splendid job – and always within budget!

Pat and Vin ran the Southport Photography Society National Exhibition for a number of years, accepting thousands of prints and slides into their living room, faultlessly organising them and the Selectors and club members, to produce a first class National Exhibition year after year.

In 2009 both Pat and Vin were each awarded the APAGB for meritorious service to photography.

Pat's contribution to Southport Photographic Society, and photography, will long be remembered.

Trevor Davenport. Southport Photographic Society.

Editor: Pat gave me my first opportunity, in the last Century, to judge a major exhibition, which I did with John Cartledge.

The
Photography
Show

17-20 SEPTEMBER 2022, THE NEC, BIRMINGHAM

The
Video
Show

The Photography Show & The Video Show ends on a creative high!

It's a wrap! The Photography Show & The Video Show held 17, 18 & 20 September at Birmingham's NEC, brought together thousands of photography amateurs and pros alike to hear from a global range of speakers and try the latest kit from major brands. The show, the largest of its kind in the UK & Europe, had a packed line-up of renowned speakers, 250 major brands, along with masterclasses, talks and live demos.



The Super Stage programme began with internationally renowned creatives Chase Jarvis and Colin Prior. National Geographic photographer Cristina Mittermeier gave a sensational talk followed by You Tuber Jack Harries.

Roberto Valenzuela, Christina Ebenezer and Kaylee Greer, award-winning photographers, wrapped up the show on the final day.



Experts from across the 250+ brands at the show enjoyed the opportunity to meet face to face with customers as Neale Conroy, Marketing Director at Canon explains: "The show is the perfect platform to showcase our kit as well as meet the wider community. We're particularly interested in getting to know the next generation of photographers and want to discover upcoming trends, for example around content creation."

Mark Baber, Event & Content Marketing Manager at Sony said: "The show has been above what we were expecting – our stand was busy from the moment the show opened on day one. The show provides a valuable

opportunity to interact with our customers – meet them in person and showcase our products. There's nothing better than meeting face to face – we listen to our customers' stories and help them solve challenges. That's integral to what we do."

Tim Berry, Media and Marketing Manager at Sigma adds: "The show is going very well and seems busier than last year. There's a lot of positivity, people seem to be in good spirits, and interested in our lenses which is great." Ruth Folkard, Event Director said; "It's been great to have the imaging community back at the NEC this weekend. The vibe has been fabulous and we're looking forward to the next show."

The show returns to Birmingham's NEC, 16-19 March 2024.