



PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF THE PAGB e-news

e-news

from the Photographic Alliance of Great Britain

Issue 236 extra. 17 August 2019



Once Seen ...

“Taxi” by
Al Buntin

Hon Editor: Rod Wheelans MPAGB MFIAP FIPF HonPAGB HonSPF. rod@creative-camera.co.uk

Opinions expressed in e-news are not necessarily the opinions of The Photographic Alliance of Great Britain and neither the Editor nor the PAGB accepts any liability for any content. Any mention of products or services in e-news does not constitute an endorsement or approval of those items

Once Seen ... Never Forgotten.

Rod Wheelans MPAGB MFIAP FIPF HonPAGB HonSPF

It is scary for me to think that I have had the privilege of chairing the PAGB Awards for Photographic Merit 50 times, over more than two decades. I have seen many wonderful photographs at all three levels but there are some that stick in your mind forever. Once seen, never forgotten!

I have collected a few of these here into this “e-news exhibition”. There are more that I would like to have added but I don’t have the files – especially from the early days before PDI. There are many others that I remember, and I apologise if I haven’t included your favourite. Some of these pictures will be familiar to you, some may not.



**“Adoration”
by
Jane Lines**

*“An early
composite
and
beautifully
done.”*

**“Leda and
The Swan”
by
Christine
Widdall**

*“Pictures
which break
the water are
more common
now but I still
love this one.”*



**“Chambers
Victory”
by
Harish
Chavdah**

*“Harish is a
superb sports
photographer
and this is a
great moment
captured”*

As a darkroom worker from the last Century, I am drawn to black & white prints, which I secretly think of as the only “real” photographs. *(I guess my secret is out now).*

I don't think anyone cannot be touched in some way by these four monochrome pictures, which capture a memory so expertly and, ironically perhaps, add so much colour to their stories.



1. “Shapes and Tones” is by Alan Millward, sadly not amongst us anymore, and was taken on a trip to Cuba. I think he and Bob Moore must have been amongst the first to visit there, returning with pictures of the people, and the cars. The juxtaposition of the dog and car, the wide-angle accentuated view, the delicately handled tones and the “decisive moment tell us so much about the place.

2. “Fast Food, Skye” by Colin Westgate. Skye is a beautiful place, but the Island Folk do seem to abandon things, not always so picturesquely. Who hasn't seen abandoned car wrecks serving as chicken coops or kennels? This a precisely observed composition and even the ugly power furniture serves its purpose.

3. “Devil's Brew” by Colin Trow-Poole. It is important, I think, to have an awareness of the “rules” of composition but, often, the best shots fly in the face of convention. As judges, we could find a lot of things to criticise in this image, but it just works. The facial expression, the proffered can, the harsh treatment and even the title all contribute to a shot that no-one can ignore.

4. “Folded Nude” by Roy Elwood. I doubt that there is anyone better at this kind of abstract nude than Roy. He doesn't have a studio and I have seen how this set up was improvised with just a piece of black cloth and a model, arranged under a window in his lounge. Anne and I are fortunate to have a copy of this on our office wall.

Lots of you will know that I am not particularly move by images of Nature but sometimes there are pictures you don't forget.

For me, “Grumpy Sparrowhawk” by Gordon Rae transcends the most technically perfect, factual, photographs of birds, and other creatures.



Two traditional landscapes, “Isolation” by Arnold Hubbard and “Changing Light” by Robert Fulton, both of which may have originated on film - I am sure that Arnold’s was. Both very simply stated and elegantly processed, allowing the scene to talk for itself. Arnold Hubbard was a teacher and took joy from passing on his photographic skills and enthusiasm.



I don't know what “Redemption” by Terry Donnelly means, but it is a striking image which I am still enjoying, and remembering, many years after it first appeared.

Then, “Meow” by Russel Lindsay and “Shall We Dance” by Jane Lazenby both capture a perfect moment. Meow may have been set up, but I think it is more likely to be a result of the serendipity which can occur if you have patience and a keen eye.

Shall We Dance is not, as some may have thought, a composite. Both horse and dancer are performing for the camera. One can only admire the skill and perseverance which must have been required.



Very few amateur photographers are confident photographing the male nude and I am a great admirer of Eoin Johnston's work in this genre. This is "Curved Around".



"Little Boy" by Ian Hammond has a pleasing colour palate, an emptiness and a gentle story to tell. Another picture to trigger your imagination and to hang around in your memory.



1. "Time's Up On Silence" by Jo Knight, a relative newcomer to club photography and someone who battles with considerable physical difficulties. This powerful statement made one of the most memorable cover pictures for e-news.
2. "Amber" by Lilliana Alani. Although there were many others that I liked, this got my vote for the best picture in the last **masters of print** exhibition. It demonstrates the potential impact of an uncluttered composition.
3. "Giaconda" by Stan Farrow. From an older series of photographs but Stan continues to produce admirable work, always in his own style.
4. "Poise" by Derwood Pamphilon shows a great affinity with dance and good control of lighting. A style I have tried, and failed, to emulate.



"Forlorn" by Nick Walton. Laugh or cry? This clever image mixes pathos and humour and cannot be ignored – or forgotten. The quality of the processing and presentation adds to its appeal.

I might have titled it "Patience" or "Hanging Around".

Once Seen ... Never Forgotten

Some older pictures by Alan Millward and Bob Moore, almost certainly darkroom prints.

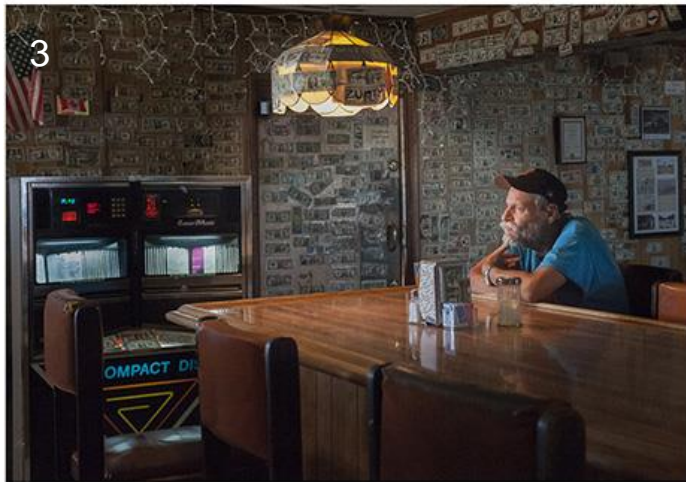


1. I don't know the original title but let's call it "Piano Player" by Alan Millward. Shot in 1976, the picture obviously has historical interest, but I think it would have been an unforgettable picture, even then. As would picture 2, "Public Convenience, also by Alan Millward

3. "Tears" and 4, "my Patch" by Bob Moore. Bob was travelling and taking fabulous travel photographs since the 1960s and I love the contrast between the Indian child and the Birmingham boy.



"The Crossing" by Peter Rees. The more he practices, the luckier he gets!



1. "Patrolling Reef Sharks, Caribbean Sea" by David Keep. David is an experienced diver and this ocean wildlife picture has real impact. It is so clean that it might have been taken in a tank, but it wasn't!

2. "Piano Practice" by Anne Greiner. I too, have pictures from this music school in Gori, Stalin's birthplace. But Anne has really "nailed it, capturing the feel of the place, the decay, the concentration and even the fortuitous Stalin picture on the wall.

3. "Playing all my Favourite Memories" by Howard Tate is timeless shot which, I think, shows influences from some of the photographers he studied to his MA Phot. It lingers in the memory as you puzzle the memories.

4. "Rough Justice" by Ross McKelvey. Ross is better known perhaps for his glamorous studio shots, but he works as a Barrister and perhaps this is more than a photograph, The face, the fag, the expression and the derelict courtroom engender a feeling that lingers.

5. "Sacrifices Made" by David Byrne is a photograph that I am sure everyone will remember. I know David was not the only one to take this picture, but it is his that I have on file. I understand that, although they are obviously aware of the camera, the picture occurred naturally and was not posed.

6. "The Piano" by Time Pile. I doubt that anyone who has had the opportunity to admire Tim's piano will have forgotten it!



"Boat on Lake Titicaca" by Bob Moore, probably originally on film. I know that Bob has this picture, or one similar, hanging on his own wall. I really like the emptiness and stillness.



"Gossips" by Bob Moore. Perhaps I like this so much because I was in the room at the time and I know how difficult the lighting was. The quiet intimacy of the moment makes it very memorable.

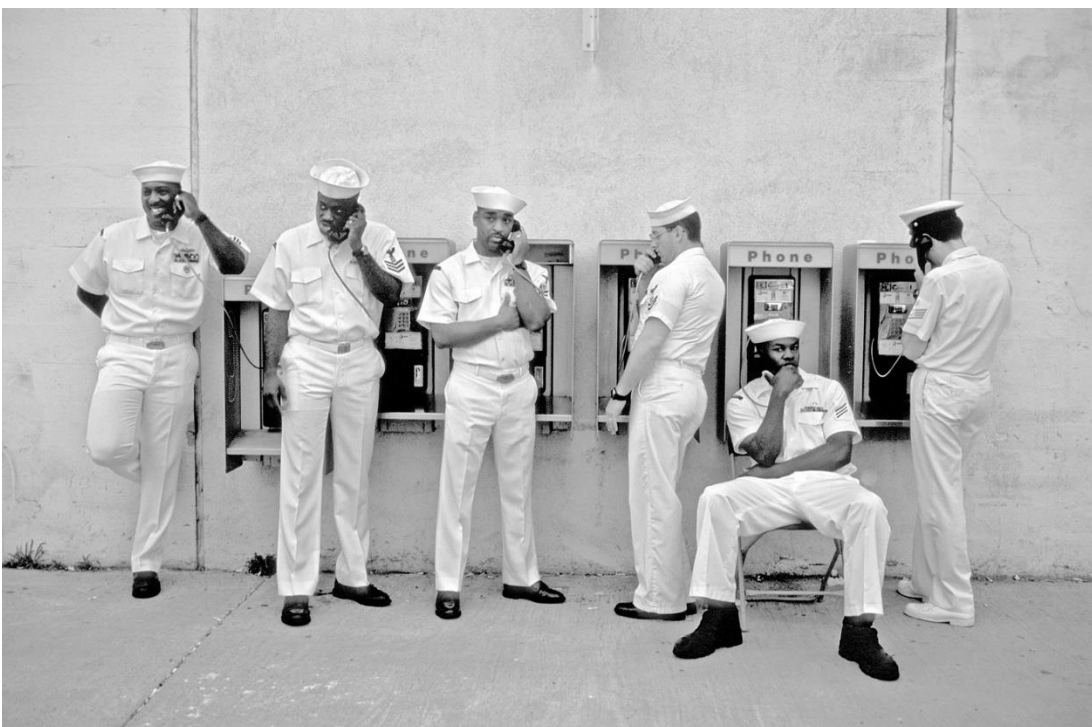


"Walking with Umbrellas" by Lynda Morris is a true "decisive moment". We use this picture at workshops in a judging exercise and, strangely, many in the audience often do not think it is good enough for CPAGB. It is, of course, and was. It is the serious looking posture of the small boy which brings the magic. The best pictures are not always appreciated, but I bet that they are remembered.

"Lonesome" is another by Colin Trow-Poole. I have seen a similar picture by Colin with a more conventional composition - maybe it was the same one differently cropped. This is a much more exciting and challenging photograph. Colin's prints often have a "darkroom" feel although they are, of course, modern digital captures. I find that this adds to their appeal.



A Splash of Yellow and The White Door by Irene Froy. We know Irene for her misty, almost abstract, landscapes but these two show her versatility. Perhaps this is why they are lodged in my memory. Both are from her MPAGB entry in 2007 and I was disappointed that White Door didn't score quite as well as some of her better known pictures.



"Busy Lines" by Norman Prue from his MPAGB entry in 2003.

Almost a random Composition but, somehow, it hangs together perfectly.



Adrian Lines made a whole series of these animal/human combinations and several were very memorable. I particularly liked this one.



When I see
"Eowyn Surf
Rider" by
Andrea
Hargreaves, I
also remember
the whole series
of Valkyries!

"Dorothy" by Libby Smith



Libby is a good friend and a prolific print maker. I think this is one of her best she has produced. A simple composition, but the perfect "Dorothy"



<< "Promenade", another carefully crafted picture by Libby Smith. Multiple images montaged together, but you could never tell.



Scratching Seal by Edmund Fellowes >>

We have seen many pictures of these creatures in recent years, but this was taken quite a long time ago. For me, it has a special charm which keeps it in my memory.



"Horse Whisperer" by Libby Smith

<< "Smiling Goat" by Anne Greiner

"Laughing Goat, on the previous page and ""Twinkle toes"" are by my wife and best friend, Anne Greiner, which, I think, sums up her slightly quirky approach to photographic prints (and life).



<< Not perhaps, what you might think is Leigh Preston's typical "style" but who could forget this image?



"Lady with Goose" by Gordon Jenkins

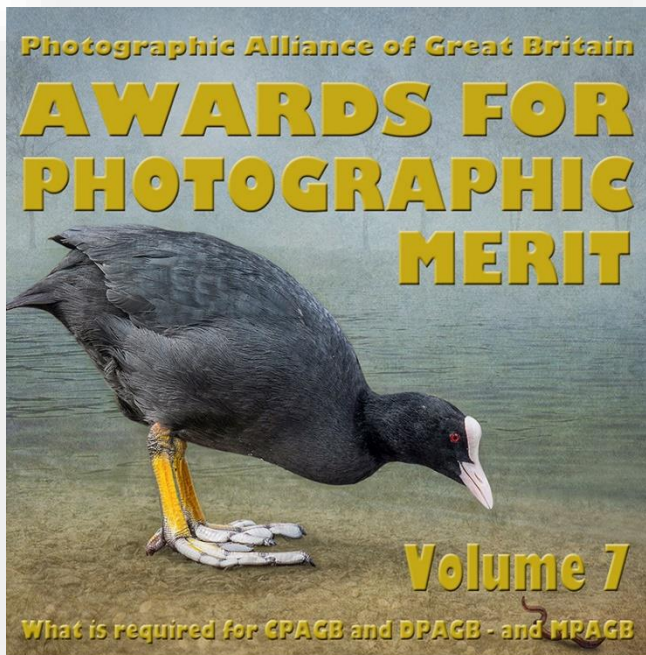
Gordon has been making photographs for almost as long as I have and was described in print as a "Master Printer". I have met this lady, now very sadly deceased, several times and this photograph sums up her "joie de vivre".

We won't easily forget her, or this photograph of her and her goose.

"The Four Horsemen" by Delvin Stonehill



Many of you may be puzzled that I have included this photograph, but I have never forgotten it, since I first saw it in 1998, when it was included in a high scoring MPAGB entry by Delvin Stonehill. Digital montage was virtually non-existent at this time and Delvin told me that this Cibachrome print had been produced by combining elements from 14 different 35mm Colour Slides. Such montages are easier to produce now, and are obviously of better quality, but this image was ground-breaking at the time.



Many of the pictures in this "special" are taken from successful entries for an Award for Photographic Merit and you can see the most recent, with many, many more excellent photographs, in Volume 7 of our recorded lecture about the Awards. It is a great show and will make a good evening at your Club, even if you are not interested in applying.

Available now, to be hired by Clubs at <http://www.thepagb.org.uk/services/recorded-lectures/>

e-news IS SPONSORED BY **PermaJet**



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

And I guess that I have to include something of my own. I have taken thousands of pictures, starting when I was a child many decades ago and I have two special favourites.



"Bent by Work" was taken on one of our many trips to the more remote parts of Turkey and, for me, encapsulates the life that this gentleman, Emrie, and his donkey had led in almost total contentment.



Many of you will be old enough to remember Cibachrome.

"Running Boys" is of my sons, who are now fully grown adults.

Taken on slide film, this is copied from a very old print, losing quality. but it remains an enduring family memory.

The shot is a complete set-up and was fully rehearsed down to the red shirt!

There are many more photographs, by many more photographers, that I would like to have included, but 16 pages is probably enough!