



# e-news

from the Photographic Alliance of Great Britain

Issue 354 14 April 2024



See more on pages 4 and 5

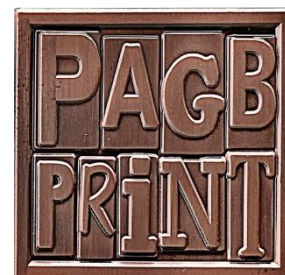


Apologies to all our readers who were looking forward to visiting the **MASTERS OF PRINT EXHIBITION** at the Patchings Gallery in N&EMPF.

Unfortunately this venue is now unavailable and we are currently looking for other locations.

Watch for information in later issues of e-news.

If you are eligible and have not yet received your unique **MASTERS OF PRINT** badge, you can have it presented at any of the exhibition openings around the country or at any PAGB public event including APM Adjudications. Just let me know in advance so that I can be sure to have badges with me. Rod Wheelans. [e-news@thepagb.org.uk](mailto:e-news@thepagb.org.uk)



## Guidance – Photographer Eligibility

The eligibility of a Photographer applies to a particular Club as part of an entry by the Club, or as part of an entry which references that Club.

A Photographer who is, or has been, a member of more than one Club may be eligible via one Club but not via another. It is a universal requirement that a Photographer's Images may only be submitted to one Event by one Entrant. The Photographer and Clubs must have clear arrangements in place to ensure this happens.

Clubs have the relevant information about their members and have primary responsibility for determining Photographer eligibility. Clubs should be prepared to explain the basis of a Photographer's eligibility on enquiry from the PAGB, the Federation or the Photographer.

Clubs will have a local catchment area covering distances which would allow members to attend physical meetings. Members from another Federation recruited from outside that area can only be considered eligible to enter PAGB competitions via the Club after specific PAGB approval, which will only be granted in exceptional circumstances.

If a Club is entering a PAGB Competition and there is doubt about eligibility, the Club should apply for a ruling from the PAGB. Prepare an application to include the following, with your justification for seeking an exception:

- Name of the Club and Federation.
- Name and postcode of the person concerned.
- Duration of membership of the Club.
- How often the Club has physically met in the last 12 months and how many times this person has physically attended. Do not include online meetings or outings.
- Any specific reasons why this member cannot attend regularly or cannot attend a more local Club.
- Any known membership of other Clubs.
- Why the eligibility is being claimed.

Send the application to [eligibility@thepagb.org.uk](mailto:eligibility@thepagb.org.uk)

The application will be considered and the Club should retain the reply for reference.

A revised application should be made if the original information changes significantly.

Consult with your Club if you are in any doubt about your eligibility based on the Event conditions and this guidance. Explain to your Club if you need to opt out from allowing entry of your Images to any PAGB events.



**Further Guidance** You may have noted in the revised General Conditions for PAGB Events including the Print Championship, Projected Digital Images Championship, GB Trophies, GB Cups and the Inter-Federation Competitions, A Federation or Club, subject to the exceptions noted below, may only enter the work of member who resides in their Federation.

It was accepted that there might be some exceptional circumstances, such as a long term member who has moved home but who has maintained continuous membership and doesn't compete with any other Club, so prior to entering any PAGB Event, a Club is permitted to submit a case via their Federation for acceptance of work by an individual for specific reason.

Note 1. The rule does not extend to the Awards for Photographic Merit (APM) or to the Masters of Print (MoP) which are individual entries, not Club entries. It is true that there are two Awards for Clubs in the MoP, but these are Sponsor Awards rather than PAGB Awards.

Note 2. Clubs and Federations are autonomous. They are free to set their own criteria and rules and this restriction does not apply to anything other than specified PAGB Competitions.

Federations usually refer to themselves as representing specific geographic areas but very few are able to precisely define their area to county boundaries or streets. Perhaps NIPA and the SPF are the only Federations who can do that. Federations are actually defined by the Clubs who are members of that Federation. I.E, if a Club is a member of a Federation then the Federation includes the local catchment area of that Club. Existing members of that Club are not therefore affected by this new restriction. Similarly, people who live within the local catchment area of a Club but theoretically live on the other side of a notional Federation boundary are not affected by the rule change.

It is worth noting that the majority of Clubs do not enter any of the specified events and will have no interest in this new restriction. The biggest uptake is the GB Cup which has attracted fewer than 100 Clubs each year. Whilst I don't have this information, it is unlikely that more than more than 20% of our Affiliated Clubs have ever entered one of the specified competitions.

The policy is designed to create a level playing field and primarily concerns people who have many nearer Clubs in their home Federation and who choose to join, but don't necessarily physically attend, a Club in another Federation. Clubs can make a case for such Members to be eligible to represent the Club in PAGB competitions.

In considering such a case, the PAGB will wish to be assured that the Member is not also a member of a Club in their own Federation, that they and do not compete with this Club in their local Federation events and make every effort to attend physically. They must be true supporters of the Club and there must an acceptable justification well beyond the wish to compete nationally with a more successful Club.

# PHOTOGRAPHY WORKSHOPS

NEW EVENTS ADDED FOR 2024/2025

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## LET'S BRING LIFE TO TOYS with DAN BEECROFT DPAGB



**Dan Beecroft-Over The Rainbow**

I started my journey in toy photography way back in 2007 when Dando, a small Amazon box robot was released in Japan. I created some fun scenes and photos with him for a few years, but this then became a big phenomenon with photographers all over the world, so I stopped.

In 2014 I started a project called Mr Lego where I carried a Lego figure dressed as a tourist around in my camera bag and took photos of him while out on photoshoots, placing him in iconic locations as if he was on holiday.



[www.pixelsofplastic.co.uk](http://www.pixelsofplastic.co.uk)

Fast forward to 2020 during the COVID-19 pandemic. With the world in lockdown, I found myself with a lot of free time and a desire to create. I had always been fascinated by the world of toys and action figures and decided to explore this interest further.

I set myself a challenge to recreate a scene from every Marvel movie using Lego figures, this was a fun little project and filled up plenty of time as there were 27 movies at the time.

I'm now an avid collector of toys and action figures and have started to build my collection over the years. I believe that toy photography is a way to bring joy and wonder to people of all ages and that it has the power to transport us to new worlds and experiences.



**Dan Beecroft-I Am Groo**



**Dan Beecroft-Heroes & Villains**





Dan Beecroft-ET - Home



Dan Beecroft-Magic Forest



Dan Beecroft-Loneliness



Dan Beecroft-Mr. Lego @ Greenwich



Dan Beecroft-Ronin



Dan Beecroft-Rogue Trooper



Dan Beecroft-The Bounty Hunter



Dan Beecroft-Teenage Delinquency



Dan Beecroft-The Brave Penguin



Dan Beecroft-Trust Issues



Dan Beecroft-This Is The Way



Dan Beecroft-The Night Watch

CLICK ON any image to see these and many more on our website or visit Pixels of Plastic.

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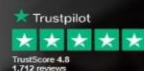
<https://www.youtube.com/c/FotospeedUK>

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<https://natureslens.co.uk/discover/japan/>



# STREET PHOTOGRAPHY with Caroline Preece LRPS

<https://www.carolinepreecephotography.com/>



A rainy winter's day in London by Caroline Preece

I am primarily a street photographer and we have a standing joke in my London club (Loughton CC) about the fact that I own bottom spot in competitions, behind all the beginners - at least judges are not usually neutral about my images!. This was one of many reasons I became a judge and it has also led me to speculate why street images often do so badly.

A good street image could be focussed on narrative, mood, atmosphere, a statement about the time and/or place, the light and/ colour in the scene, the amusing, the absurd, and much more. Interesting images are often the more surprising ones which show you something familiar, but in a different way. They push boundaries. But as with anything this is not always the case.

To appreciate a good street photography image you need to not only be able to look "at" a photo, but also look "into" it. To experience it. To move from looking to seeing. I think that many people have been 'trained' out of this.

**.. move from  
looking to seeing.**



Friends catching up in a cafe by Caroline Preece

You also need to put aside outdated ideas about composition; about what constitutes a good image; about the rules/guidelines. How many people do you know who could explain "the why" behind the critique they are giving? The "why" behind the "what"? There has been a lot of research into how we see. and this has made the phrases we often hear in club critiques redundant, irrelevant to the image they are being used to describe and evaluate. Street images are often rejected and marked down based on outdated notions of what "good" is. This in a photographic sense can be dangerous as it can stop those receiving the critique from progressing due to conservative ideas of what is acceptable. It can lead to the homogenization of photography and the production of soulless and forgettable images.

In terms of my own photography I am drawn to producing images with stories, emotions, and/or a sense of the surreal. My images are a reflection of how I see and respond to the world. Sometimes the stories are real, but I also enjoy playing with the fact that, when you frame a shot and remove



the context from around the subjects, you can create new realities which did not exist before. You take a real situation and create a new narrative with it. I am inspired by both old and new photographers. Cartier-Bresson, Brassai, Sabine Weiss, Harold Feinstein, Saul Leiter, Fan Ho, Joakim Moller, Phil Penman, Moises Levy, Dimpy Bhalotia, Gregory Crewdson, master storyteller as opposed to street photographer, and more.

I treat club competitions as mini-exhibitions, where I get a chance to show my work, and, equally importantly, where I see the work the other members are producing. I get recognition externally from people I respect which helps my confidence and, last year, I received a Highly Commended in the International Photography Awards .... but it is not always easy pushing against the tide! It takes a certain amount of bloody-mindedness and I know some people struggle with this. Don't give up!



The Game by Caroline Preece



Out of the darkness by Caroline Preece



Stratford, East London by Caroline Preece



Late night on the train by Caroline Preece



Life outside the Frame by Caroline Preece



Fido by Caroline Preece



Promenade by Caroline Preece

## Richmond & Twickenham Photographic Society Annual Exhibition 19 - 28 April 2024

Landmark Arts Centre, Ferry Road Teddington TW11 9NN. Daily 10am to 4 pm. Admission £4 children free



Jocelyn Horsfall



John Phillips Young Stag in Wet Bracken



Amanda Day 1

A cornucopia of photographic images will be on show with images ranging through wildlife to portraiture, landscape, street photography and more. There are also a number of special events happening during the course of the exhibition.

One highlight will be "Richmond Seen – A celebration of Richmond and the local area" - featuring members photographs from across the borough. Also celebrating the richness of local talent is a display of images from the pupils of St Catherine's School in Twickenham



Leading photographer and RTPS member Simon Street will be showing some of his latest work. Simon has gained an unprecedented 10 Fellowships from The Royal Photographic Society.

New this year are curated tours with two leading photography judges Rosemary Wilman and Jay Charnock. The exhibition also includes a live demonstration from Jocelyn Horsfall and Amanda Day on the use of mobile phone photography Apps.

<https://www.rtps.org.uk/>

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



# Photographic Alliance of Great Britain AWARDS FOR PHOTOGRAPHIC MERIT



BPAGB



CPAGB



DPAGB



EPAGB



MPAGB

**are coming to**



**SOUTHERN COUNTIES PHOTOGRAPHIC FEDERATION**

**on**

**Saturday April 27<sup>th</sup> and Sunday April 28<sup>th</sup> 2024**

**QM Hall**

**Queen Mary's College,**

**Cliddesden Road,**

**Basingstoke,**

**Hants RG21 3HF**

**Day tickets available at £15.00 from**

**<https://southerncountiespf.org.uk/apm-tickets>**

**We'd love to see you there!**

**NOW OPEN FOR ENTRIES**

**Amateur Photographer of the Year Grand Prize winner**  
Our grand prize winner will take home a **£1,000** voucher for the Camera Centre UK.

**Camera Club winner**

This year we are offering prizing worth **£2,500** to the club that amasses the most points after all ten rounds are complete. You can accumulate points for your club when you enter APOY, and the club with the most points will win a fabulous ViewSonic X1-4K projector worth **£1,500**. In addition, the member of the winning club who contributed the most points to their club's points tally will win a ViewSonic ColorPro VP2786-4K monitor worth **£1,000**. You'll have the option to tell us your UK Camera Club when you fill out the APOY form. <https://www.photocrowd.com/photo-competitions/photography-awards/apoy-2024/>

- Round One, Black & White: Opens 27 March, Closes 22 April
- Round Two, Animal Kingdom: Opens 23 April, Closes 20 May
- Round Three, Urban Life: Opens 21 May, Closes 17 June
- Round Four, Action: Opens 18 June, Closes 15 July
- Round Five, Landscapes: Opens 16 July, Closes 12 August
- Round Six, People: Opens 13 August, Closes 9 September
- Round Seven, Macro: Opens 10 September, Closes 7 October
- Round Eight, Dusk to Dawn: Opens 8 October, Closes 4 November
- Round Nine, Travel: Opens 5 November, Closes 2 December
- Round Ten, Open (anything goes!): Opens 3 Dec, Closes 31 Dec

Round winners will also get over **£1,000** worth of prizing, including a £500 Camera Centre UK voucher and an 'All Apps' Adobe Creative Clouds annual subscription worth £660. The runner up in each round will receive a one-year subscription to the Adobe Photography plan worth **£120** which combines the power of Lightroom and Photoshop.

**Young Amateur Photographer of the Year grand prize winner**

At the end of the 10 rounds, the photographer with the most combined points will be crowned the Young Amateur Photographer of the Year 2024 and will take home a £300 voucher to spend at Camera Centre UK.



The Launceston Camera Club from the Western Counties Photographic Federation has emerged as the runaway winner of the **Amateur Photographer of the Year Camera Club 2023** competition for the 3<sup>rd</sup> year. They accumulated an astonishing 905 points, courtesy of 27 members.

At the Annual Photographer Awards, Ian Smith and Chris Robbins MPAGB EFIAP collected the prize on behalf of their club. Chris, the competition secretary for the last decade, attributes their success to teamwork and his knowledge of the club's images. His ability to galvanise the regulars to participate in the competition and win points has been instrumental in their victory.

As we look forward to next year's competition, other camera clubs across the country may see it as a challenge to beat the Launceston Camera Club.

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

Launceston was the ancient capital of Cornwall, it still retains the title of Gateway to Cornwall as it sits just over the Tamar from Devon and is a small market town, nestling on a hillside with a splendid Norman Castle to watch over it.

The camera club was formed in December 1976 with an initial membership of 12 and over recent years we have had a membership of around 35 and is open to anyone with an interest in photography. In May of 2006 we received a grant from Awards for All which has enabled us to purchase a digital projector and laptop so that we can now pursue digital photography in greater depth. If you are a member of a group who would like to explore digital photography then please get in touch.

We now run some courses and workshops for photographers who may need help or guidance.



**Amateur Photographer of the Year Camera Club Winners 2021, 2022 & 2023**





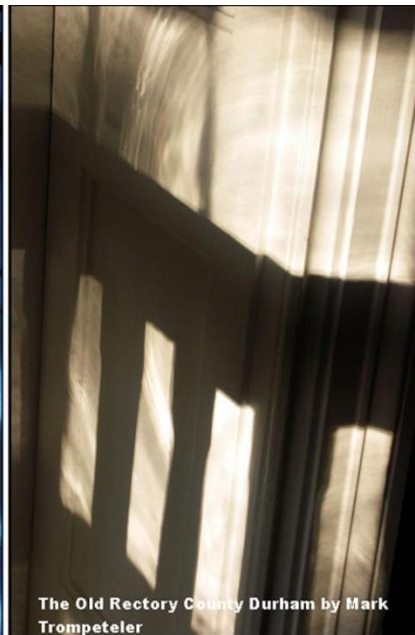
## Light & Shadow Play with Mark Trompeteler

Camera Clubs, and Judges, very largely focus on the beauty of the perfect single image. These images are often highly processed or manipulated to give a heightened pictorial result. Representational imagery dominates.

Like many photographers, I love the idea of photos working together as a set. I really admire images that stand on the original viewfinder observation and use the absolute minimum of processing and manipulation. I often think there is a tyranny of Photoshop and other software programs that push club photographers away from a purer modern form of photography towards nostalgic pictorialism. Frequently I see photos in camera clubs that are closer to photo illustration, visual effects work or which imitate painting. I find it so refreshing to see some young photographers wanting to explore analogue work. They are discovering the beauty of being anchored to the unique intrinsic aspects of photography that artists once tried to imitate, as opposed to not an insignificant number of photographers and “Photoshoppers” imitating the work of illustrators and artists. I am in awe of so much camera club photography and its amazing visual splendour but it doesn’t always resonate with me.

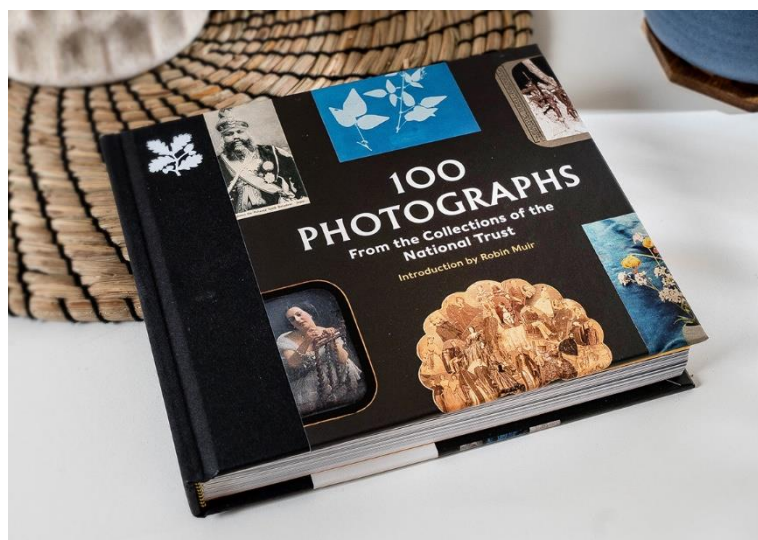
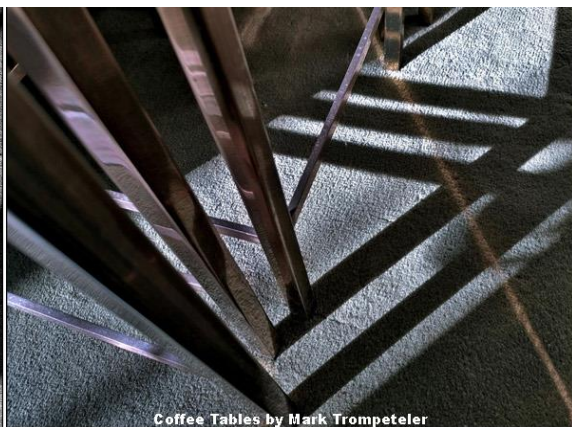
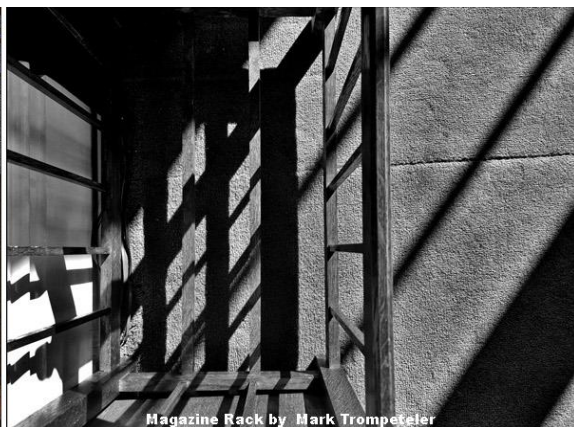
This set is about Light and Shadow Play. The “play” of either natural or artificial light onto objects and surfaces within either the built environment or the natural world has been an inspiration to photographers and artists for centuries. These photographs are instances of observed “light and shadow play” that have been framed sometimes closely in the camera viewfinder. I like how the lines and areas of light and shadow can create interesting abstract imagery. These images have not been manipulated in any major way other than by making small adjustments in focus, brightness or contrast, after the image has been taken, or choosing to present the taken image in black and white.

**My photography is sometimes at odds with the mainstream of camera club photography. I like to produce sets of photographs that are distinctive but stand mostly on what I saw and framed in the viewfinder and not be dependent on heavy cropping and processing software.**



You can see some of my other sets of photographs at [www.creativeimage.org.uk](http://www.creativeimage.org.uk). Thanks for reading. *Mark.*





# NATIONAL TRUST FREE ADMISSION

Official partner of the National Trust  
As Europe's leading photo service we are proud to be supporting the National Trust in its mission to share Britain's stories through its vast photographic collections.  
**cewe**

At The Photography Show I was delighted to attend the launch of the book of 100 National Trust Photographs produced by CEWE.

I was given a ticket which gives the bearer, plus up to three children and one other adult, free entry to any National Trust property, with just a few exceptions, during normal opening hours. (Not Bank Holidays). Unfortunately I will not be able to make use of this ticket which is valid until 31 December 2024 and I am happy to offer it to the person who sends me what I choose to be the best picture of a National Trust property for publication in **e-news**. CEWE will also print it for you at no charge.

Send your image/s to [e-news@thepagb.org.uk](mailto:e-news@thepagb.org.uk) with a minimum size of 1200px on the longest side, saved at JPEG10 and file-named "Name of the NH Property by Photographer".  
**Closing Date 11 May 2024.**



Anne Sutcliffe was laid to rest on 29 March 2024, and there was a good attendance from fellow members of the London Salon. Tim Pile has provided this image of the card which accompanied the Salon floral tribute.

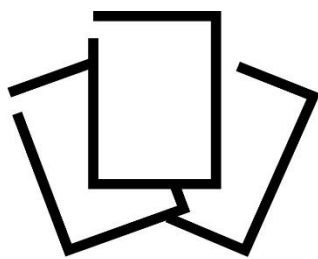
The family were very pleased that members of the Salon attended. They said that Anne was always talking about the Salon and considered their members to be part of her family.

Anne had planned her own funeral service, including writing the history of her life, in which she spoke of her "beloved London Salon of Photography".

# ONLINE PAPER

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# DAVID HAIGH MPAGB FRPS EFIAP/s

Fiona Foxton, David's niece, and Sharon Sawyer Club Secretary, Ilkley Camera Club

Ilkley Camera Club is sad to announce that club member David Haigh passed away in February. David was a founder member and gave the inaugural lecture when Ilkley Camera Club was formed in 1953. He was club President twice, in 1962 and again in 1978/9, and also served as Secretary, Syllabus Secretary and projectionist over the years.

He travelled far and wide to Afghanistan, America, Singapore, Peru, Galapagos, Kenya and Namibia as well as Nepal and India. His photography covered a range of subjects including natural history, landscape and his greatest love, portraiture.

Through his travels his photography developed and he gained both an Associate and Fellowship of the Royal Photographic Society. He was the first person to be awarded an MPAGB in prints in 1995.

Through his friendship with Peter and Cath Mullen he then started to enter more national competitions and expanded into international exhibitions. This resulted with him gaining distinctions at AFIAP, EFIAP/Bronze and EFIAP/Silver in 2003. He was a member of several Leica and United postal portfolio groups prints and slides.

I used to joke with David that I grudged him his MPAGB as he was entrant 2, applying just a few days before me, so that, when entrant 1 fell short, he was the first MPASGB and I was second!

Rod Wheelans Editor

David toured the country giving lectures to camera clubs and became a PAGB judge, judging PAGB events and many international competitions. He was an early adopter of colour slide photography and was always willing to share his knowledge and to encourage beginner photographers. His judging style when giving comments was to spend time on those images where something constructive could be said rather than making pointless negative comments.

Lynda Haney receiving her **MASTERS OF PRINT Silver** Badge from PAGB HLVP, Rod Wheelans, at The 2024 Photography Show.

*(Apologies for the wrong name in the last issue)*



*Bringing Home The Sheep by Lynda Haney from the SEVENTH MASTERS OF PRINT EXHIBITION*



It isn't easy and only eleven people have achieved their Silver Badge.

See the HALL OF FAME at -

[https://www.pagbnews.co.uk/sites/default/files/newsletters/HoF%20to%202024%20MoP%207\\_6.pdf](https://www.pagbnews.co.uk/sites/default/files/newsletters/HoF%20to%202024%20MoP%207_6.pdf)







CALLING ALL SYLLABUS ORGANIERS – DON'T MISS THIS!

<http://thepagb.org.uk/services/recorded-lectures/>



## THE SEVENTH MASTERS OF PRINT SALON DES REFUSÉS

The Masters of Print Exhibition is restricted to just 60 prints from 60 different photographers, and this makes an Acceptance particularly difficult. Many excellent photographers and many excellent prints were unlucky and this Salon Des Refusés, which is now available to Clubs as unmounted A3 prints is of the same quality. Acceptance to this second exhibition didn't come with our unique badge or election to the Masters Hall of Fame but it has exciting prints. It will make a great evening for your Club.

The box includes 65 unmounted prints with comments by many of the photographers, some suggestions about how your Club might view and chat about them and voting instructions for you to record the "TOP THREE" selected by your members. There will be a prize at the next opening for the author of the Print that receives the most votes.

CLICK HERE for more information and to book. <http://thepagb.org.uk/services/recorded-lectures/>



### 160th Edinburgh International Exhibition of Photography 2024

OPEN FOR ENTRY. CLOSING ONLINE 12 JUNE 2024  
Prints required by 17 JUNE 2023

This is a Print Only Salon - There are 2 Sections:  
Open Monochrome & Open Colour  
Entrants may submit up to FOUR prints in each section.  
Payment is via PayPal. (£12 one section/ £16 both sections)

A PDF of the A4 catalogue will be available to download.  
Entrants are entitled to a copy of the printed catalogue. (Postage extra.)  
Entrants visiting the exhibition may collect their catalogue  
and gain entry to the exhibition for no additional payment.

Group entries of 10 or more persons receive a discount of 10% on entry fees when entered as a group.



Neath & District Photographic Society  
UK Salon 2024

Opens for entries 1st Feb 2024

Entry closes 20th April 2024

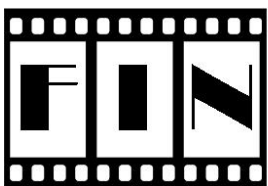
**Awards**  
 PMSB - Gold, Silver and Bronze Medals  
 NDPS - Gold, Silver and Bronze Medals  
 Best in Exhibition Award  
 NDPS Members Medals  
 Ribbons from PMSB, BPS and NDPS  
 Highly Commended and Commended Certificates

**Digital Entries Only**  
 4 Classes  
 Easy Entry  
 Entry Fees Unchanged from Last Year  
 3 National Judge Judges

British Women's Photographic Exhibitions

Entry and further information available from [www.neathphotographic.org](http://www.neathphotographic.org)

<<< All Exhibitions, International and National, are important outlets to test your work, especially if they accept Prints, but, If you only enter one, **EDINBURGH IS THE BIG ONE!**



and finally... Are you a "Furry"?

Do you know what a Furry is?

Don't miss the next issue of e-news!

