



e-news

from the Photographic Alliance of Great Britain

Issue 331. 01 May 2023

Hastings Jack-in-the-Green (May Day) by Ian Bateman



Watch Out for an important announcement in a forthcoming issue of e-news with details of TWO NEW LEVELS to enter for in our Awards for Photographic Merit.

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FOCUS ON Chris Evans AWPF BPE1*

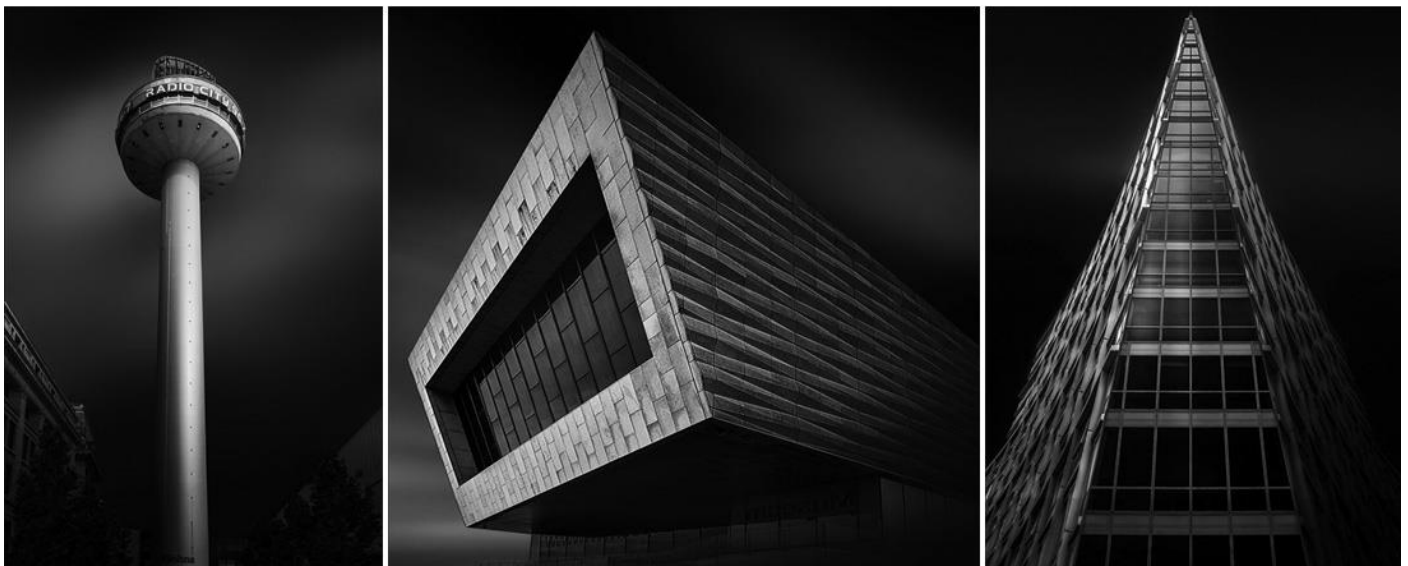
My photography started in 2014 when I purchased a bridge camera to take pictures of motorcycle rallies and shows. The hobby became very addictive and I found it a great way to relax, and also good for my mental wellbeing. I mainly shoot landscape, street and architecture genres, and I'm lucky that, living in Prestatyn, North Wales, I have Snowdonia on my doorstep in one direction and the cities of Chester, Liverpool and Manchester nearby in the other.

Being keen to learn, I founded Prestatyn Camera Club with a few Facebook friends in 2017 because there were no other clubs in the area catering for our personal requirements at the time. I am also a member of the Eryri Photo Group. In 2022, I decided to try my hand at exhibition photography and pit my images against those of other photographers, and I'm pleased to say I gained my BPE1 10 months later.



My good friend Ken Lester, from Deeside photographic society, then suggested I try my images as an AWPF panel and, after much deliberation, I decided to submit my panel with an architectural theme. I chose monochrome for the panel because I prefer the way the light is depicted in the monochromatic format. Having tried various images and layouts, and obtaining feedback from fellow club members and friends, I decided to go for 2 rows of 6, amending the image sizes and positions until I felt the best balance was achieved.

It wasn't an easy task choosing which images to use because some of which I consider to be my better images just did not balance no matter how hard I tried! Nevertheless, after much moving and resizing, I ended up with a panel I was happy with. I'm pleased to say that I now have the privilege of using the letters AWPF after my name! I would highly recommend people try for this award. It's challenging but well worth doing, giving a great sense of achievement!



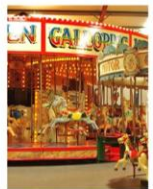
[Distinctions – AWPF – The Welsh Photographic Federation \(mywpcf.org\)](https://mywpcf.org)



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You are cordially invited to submit to an Online Adjudication for an APM in AV on

5 AUGUST 2023

<http://www.thepagb.org.uk/awards/apm-awards-av/>
Awards for Photographic Merit



Jesse Casson, Common blue



Susan Clark, Reflection of the old in the new



Janice Barton, Glencoe



Carole Dowd, Winkworth arboretum



Ivan Rwatschew, Waiting for the sunset

cewe
Photo Award

DON'T MISS YOUR CHANCE TO ENTER THIS GREAT FREE

competition run with the backing of the PAGB.

Great prizes, PAGB medals and bags of prestige

CLOSING 31 MAY 2023

Last chance

to enter the photo competition "UK's Beautiful Places"

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.



Udayan Sankar Pal, A moment shared



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](#)



May Day Heat by Dave Tucker



The Societies of Photographers Roadshows

Photographic Roadshows for professional and aspiring photographers

FREE
REGIONAL
PHOTOGRAPHIC
SEMINARS AND
TRADE SHOW

The Societies of Photographers' Roadshows are the perfect opportunity to catch up with the latest products and services from the trade and gain education from a series of talks.

You can attend these days free of charge and they are open to members and non-members alike. Opening times 9.30 am - 3.30 pm.



2023 UPCOMING EVENTS

- Falkirk - 9th May
- Newcastle upon Tyne - 10th May
- Wetherby - 11th May
- Weston-Super-Mare - 20th June
- Reading - 21st June
- Coventry - 22nd June
- Crawley - 19th September
- Stevenage - 20th September
- Thetford - 21st September

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thesocieties.net/roadshows/

159th Edinburgh International Exhibition of Photography 2023



Open for Entry

<https://www.edinburghphotosalon.com>



PSA 2023-284



L.230081



FIAP 2023/270



Prints Only

Two Sections - One Section £10, Both Sections £12

OPEN Mono and OPEN Colour (PSA PPD large)

The prestigious Edinburgh International is one of the oldest and longest running photographic exhibitions in the world.

Be part of it!

Entries close on June 5th 2023

Enter via <https://www.edinburghphotosalon.com>

The Exhibition is held in Edinburgh Photographic Society's premises in the centre of Edinburgh and receives thousands of international visitors. Visit the exhibition in August during the Edinburgh International Festivals. All accepted prints are displayed.

<https://www.edinburghphotographicsociety.co.uk/wp/international-exhibition-2023/>

© Gary Waidson

Why does Club Competition Photography appear to be stuck in the Sixteenth Century?

Gary Waidson

I have been a member of photographic clubs of one kind or another for a little over forty years now and over those years many things have changed. For a start we have seen the rise of digital photography that has almost eliminated film and chemistry. As a result image processing using software tools

like Lightroom and Photoshop has arguably become just as important as camera skills, possibly more so.

One might imagine that such modern technology would present itself with new opportunities for expression but that does not seem to be the case in club competitions. The technology may have moved on but club and exhibition judging still seems to rely upon the "Hierarchy of Genres" laid down by the art academies of the Sixteenth Century.

Taking a definition from the Wikipedia article as an example: "The hierarchy was based on a distinction between art that made an intellectual effort to "render visible the universal essence of things" and that which merely consisted of "mechanical copying of particular appearances" Idealism was privileged over realism in line with Renaissance Neo-Platonist philosophy." https://en.m.wikipedia.org/wiki/Hierarchy_of_genres

Put simply, certain subjects were deemed more worthy than others regardless of their relative skills of rendering or aesthetic qualities. In the visual art of that age, these genres were roughly defined, in their order of priority as History Painting, consisting of historical, religious, mythological, or allegorical subjects, Portraiture, Scenes of Everyday Life - Called rather confusingly "Genre painting", Landscape and Cityscape art, Animal Painting and Still Life.

If we compare each of these genres with their modern photographic equivalents it would seem that only Natural History has escaped this hierarchy by defining itself effectively as a separate category, subject to different very specific criteria. In any open competition this five hundred year old hierarchy remains substantially the same. A landscape or a still life image will rarely stand a chance against a portrait or a

composited allegorical image in the final judging for example, even when the technical or aesthetic qualities may seem broadly similar.

This hardly seems to be the case when we consider the images mounted, framed and hung on the walls of our homes and businesses for display, so why should it be so persistent in club competition I wonder?

Not everyone agrees with Gary's point of view but many do. You can join the conversation at -

<https://www.facebook.com/groups/376936689053309/user/1746867270/>





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



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

FOCUS ON EJ Lazenby BA(hons) DPAGB LRPS ASEA EFIAP/b BPE5* FMPA AWPF

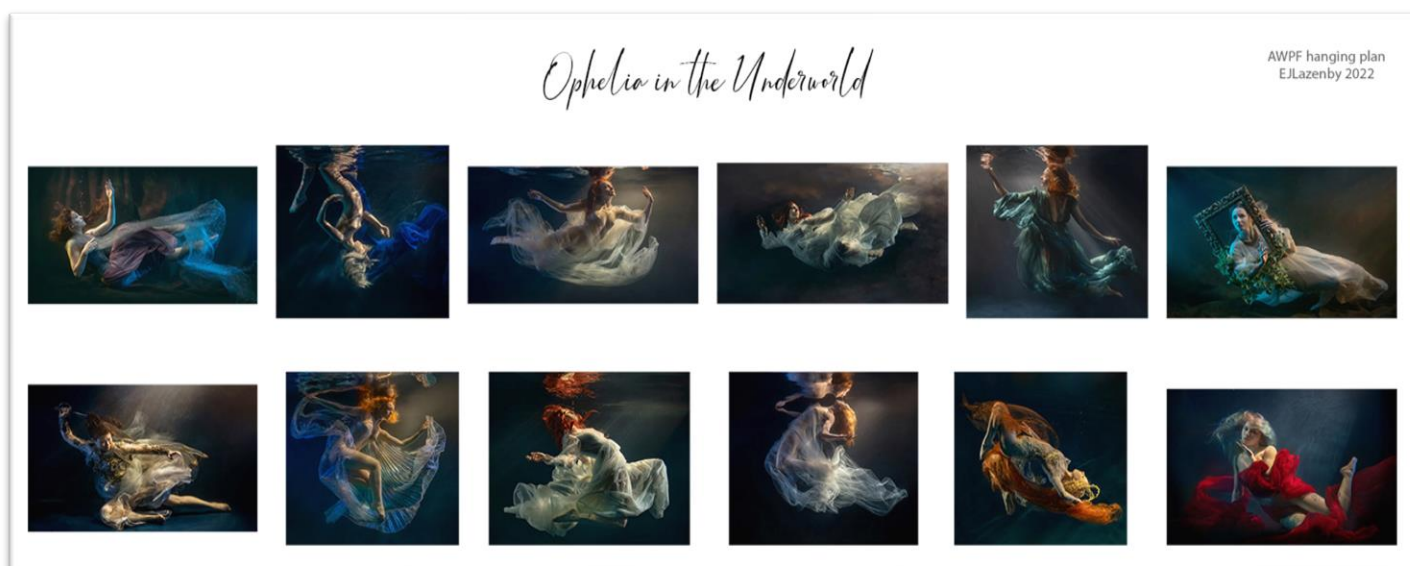
My interest in photography started in the early 1980's, walking with my dad and his treasured 35mm Nikon, trying to line up those two green circles in the viewfinder and then that impatient wait for the prints to pop through the letterbox!

The camera became an important tool after art college and then a university place for a fine art degree. Although my solvent allergies ruled me out of the darkroom, the life room, the sculpture studios and the print rooms, I worked for three years in solitary confinement with my dad's trusty camera to gather the majority of my painting references. The degree also gave me a lifelong love of the Renaissance and Pre Raphaelites; flowing fabrics, tendrils of hair and rich colours. I specialised in human and equine subjects with an ethereal feel.



The first time I saw underwater images was on Facebook during the second Covid lockdown. I was transfixed. I scumbled around asking for information, the photographer whose work I first saw generously passed on details of a water tank studio around 50 miles away. Within a half hour I was on the phone trying to book myself in. These images held every element that I adored within the art world!

I shot at Tankspace initially remotely, and once lockdown was lifted, I was there every month, at first taking part in group shoots, then I rented the tank for a day taking Wigan 10 with me, then later leading a series of Renaissance workshops. I grabbed the chance to do my own styling and posing, experimenting with lights, taking my own studio backdrops to transform the underwater environment.



The idea to create a panel from my underwater images had simmered away from my very first underwater shoot. I'm known as a horse photographer, but I didn't want to be constrained by that label. Underwater photography was still quite niche at this point, so I thought it an ideal subject to pursue more seriously. In 2022 I challenged myself to work towards a Fellowship with the Master Photographer Association at the same time as my Associateship with the Welsh Photographic Federation. (I'm a glutton for punishment!). My F panel in September 2022 was 20 images under a fine art umbrella, my A in

November was fortunate to only need my 12 best images, which made it a total joy to create! I could pick my favourites and really link them into a coherent story, Ophelia in the Underworld, I was delighted to be awarded both distinctions, sincere thanks to all those involved behind the scenes.

My panel followed a specific narrative; Ophelia..... My ideas wrapped around a composite image of a partially submerged figure, my Ophelia, abandoned, abused and desolate (shot in a kids paddling pool in my back garden!). Surrounding her my underwater figures floated in sympathy within the water's hold. As the panel progresses, my final row, the figures gain in confidence and attitude, becoming watery sirens luring men to their death. A full circle. For me, narrative is so important!

I find in challenging myself to create new work and set my goal at a panel / distinction, I push myself way more, the attention to detail and thought involved in turn evolves my work. I've now got to work out where my next challenge is for 2023, and to get myself back to the tank!



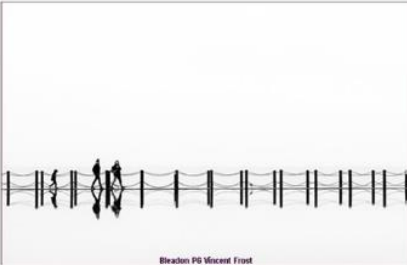
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Remember - Click on most of the photographs to browse them on the e-news website

Black and White

Part of Amateur Photographer of the Year 2023



Breaden PG Vincent Frost



Kempsey CC Richard Hemming



CC Chris Adams



Launceston CC Heather Bode



Plymouth CC Christine Griffiths



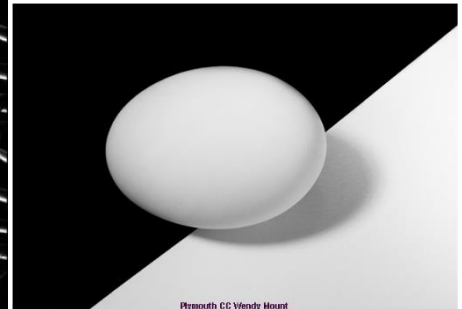
Stafford PS Judith Tolley

Despite the prestige and the valuable prizes, many of our affiliated camera clubs don't seem to enter the Amateur Photography magazine Photographer of the Year competition. The first round results for Monochrome Prints was announced recently.

ENTER HERE

<https://amateurphotographer.com/APOY>

**Amateur
Photographer**



Plymouth CC Wendy Mount

NOW IN CARLISLE!

MASTERS OF PRINT EXHIBITION TIMETABLE

2023

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

LIGHTING TO LENS CASES



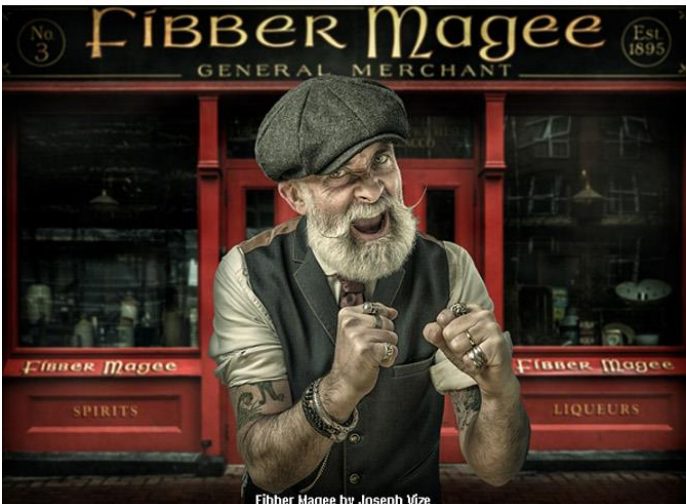
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Photographs from successful DPAGB Print applications in Antrim in November 2023



Photographs from successful CPAGB Print applications in Antrim in November 2022



Kerry Cottage by Roger Eager



Beal Ban Sunrise by Leo McCourt



Bobby and Me by Rosemary Hughes



Llyn Padarn by Phillip Dove



Perfect Split by Jill Crockett



Playful Greys by Gill Batson



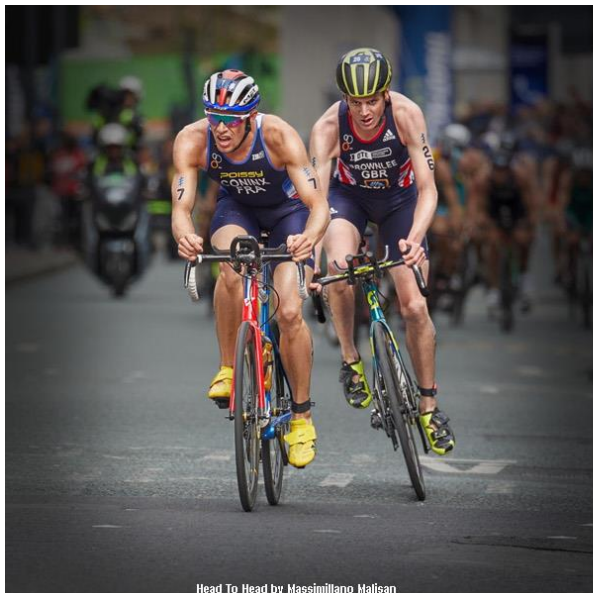
Causeway Sunset by Lee Galashan



The Joy of Running by Terry Hanna



Twisted by Darin Walker



Head To Head by Massimiliano Malisan



All In A Ruffle by Michael Carberry



Flower Girl by Michele Campbell



The Lion King by Alison Mann



Mercedes GT by Stephen Marriot



Little Red Landing by Paul Wood



Small Bird by David Mullis



Colorful Bird by David Mullis



Lady Bubbles by Robert Holgate



Water Falls by Neil Hayward



Another Day at the Offshore Boat, Tomlinson



Man on Horse by Neil Hayward

Photographs from successful CPAGB PDI applicants in Antrim in November 2022



Watch e-news for exciting new Award categories of entry. Coming soon!



Jim, John and Jack in the Box by Alberta Dujakovic-Pain

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

JOHN LONG TRIBUTE BOOK

Dear fellow photographer

We want to inform as many photographers as possible about the opportunity to purchase the Kingswood Photographic Society tribute book to our past President, John Long. We would be most grateful if you could forward this message to all your club members.

John Long was a well-known and well-loved friend of many of us and a member of Kingswood Photographic Society for nearly sixty-six years. Sadly, John passed away in January 2021 at the age of 89.

As a tribute to John, members of Kingswood are producing a photobook. This will include suitable words, recalling John's passion for photography, demonstrating his wish to share his knowledge and encouraging others on their photographic journey and we have used extracts from memories of some of John's friends. The book will also include copies of many of John's photos taken between 1959 and 2020.



Would like a copy of the book? The cost per unit will depend on the number we can bulk order but it will be no more than £25.

If you would like to purchase a copy of our Tribute Book to John, please contact Adrian and Vanessa before Mon 29 May at vanessaherring@gmail.com



John Long and his images

AWARDS FOR PHOTOGRAPHIC MERIT APRIL ADJUDICATION HOSTED BY THE KCPA

The full results and an image by **EVERY** successful applicant will appear in the next issue of **e-news**.