



e-news

from the Photographic Alliance of Great Britain

Issue 328.16 March 2023



“Hope and Charity” by Carol McNiven Young as a tribute to Mothers everywhere.



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



A photo competition for camera club members

CEWE is partnering with the PAGB to bring the photo contest “UK’s Beautiful Places”, to life. Enter your best photographs into the competition between now and 31 May 2023.

There are ten categories in which you can submit up to 100 photos to give you many opportunities to showcase your art of photography. The winning photos will be selected by a panel of 3 judges who each have varied experience in the industry of print and photography.

There are some **great prizes** up for grabs such as **CEWE vouchers, personalised wall art of the winning photo as well as full Patronage from PAGB and medals**. All three winners will be invited to visit our CEWE lab and get a tour to see how their work comes to life through print.

Our expert in Photo Culture and Print, Dale Orton, will be giving our winners some guidance on best printing materials to use when printing your winning photo.

You will also have the opportunity to enter your images into the main **CEWE Photo Award 2023**, the world’s largest free to enter photo contest. With an additional set of prizes on offer (**totalling over €250,000!**) and a chance to spotlight your images on a global stage. This isn’t one to be missed.



Top tips to make your photos stand out within the competition

- Avoid watermarks or any text on your images
- Avoid over-editing your images
- Ensure all images were taken by yourself
- Ensure your images are the correct size. For the purpose of uploading, the photos shall have a size of at least 1,920 x 1,080 pixels and a file size of no more than 22 megabytes (MB). JPEG is the only file format permitted
- The selection criteria include: the quality and creativity of the photo and how well the image matches to the contest theme
- Read the T’s and C’s for more guidance on the rules of the competition

To enter now, click [HERE](#)

Masters of Print Hall of Fame

Jane Lee DPAGB EFIAP BPE3* DPAGB/AV

I was over the moon to receive my fourth MASTERS OF PRINT acceptance for 'Hudson Bay Winter Freeze Begins' and the icing on the cake was to be awarded a PAGB Silver Medal as Louise Hill's Judges Choice for colour prints. I was especially pleased to attend the Official Opening in Birmingham as my last acceptance



was during Covid and on two previous occasions, when we should have attended the opening, we had last minute emergencies and never made it. So, it was 4th time lucky that I arrived at St Martin in the Bull Ring and what a beautiful location it was for the exhibition. It was great to view and appreciate all the selected prints 'in the flesh'.

The photograph was taken on a trip to Seal River which is located about 60km north of

Churchill in Manitoba, Canada. Polar bears congregate around the shore of Hudson Bay waiting for the water to freeze so they can go out on the ice to hunt for seals. As the tide rises and falls and the water partly freezes, thaws, and refreezes, lines of ice are left clinging to the rocks revealing a surreal landscape. It was printed on one of my favourite papers, Fotospeed Smooth Cotton.

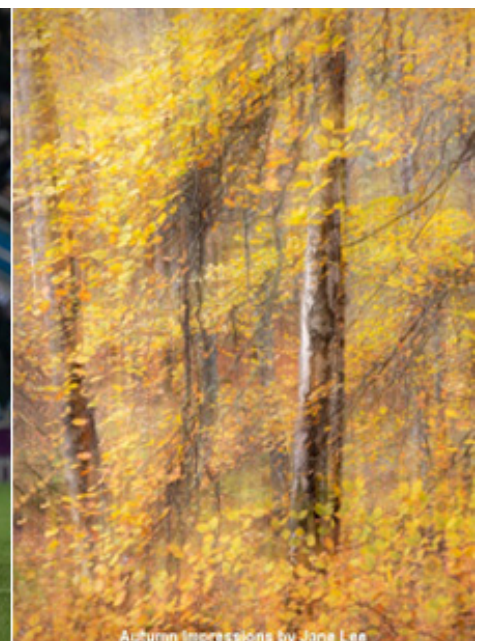
I love the buzz I get from seeing a new print slowly emerge from my printer. Matching to the right paper is an important decision, especially with the high cost of ink and paper, and presentation of my prints is something I take great pride in. My friends at Dorchester C.C. always joke that I like printing minimalist and snowy images best as they use less ink! Inevitably we do take lots of snowy images as we prefer travelling to cold places and snow always provides lots of minimalist opportunities.

"I love the buzz I get from seeing a new print slowly emerge from my printer".

I have always considered myself primarily a landscape, nature and, occasionally sport, photographer. More recently however I have become interested in ICM, ME and other creative abstract techniques as I particularly enjoy the uniqueness and less photorealistic images that can be achieved. They are also techniques which can be used anytime, anywhere with any subject in what would otherwise be less than perfect conditions for other styles of photography.

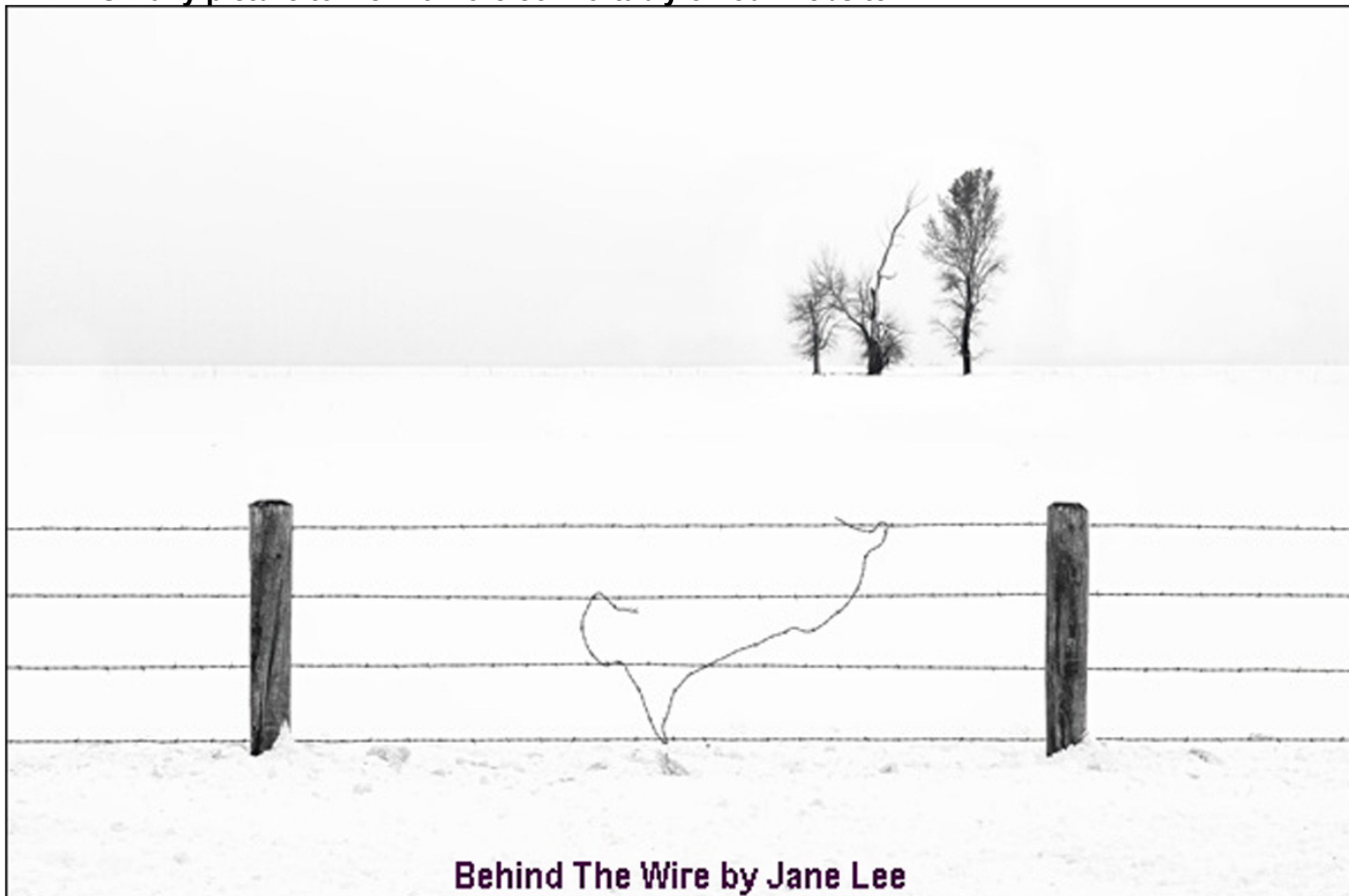


Catch Me If You Can by Jane Lee



Autumn Impressions by Jane Lee

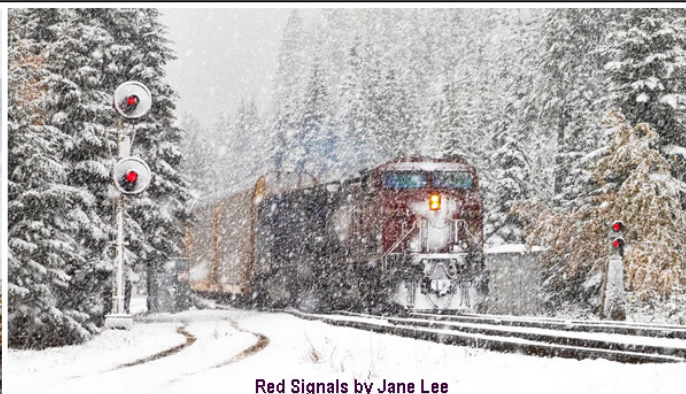
CLICK ON any picture to view it more comfortably on our website.



Behind The Wire by Jane Lee



First Year Cubs, Svalbard by Jane Lee



Red Signals by Jane Lee

Memories of the 2022 PAGB Inter-Club Print Championship.



It was so good to get back together at the Print Championships after a two year absence. There were some excellent prints and the very close competition in the Final and the Plate made for an enjoyable day. As always everything ran smoothly thanks to the highly efficient organisation, both front of house and behind the scenes. I liked the initiative to enable the Plate winners to qualify for the final for 2023, it is something to strive for in the Plate. All in all an enjoyable day and we look forward to next year.

Dave Gibbins. External Competition Sec. Beeston (Notts) C.C.

<<< Kingfisher, Fishing in the Rain by Paul Screen

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



LANDSCAPE

PHOTOGRAPHER OF THE YEAR

'LOVE THE LANDSCAPE YOU ARE IN'

Open for entries between 14th February and 31st May



lpoty.co.uk

Photo: Entry from LPOTY 'Your View' competition 2022 Fiona Campbell



sponsored by



mpb.com

LANDSCAPE PHOTOGRAPHER OF THE YEAR 2023 OPEN FEBRUARY 14 TO MAY 31

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



T HERBERT JONES FRPS FRSA APAGB

The historical article by T Hebert Jones generated more interest than we expected. It seems that, despite the years, many of you remember this semi-legendary man

"I saw the article in e-news by T Herbert Jones. I remember him from the late 1970s when he was a regular judge on the KCPA and CAPS circuit. He lived somewhere in South London and worked for the military tailors Gieves & Hawkes in Jermin Street. He was tall and upright with an exuberant handlebar moustache and spoke in a clear but rather pompous manner. He was often accompanied by his wife Lucy, also an FRPS.

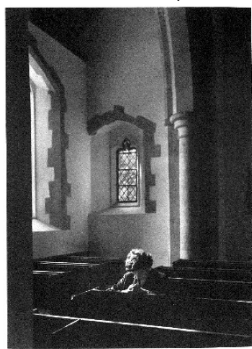
I still have a certificate signed by him when he judged the Tonbridge CC Annual Exhibition in 1997. His speciality was architectural photography and he was a great inspiration to me when I was assembling my own ARPS panel in 1980/81.

Herbert also used to lecture using his own large collection of historic prints. I do not remember many details but I recall that he had several prints, probably Bromoils, by the great Ortiz Echagué, who he knew."

David Brookes ARPS

Extract from The Photographic Journal in 1998

To say that T Herbert Jones FRPS FRSA FPPS APAGB -THJ to most, Herbert to others - was larger than life was an understatement, for he distributed his knowledge to all who wished to know, and to some who did not. Herbert was a prolific writer and could be relied upon to give much detail. He was born in Cairo on 14 July 1908 where his father was serving in the Egyptian Police, and took an early interest in history, archaeology and art.



Working at Grieves Ltd, Old Bond Street, he gradually established a worldwide reputation as one of the finest international designers of tie silks, his designs being commissioned by 29 countries. He designed the popular RPS tie as well as the RPS car badge and wall plaque. In 1941 Herbert was sent back to Egypt by the Air Ministry to No. 2 Photographic Reconnaissance Unit Middle East (photographic) Interpretation Unit. The photographs he was able to take on leave in his spare time in Egypt, Palestine and Syria were recognised as amongst the finest of their kind.

He designed the popular RPS tie as well as the RPS car badge and wall plaque.

In 1941 he was recommended (and granted) his Fellowship of the Royal Society of Arts by F J Mortimer and in the same year he joined the RPS. Ten weeks later he got his ARPS Certificate, in the class for Record & Technical Slides. In 1975 the RPS awarded him an unsolicited Fellowship in recognition of: 'your services to Photography particularly in the realm of Pictorial Photography and Historical research'. He was elected Complimentary Member in 1977.

T Herbert Jones was awarded the APAGB in 1984 for his meritorious service to PAGB Affiliated Clubs and Federations

His service to the Central Association of Photographic Societies (*now split into several different Federations. Ed.*) began in 1946 with his appointment as Hon Secretary for four years. He became CA Chairman in 1954 and presided over the Silver Jubilee Event, then **Lucie M Jones** became the first President to be elected for a second term. Later, at the age of 53, he was elected a Member of the London Salon becoming Secretary, establishing the Association of Friends which has assured the Salon of a regular annual income.

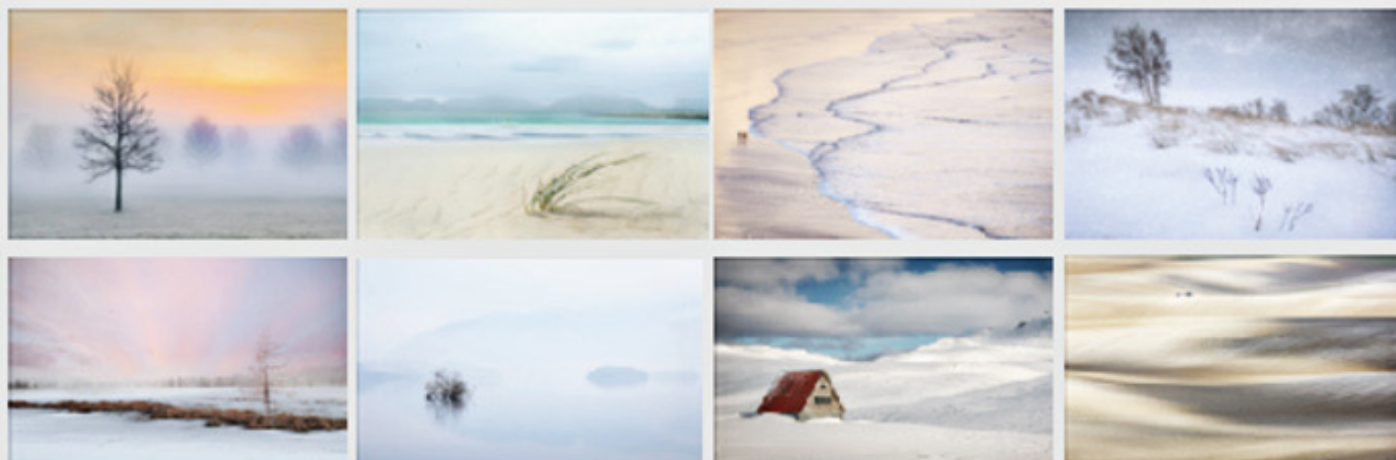


By the death of Herbert we have lost a giant, a first class photographer, an outstanding historian, an exhibitor and a most respected administrator of all that he touched and a judge and lecturer whose authority was unquestioned.

S G PICKFORD with assistance from W B Evans FRPS.

FIAP Entry Selections

2023 Colour Biennial



Some Print Images from the Winning 2021 Print Entry



Every year the FIAP hold a number of Prestigious Biennial Competitions for its member countries. The PAGB makes an entry on behalf of 'Great Britain and Northern Ireland'.

This year we would like to invite you to take part in this selection process for the FIAP Colour Biennial by submitting up to 16 colour images across the following four categories:

- a. Still Life
- b. Architecture
- c. Sport and Action
- d. Creative Animals

The FIAP Biennial Competition is both a Print and PDI Competition, so we would be asking for high resolution versions of your images, if selected for the print entry.

30 Images will be selected in total and all images scoring more than 8 points in the actual FIAP Biennial can be used a part of a FIAP Distinction Application.

Out of the thirty Images we will select and Print 10 for our Print Entry and 20 for our Digital Entry.

Entry via <https://pagbhost.co.uk>

Online Entry

Opens: 17th February 2023

Closes: 15th April 2023

Selected: 16th April 2023

<https://pagbhost.co.uk>

Images should be saved as .jpg with a srgb profile and 3600 pixels on their longest side, before uploading to the Competition Entry System.

All submitted images will be scored and the higher scoring images along with the selected images will be included on a Digital Slideshow available from the PAGB Recorded Lecture Service.

A unique limited edition PAGB Enamel Badge will be given to all authors selected to represent 'England, North Wales and Northern Ireland' in the FIAP Biennial Competition.



Please Note. Authors from clubs in the Scottish and South Wales Federations are not eligible, as their Federation makes a separate entry.

Please contact 'fiapbiennial@thepagb.org.uk' if you require further information.

The last issue of **e-news** drew attention to the Richmond & Twickenham P.S. Annual Exhibition which featured the photography Jocelyn Horsfall ARPS who will also demonstrate. I asked her to provide more information about her work.



JOCELYN HORSFALL ARPS

I am a photographic artist, specialising in atmospheric images inspired by flowers, foliage and the natural world. Nature is good for the soul, and I am looking to capture some of its beauty and harmony in my work. My style is painterly and impressionistic, with a strong sense of colour and form, and an interest in textural effects and abstraction. I use a variety of techniques, including textured glass, soft focus, multiple exposure and camera movement to create images with a fluid, organic feel. The essence of the shot is created in camera, but creative processing is another wonderful tool these days too.

I started my photography business in 1996 and returned to it full time after a career in advertising. I am an Associate of the Royal Photographic Society and have won awards in the prestigious International Garden Photographer of the Year competition, achieving 1st place with a Portfolio in 2019 and two 1st places in 2022 for Captured at Kew and Emmetts Garden categories. A Finalist and two Highly Commended places were this year's results.



Blossom in the Wind by Jocelyn Horsfall

I get great satisfaction from selling my work as wall art and experimenting with different printing media. I use Hahnemühle Photo Rag paper for my limited edition traditional fine art prints and have used prints bonded to Acrylic sheets for a vibrant, glass-like, contemporary look. Most recently with my series "Where Flowers Dream", I used prints on Aluminum Dibond, with a matt appearance that accentuated the layers and depth of the images.

Jenny.

Jocelyn is exhibiting a panel of her work at the annual exhibition of the Richmond and Twickenham Photographic Society at the Landmark Arts Centre, Ferry Road, Teddington, 7-16 April 2023, where she will also be doing a demonstration of Cyanotype printing on Saturday 8 April.

<https://www.rtps.org.uk/rtps-photographic-exhibition-2023/>



Oriental Cherry Blossom by Jocelyn Horsfall



Cyanotype Prewash by Jocelyn Horsfall



Light-washed Lavender by Jocelyn Horsfall



Jewels of the Deep by Jocelyn Horsfall



Dappled Dreams by Jocelyn Horsfall



Blue Notes of Summer by Jocelyn Horsfall

See more of Jocelyn's work at <https://www.jocelynhorsfall.com>.

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



THE LONDON SALON OF PHOTOGRAPHY

The London Salon of Photography welcomes back entries to its 109th annual exhibition.

This prestigious exhibition is print only, and entry is open to all photographers, with online entry available from 1st March 2023 at thelondonsalon.org

"The aim of the London Salon is to exhibit only that class of photographic work in which there is distinct evidence of artistic feeling and execution"

Online entry is from March 1st - April 15th with the results available from May 6th.

The exhibition may be viewed at a number of excellent venues.

All images ©: (RHS) respective authors

thelondonsalon.org




The 109th London Salon 2023

After an enforced break due to Covid, The London Salon of Photography is very pleased to be back with their 109th annual exhibition in 2023. The Salon is a prestigious and unique, print-only exhibition, open to photographers from all around the World.

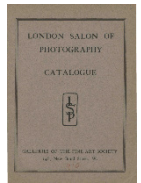
The roots of the Salon are from 1893 when a group of photographers met to discuss their concern that the Royal Photographic Society were more concerned with "Technique" than the content of the images.

This meeting of photographers, specialising in Pictorial images, formed a Society called

the "The Linked Ring", their aim being to promote Photography as an Art. In 1910 a small group of members "unlinked" themselves to form a London-based society which held an annual exhibition. It only goes to show that the lively debates and friendly disagreements we see in photography today are nothing new!

The invitation to enter images stated then, and still does, that "The aim of the London Salon is to exhibit only that class of work in Pictorial Photography in which there is distinct evidence of personal artistic feeling and execution".

A copy of the catalogue from the first Salon exhibition in 1910 is held in the Metropolitan Museum of Art, the copy was originally owned by Alfred Stieglitz.



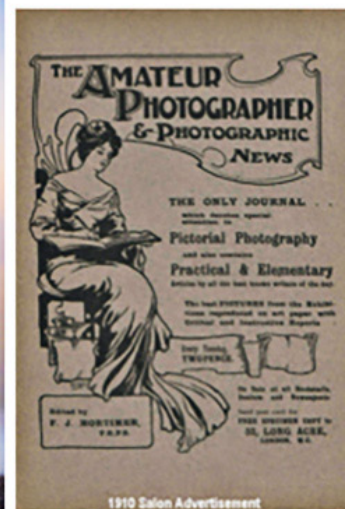
The prints to be shown in the exhibition are selected by the salon members, and up to ten salon medals are awarded, acceptances and medals are highly valued by the photographers who gain them. The exhibition will be shown in a number of venues, with a full schedule on the Salon website, as well as entry details. Entries open on 1st March 2023 on <https://thelondonsalon.org/2023-london-salon/>



London Salon of



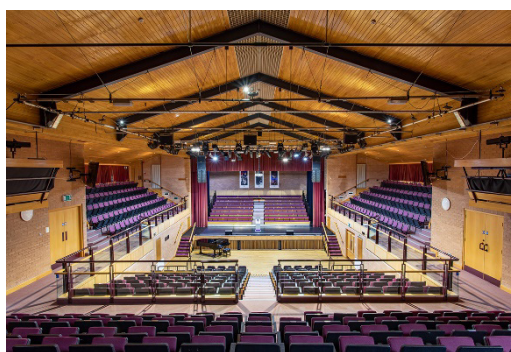
Photography



OPEN FOR ENTRY 01 MARCH TO 15 APRIL – DON'T MISS OUT!

THE INTER-CLUB PRINT CHAMPIONSHIP

The 2023 PAGB Inter-Club Print Championship will be held in the Croston Theatre at Westholme School, Blackburn on



Saturday 21 October 2023. The finalist clubs and the Plate winners from 2022 qualify automatically and some Federations have already selected the clubs which will represent them.

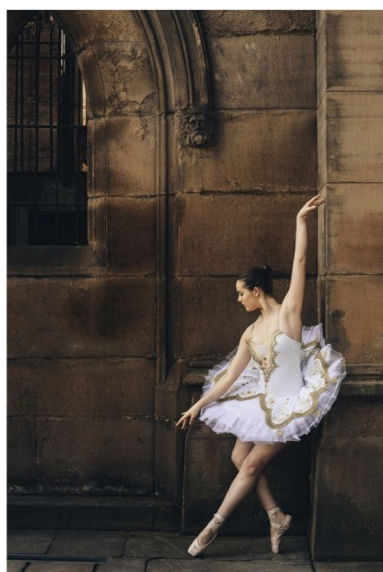
These clubs will wish to note the date, but we will be seeking formal nominations from the Federations nearer the time. Details about tickets via the CES will also be provided to the participating clubs and in e-news.

David Smith. Print Championship Chairman

PHOTOGRAPHY WORKSHOPS

PORTRAIT DANCE CREATIVE UK WIDE

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Bristol Photographic Society



are proud to present a Memorial event in memory of past President of the Society,

Bob Faris FRPS MPAGB AFIAP

**Join us for an exciting day focussed on presentations
by renowned photographers**

**Joe Cornish & Michael O'Sullivan
on Sunday 21st May 2023**

BAWA Leisure Centre, 589 Southmead Rd, Filton, BS34 7RG

this event is **FREE** but **MUST BE** booked via **eventbrite**, the link and full details can be found on the Society's website www.bristolphoto.org.uk



Joe Cornish

"THE RAINDROP AND THE RIVER"

a personal perspective of landscape photography through his career spanning over 40 years

Michael O'Sullivan

"FALLEN ANGELS"

an exploration of his view of the world, and Humanity's place in it through his creative conceptual photography.



With thanks to sponsors **Fotospeed - Sigma - Clifton Cameras - Epson**

<https://bristolphoto.org.uk/>



In conversations it seems that quite a lot of readers missed this article first time around and, as Prints are close to the PAGB heart, I thought it worth running again.

“A photographic print is a tangible object, not just a fleeting image on a screen. By printing images, the art of the photograph becomes a way we can continue to walk into the future with our memories in hand.” Adorama

Long before the first photograph was developed in 1826, we have tried to preserve images that would capture the essence of life in a moment. People have commissioned artists to create paintings, drawings, sculptures and more, hoping that events, people, and stories would be remembered. Photography today is still the same — we photograph to remember how people, relationships, places, experiences, objects, or events made us feel, and to keep those memories alive for the future. A print achieves this so much better than a digital file!

Do you have a box full of old photographs of past generations? Whether or not you have looked at them recently, your family photo albums are stored safely. Could the same be said for your digital photographs of the last 20 years? Unless you’ve removed images from every old computer and device you’ve owned, there is a chance many of these forgotten moments are lost with no hope of recovery.

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.

As newer devices or applications are created, you can store more of your digital media in a single space. Unfortunately, these rapidly changing resources sometimes render previous tools virtually useless. Consider how digital storage devices have drastically changed since the 1980s. Beginning in 1981, floppy disks were widely used for document storage. However, they became obsolete in the 2000s as devices with more versatile storage options were created.

CDs and DVDs were used for software and media storage for decades, but many computers today do not include computer optical drives. Other physical and virtual storage options feature more gigabytes or terabytes of space, as well as streamlined applications that provide instant access to stored data.

Mobile computing devices include features that automatically upload data to server-based storage(cloud) systems. However, the uncertainty of this type of storage can bring with it possible losses of data

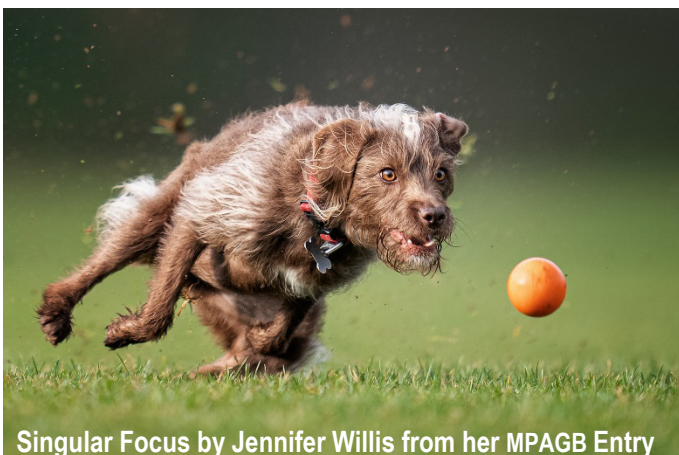
A Print is a final product of which a digital file is only an ingredient.

Whether you’re the photographer, the subject of the image or the viewer of the image, each 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.*

Of course we enjoy images seen on social media platforms or in projected competitions, but these moments are transient. The beauty of a printed photo means that we have time to connect with and explore the meaning of the image before us. A print is a tactile reminder that can be shared with others, a moment to escape the digital distractions of screen images. There is so much more to appreciate with the texture and finish of the paper chosen and the careful mounting which points to the importance of the image. A print in your hand or on an exhibition wall can engage you far more than a flicker on a screen. It is an art form that won’t be lost and you have an opportunity to add your magic.

Photo prints can last longer than a lifetime and can be passed down through the generations to be shown or exhibited at any point in time. Photographs printed onto archival papers can be preserved almost indefinitely, to be displayed, enjoyed and connect with future generations.

Rod Wheelans



Singular Focus by Jennifer Willis from her MPAGB Entry



Despair by Charles Aston from his MPAGB Entry

MASTERS OF PRINT EXHIBITION TIMETABLE

2023

St Martin in the Bull Ring
Birmingham

Grand Opening 4 February 2023
Continues 5 February – 3 March

Wilkinson Cameras
Bold Street Liverpool

Opening 18 March 2023
Continues 20 March – 8 April

Wilkinson Cameras
English Street Carlisle

Opening 29 April 2023
Continues 1 May – 20 May

Patching Art Centre
Calverton, nr Nottingham

Opening 7 October 2023
Continues 8 October to 19 November

2024

St Martin in the Bull Ring
Birmingham

Grand Opening 3 February 2024
Continues 4 February – 3 March

The Photography Show

Exhibition 16 March – 19 March

Wilkinson Cameras
Bold Street Liverpool

Opening 13 April 2024
Continues 15 April – 4 May

Wilkinson Cameras
English Street Carlisle

Opening 18 May 2024
Continues 20 May – 8 June

WPF - The Winding House
New Tredegar

Opening 14 August 2024
Continues 15 May – 18 September

N&EMPF - Patching Art Centre
Calverton, nr Nottingham

Opening 5 October 2024
Continues 6 October to 17 November

2025

St Martin in the Bull Ring
Birmingham

ALL TBC
Grand Opening 1 February 2025
Continues 2 February – 1 March

The Photography Show

Exhibition

Wilkinson Cameras
Bold Street Liverpool

Opening 12 April 2025
Continues 14 April – 2 May

Wilkinson Cameras
English Street Carlisle

Opening 17 May 2025
Continues 19 May – 31 May

WPF - The Winding House
New Tredegar

Opening 02 August 2025
Continues 03 August – 16 September

N&EMPF - Patching Art Centre
Calverton, nr Nottingham

Opening 4 October 2025
Continues 6 October to 15 November