



e-news

from the Photographic Alliance of Great Britain

Issue 279. 01 April 2021



Everyone loves Wildlife Photography

David Ogden



The Pandemic Lockdown and online technology such as Zoom have brought about a huge change in the activities of Photographic Club members and in recognition of the likelihood that many, if not most, amateur photographers will wish to remain at home rather than attend Club meetings, the

PAGB is to consider a motion at their imminent AGM that “all Clubs and their Federations should disband immediately, with their members directly affiliating to a body to replace the PAGB at an Annual Membership fee of £125”. Reduced fees will be considered for the unemployed, people using phone cameras and for those aged less than 65.

With a potential income of £500,000, the new body, provisionally to be known as Amateur Photographers Remaining in Location, is already looking for permanent headquarters with broadcast and online facilities. Multiple rooms will be required to ensure that those working there won't actually have to talk to each other.

AWARDS FOR PHOTOGRAPHIC MERIT

The next Adjudication will be closed online, for PDI only, on **Monday 26 April 2021** and the results should be with the applicants by the end of the month.

There are **35 CPAGB Applicants, 16 DPAGB Applicants and 8 Applicants for the MPAGB.**

Adjudicators.

Anne Greiner MPAGB, Gordon Jenkins HonPAGB, Jane Lines MPAGB, Roger Parry MPAGB, Mike Sharples MPAGB, & Richard Speirs DPAGB

Covid restrictions permitting, the next Print Adjudication will be held in the Smethwick P.S. clubrooms in Oldbury on 15/16 May 2021 with the same team of Adjudicators. Although the event is only a few weeks away, we still cannot be certain that it will be possible, and it may have to be postponed to June. We are very aware that many of you have been waiting for more than a year, but we are optimistic that it won't have to be postponed beyond June. Unfortunately, we cannot plan to have an audience for either.



'Perseverance to Control OMG! by Peter Elliston

At this stage, we are planning to hold a normal Adjudication in November 2021, hosted by the WCPF, but we will be alert to the developing situation and, should we be threatened with another Winter Covid Wave, it might prove advisable to bring that Adjudication forward to the late Summer.

Silas, Botany Bay Road by Judith Kimber



Oldsmobile by Judith Kimber

Studebaker by Judith Kimber



Silas Fretwell by Judith Kimber



Laundry by Judith Kimber

Read about Judith and see more of her pictures later in this issue

ONLY TWO WEEKS TO ENTER!



THE BIG ONE

Photographic Alliance of Great Britain

MASTERS OF PRINT

Supported by Hahnemüelle and PermaJet

5

pictures, any size but printed on A3 or 12x16 paper, or you can enter just one, or more, through a Club entry.

3

SECTIONS to enter. Colour, Mono or Nature and you can distribute your 5 prints however you like across the Sections. Where do you have the best chance to WIN?



5

beautiful catalogue



PAGB MEDALS

1

And, this year, you can enter as a Club - show that you are No.1

ONLY £15 * or £3 per print if you enter as part of a Club TO ENTER

We understand that it is difficult for many of you to access a Post Office during this Lockdown and, as a result, we have extended the Masters of Print Closing Date.

**CLOSING DATE MASTERS OF PRINT
NOW 15 APRIL 2021**

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



TWO MORE MFIAP IN THE UK

MFIAP AWARDS (INTERNATIONAL FEDERATION OF PHOTOGRAPHIC ART)

FIAP (International Federation of Photographic Art, respectively Fédération Internationale de l'Art Photographique) Awards are largely based on exhibition successes. The exception is the **Maitre de la Fédération Internationale de l'Art Photographique** (MFIAP), which is awarded based on a submitted panel of images if the photographer has held an EFIAP distinction for more than 3 years.

Sharon Prenton Jones MFIAP DPAGB FIPF ARPS ABPE

Mike Sharples MFIAP MPAGB FBPE ARPS

Watch for an illustrated report in the next issue of your free e-news.



Do you make Audio Visual sequences?

Have you thought about entering for a PAGB Award for Photographic Merit in Audio Visual?

READ MORE at <http://www.thepagb.org.uk/awards/apm-awards-av/>

We are accepting applications now for CPAGB/AV, DPAGB/AV & MPAGB/AV

We are also recruiting AV experts for our Online Advisory Service and you can apply at <http://www.thepagb.org.uk/awards/apm-advice-service/>

(We would love to hear from any AV maker with experience of our Awards for Photographic Merit in Audio Visual who is prepared to help our prospective applicants.)



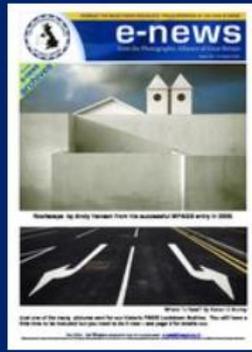
9th Cheltenham International Salon of Photography 2021

Open for entries	1 January 2021	Printed A4
Entries close	5 April 2021	FIAP 4*
Judging	16-18 April 2021	Catalogue

www.cheltenhamcameraclub.co.uk



You could have YOUR photograph on the cover of e-news



CLICK HERE http://www.pagbnews.co.uk/sites/default/files/newsletters/x%20cover%20page_0.pdf

AWARDS FOR PHOTOGRAPHIC MERIT. INFORMATION LEAFLET 1.

APM Leaflet 1 has lots of information for people thinking of entering and you can download it at <http://www.thepagb.org.uk/awards/apm-awards/>. It has a section of Frequently Asked Q&A and we will add this one to the next issue.

Q. A couple of the judges, looking at my possible entry, have suggested that I should drop some images that are of a 'very similar type', even though, in their opinion, those images meet the standard required. Their thought process appears to be that, if I use very similar images, I could be competing against myself, and potentially, could be marked down because of this. I've always understood that each image will be assessed on its individual merits. Is this still the case?

A. The APM team heavily suggest variety in an entry, but the Adjudicators are briefed to judge every photograph on its individual merit. We point out that, if they see two nearly identical pictures, they cannot assume that they are by the same entrant. Often, they are not.

However, even our Adjudicators are human, and I have seen occasional evidence of "repetition fatigue", with some images scoring a little lower than they might. .

Remember that the difference in voting YES (4) and NEAR MISS (3) can be a tiny movement and it is nearly impossible to be certain that the deeper recesses of your brain aren't saying "that's very similar to a previous image and maybe not quite as good". Also, if your first one scores a little lower than you had hoped, what will happen with the next one?



Admin
The APM team at the first
Online Adjudication in Feb.

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Richmond & Twickenham Photographic Society

After a one year gap due to the pandemic, Richmond & Twickenham Photographic Society's popular annual exhibition will be going virtual this year, running on-line from Thursday 1 April to Thursday 20 May.

The show, which boasts over 300 images, is set in a 3D museum space utilising the Kunstmatrix platform, so visitors can explore the rooms independently or be guided around the exhibition. It's free and can be accessed from a link on the society's website: www.rtps.org.uk The society's annual exhibition is normally held at the Landmark Arts Centre in Teddington and hopes to return there in 2022. Whilst no digital encounter can fully emulate the physical experience of visiting an exhibition, this virtual platform, comes very close.

Visitors will be able to immerse themselves in stunning landscapes, beautiful wildlife and some thought provoking portraits and street scenes, from a photographic society which is one of the largest and oldest in the country. Once again, the work of GCSE and A level students at St. Catherine's School for Girls in Twickenham will also be on display.

The society has around 120 members from beginners to professionals, meeting every Thursday between 8 and 10pm. New members are always warmly welcome and should email info@rtps.org.uk



Thames at Twickenham by Andrew Heaps



Kew Gardens by Lorraine Clifton



The Foolishness of Youth by Harry Wentworth

It all started when I was in my mid-twenties and went on holiday with my brother-in-law to Bournemouth. He had a camera. I didn't. So, not to be outdone, I went to the nearest camera shop and bought one.



I soon joined a camera club and found the subject I was most interested in was landscapes, so for the next 20 years I covered most of the Lake District, Yorkshire Dales and the Yorkshire coast. Around 2005 when digital cameras were first introduced, I bought one and became interested in composite images. Over the last 5 years I started photographing people to include in my composite images, I don't have a studio, but I have all the studio equipment, so I beg or borrow space from photographic friends with studios.

I have always enjoyed photographs of female fashion from the 1920's to the 1950's by other photographers and

decided to embark on a project which would cover my favourite eras starting from the beginning of fashion, which I think was cavewoman, to modern day latex costumes. This led to gaining my ARPS in October 2020 with a panel entitled 'Female Fashion and Beauty Through the Ages'. A long hard journey but very enjoyable!

My biggest blunder whilst photographing models involved talking without thinking when I said to my model "I want the light on your face but to fade out down your body, as this will hide a multitude of sins" She looked at me with disgust and said "Thanks".

The other area of photography I am interested in, sometimes involving digital composites, is creative images which tell a story or include a touch of humour. These are usually studio based.

Female Fashion and Beauty Through the Ages



1. Cavewoman - 3 million years BC



2. Medieval - 5th to 15th Century



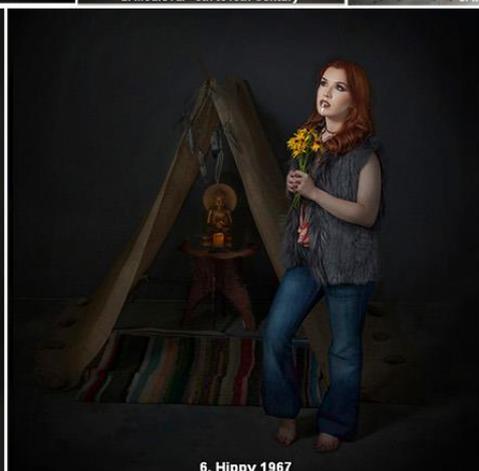
3. Marie Antoinette 1755-1793



4. Regency 1820



5. Lindy Hop 1940



6. Hippie 1967



7. Twiggy 1965



8. Latex 2020

CLICK ON any photo to view it, and more of Harry's photos, on our website.

How to distinguish between what is allowed and what is not allowed when entering Federation and PAGB Competitions?

This document has been published by the SPF in response to questions by Individuals and Clubs and you may find it useful. Check the requirements of your own Federation, which may be different. A Club can use its own rules for its own competitions and need not apply Federation or PAGB constraints.

The SPF and PAGB use the same eligibility criteria –
“Images entered must be entirely the work of the photographer. Composite Images are permitted provided all component images meet this requirement. For the avoidance of doubt, use of images from any source including, but not limited to, royalty free image banks, textures and clipart are not permitted”

(An entry may also be subject to additional specific Competition requirements. e.g. for Nature or Monochrome).

It is impossible to precisely define what is meant by this statement, and interpretation may vary by different Judges and Organisers in different competitions.

Our advice is to try your best to enter images that comply with the “spirit” of the rules. The following notes may help but they are not meant to be definitive, merely a guide.

- **“Images entered must be entirely the work of the photographer”** - does not preclude trade processed prints but does mean that you should have taken any photographs or made any elements used in the image.
- **“Royalty free Images are not permitted”** – but neither are images which are freely available on the web or elsewhere, to use for other purposes, nor copyright images that you have purchased the right to use, but did not take yourself.
- **“Clip art”** - includes any other material available for you to use, whether free or paid for, but you did not make. This includes photographing such things as artwork, scrapbooking, crafting material and passing it off as your own. This does not forbid you from photographing such things as statues and other objects and works of art, provided that you use them in a way that doesn't pretend they are your work.
- **“Plagiarism”** is a very different issue which was comprehensively covered by Christine Widdall in **e-news 249** at <http://www.pagbnews.co.uk/sites/default/files/newsletters/en249%2001%20Mar%2020.pdf>

It is impossible to construct rules which cover every eventuality and questions beginning “What if ...” are easy to construct. We expect entrants to be honest and to comply with the spirit of the rules.

You will know when you have gone too far. Organisers will not always detect infringements but, if one is spotted, the consequences can be severe. Please “police” yourself.

FAQ

Q – *Using a FILTER in Photoshop to create (say) a rain-drop effect - is that allowed?*

A - Yes, provided it is only using picture material from within your photograph(s) to create the effect - as opposed to say Filter > Render > Photo Frame (or Tree) within Photoshop, where a complete Photo Frame (or Tree) is imported into your image from a selection in Photoshop's library. If it adds an 'image layer' that was not created from your own work, then it's not allowed.

Q – *Are filters such as Posterize and Dehaze allowed?*

A - Yes, these are calculations, just as are Levels, Curves, Brightness, Contrast etc. All “calculations” are permitted, provided that no material is added which was not photographed by the author.

Q – *Is the use of AI software such as ‘Skylum Luminar AI’ acceptable? As an example, if it appears to automatically enhance the original image and skies etc., are added seamlessly without much input from the photographer?*

A - Yes, provided it is using picture material from your own photograph(s) to create the effect - as opposed to importing Skies, Planets, Mist etc., into your image from the program's library. If it adds an image layer where that layer was not created from your own work, then it's not allowed.

- The use of Textures, not created by you, should not be used for the same reason as above.
- The use of non-standard Brushes e.g. birds/snowflakes and the like, not created by yourself, falls into the same category as above.

Q – I can create things digitally in Photoshop, like a non-existing planet - is that allowed?

A - Yes, the PAGB and SPF allow you to create elements, (graphics or artwork), to use within your images. Note that this is not now allowed in FIAP Competitions unless it is solely created from your own photographs.

Q - Can I use Photoshop text? My understanding is that it is not my font?

A - Theoretically you are correct, although it is unlikely that your image would be disqualified for this, but it is not currently allowed in FIAP Competitions

Q - If I make the font and use that as a text from within Photoshop - is that allowed?

A - Yes, but not in FIAP Competitions

Photographing in Public Places/Copyright

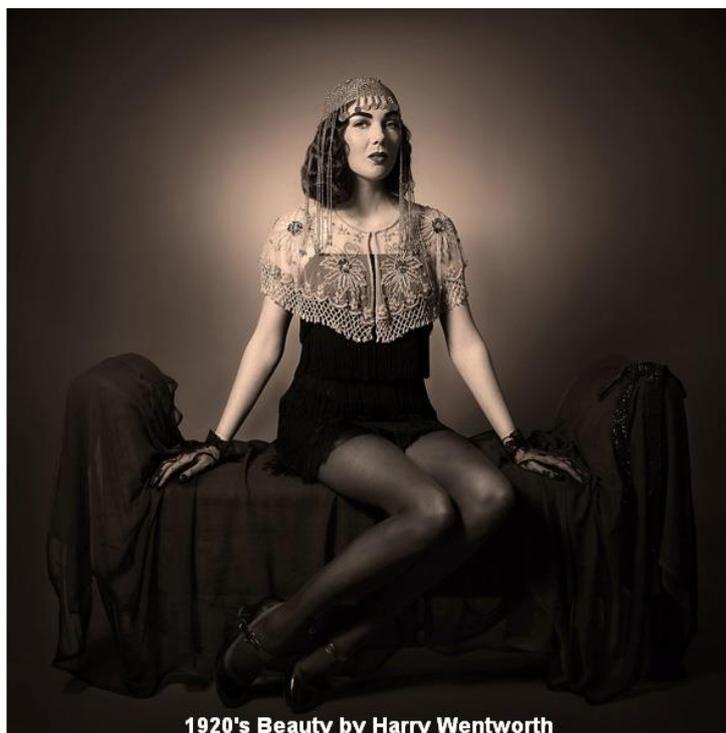
Do you need information on copyright? Or where you can photograph without permission? For an interesting article on UK Photographer's Rights please visit the Sirimo website at <http://sirimo.co.uk/wp-content/uploads/2009/05/ukphotographersrights-v2.pdf>

(Please note that Sirimo has no connection with the SPF or the PAGB. This has been added here as a general resource for those Photographing in Public places, and also has additional useful information on Copyright)

FIAP - This section is only relevant to events with FIAP Patronage.

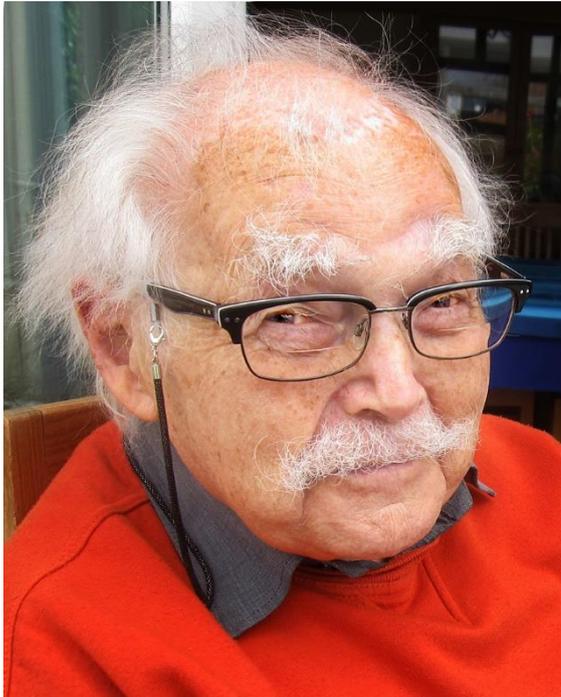
The current FIAP rules now state (017/2017 and 018/2017) – “All the parts of each submitted image have to be photographed by the author who must be in possession of the original unretouched ‘capture’ version(s) of the image and where applicable of all component parts of the image. The author must also hold the copyright to each submitted image and of all component parts of it.” Additionally FIAP say – “that all parts of the image have to be photographed by the author who is holding the copyright of all works submitted.’ Any person who is found guilty of using photographic material that was not captured in camera by that person will be excluded for life from FIAP activities. Any author, whose image shows any reason for suspicion about the compliance with FIAP regulations or definitions, can be requested by the organiser, or by FIAP, to submit the original capture file containing the data recorded by the sensor. I.E., the RAW or the original unretouched JPEG files, plus the file of the images immediately before and after the questionable image.

Note - The following is permitted by PSA – “Images may be altered, either digitally or otherwise, by the maker. Artwork or computer graphics created by the entrant may be incorporated if the photographic content predominates; subject to nature, Photo Travel and Photojournalism divisional restrictions.” But the underlined component is no longer allowed in FIAP events, meaning this is allowed in Exhibitions patronised by PSA ONLY. For those exhibitions with several different patronages the strictest conditions prevail.



BOB FARIS MPAGB FRPS AFIAP 1922-2021

One of the leading lights at Bristol Photographic Society has gone out with the death of one of its longest serving members, Bob Faris FRPS MPAGB AFIAP. Bob had been unwell since shortly after his 98th birthday last September and died in hospital at the end of February.



Bob joined BPS in 1972 and soon became an active member of the Society, becoming a member of the Council in 1981. His posts included those of Print Competition Secretary and Society Archivist and, in recognition of his services to BPS, he was made President in 1996, a position he held until 2001.

He also arranged for the staging of the annual print exhibition of members' work for several years at a major local shopping centre, organising every aspect of the exhibition from collecting the prints, right through to the hanging of the exhibition and taking down and returning everything afterwards.

Bob was an active member of the RPS, where he gained both his Associateship and Fellowship in 1985. In fact, he achieved two Fellowships, one in the Applied and one in Pictorial work which comprised distinctive abstract photographs of distorted cellophane photographed through crossed polarisers. This work also contributed to his MPAGB. He was also an active member of the RPS Western Region and the Creative Group.

Bob was an ever-present member at weekly BPS meetings, latterly joining in with the Zoom meetings and attending these until a fortnight before his death.

His photography at BPS started with stunning portraits of the family's Persian cats and his "chequer board" themed images which included elaborate wooden sculptures set in chequer board landscapes, with the whole image being augmented by the construction of mini sets around the sculpture, the end result often looking very Daliesque. What many didn't realise at the time, was that Bob also made all of the sculptures and sets featured in his photographs.

Another recurring theme in his early work was the use of polarised light through stretched cellophane which created multicoloured abstract images and which, as mentioned, went on to be the theme of his successful RPS Distinctions.

One constant thing quoted by newer BPS members was, "As a newcomer to the club, Bob went out of his way to make me feel welcome such a nice man!".



This early work showed Bob's real passion for creative photography and was long before the advent of Photoshop. Once the digital age came in, in his 80s, he embraced that with equal enthusiasm and produced many pretty out of this world images. Many people viewing this more recent work, praised his Photoshop skills, which I think rankled and flattered in equal measure.

All of this continued to show Bob's passion for the creative image and led to him presenting an award to the Society for annual presentation to the Best Creative image. This award, which most people would have been happy to have as an engraved cup, proved to be a further extension of his creative mind and he presented a clear acrylic trophy which proved to be yet another Bob Faris sculpture and will live on as true testament to the creative skills and artistic talent of a wonderful man.

Much of Bob's work has now been documented in a series of books he put together, My Book of Dreams (2010), Photography & Sculpture (2011) and Pictorial Polarised Abstractions (2011) which featured his photography, explaining the thinking and processes behind many of his successful images.

Bob will be missed by all who knew him and many who counted him as a dear friend. *Pete Howell, Chairman, Bristol Photographic Society.*



RPS Distinction or a PAGB Award?

DATE AND TIME

08 May 2021
10:00 -

VENUE ADDRESS

Online
Join from your location
Link attached to event booking confirmation email

[Book Online](#)

FREE

[Event Booking Page \(rps.org\)](#)

RPS Distinction or a PAGB Award?

The PAGB and RPS are jointly running a very special event to look at both awards.

If you have a body of work ready, or you are preparing one, which of the two options is best for you? Or perhaps you could try for both?

This event will help you to decide by looking at the following:

- The criteria for each award and what you need to do to become successful.

- The application process and how to apply.

- Successful submissions at all levels to show the standard required.

You will have the opportunity to ask questions of the advisors and find out which is the best way forward for you. This event is free, but we would recommend booking early as places are limited.

About the RPS

The Royal Photographic Society was founded in 1853 with the objective of making the art and science of photography more widely available. The international charitable organisation is dedicated to increasing the knowledge and understanding of photography and film, supporting photographers, and inspiring public engagement. The RPS is one of the world's oldest photographic societies.

RPS Distinctions are one of the most widely recognised and respected photography awards in the world. We support people to undertake structured assessments through a tailored and friendly education programme, with a high standard of care and support for everyone.

There are three PS Distinction levels:

- Licentiate:** applicants must show photographic competence in approach and techniques.

- Associate:** applicants submit a body of work of a high standard and a written Statement of Intent

- Fellowship:** applicants submit a distinctive body of work and a written Statement of Intent.

About The PAGB

The Photographic Alliance of Great Britain was founded in 1930 and co-ordinates national activities through its Regional Member Federations for more than 1000 Photographic Clubs with around 40,000 members in England, Scotland, Wales & Northern Ireland, the Channel Islands and Isle of Man.

The PAGB Awards for Photographic Merit (APM) began in 1994 and have proved to be extremely popular with more than 7000 applicants assessed to date. The PAGB provide extensive advice and mentoring online and at regional workshops.

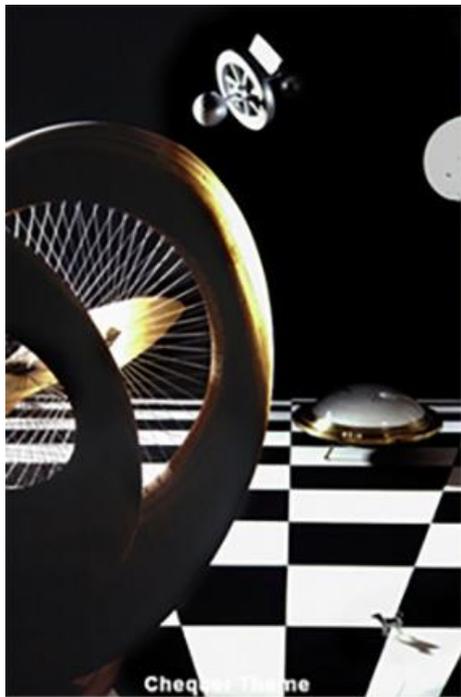
The APM are open only to members of Clubs affiliated to the PAGB through their Federations and are at three levels:

- Credit (CPAGB):** Assessed at the level of Good Club Photography

- Distinction (DPAGB):** Requires photographs which would achieve success in National and International Exhibitions

- Master (MPAGB)** Recognises the very highest standard of UK Amateur Photography

More pictures by Bob Faris, before Photoshop.



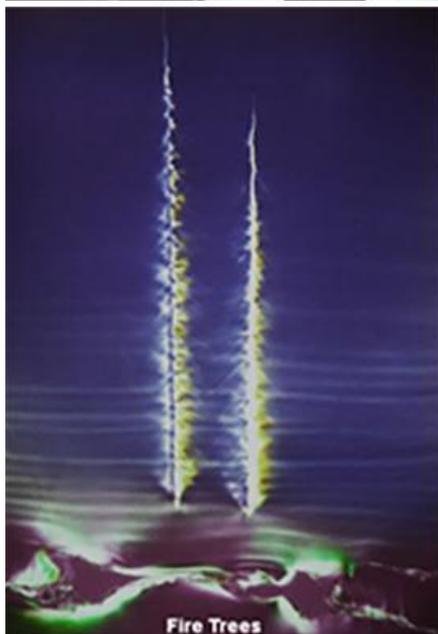
Checker Theme



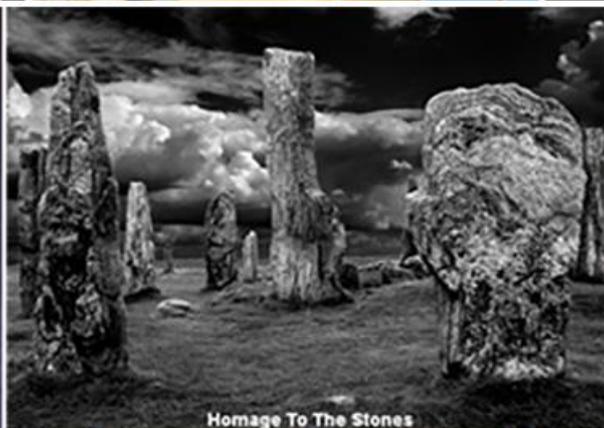
Desert Fungi



Flirting With Lucifer



Fire Trees



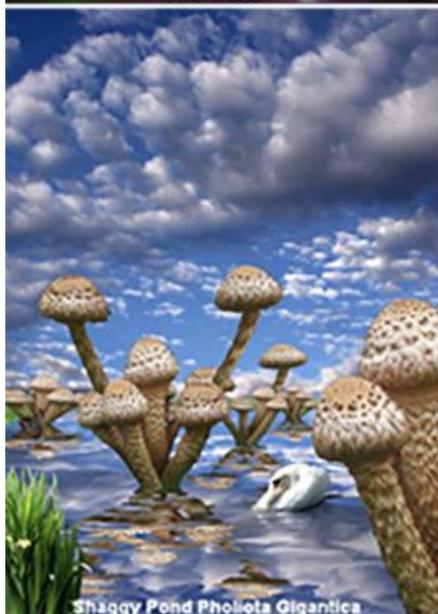
Homage To The Stones



Galaxy The People



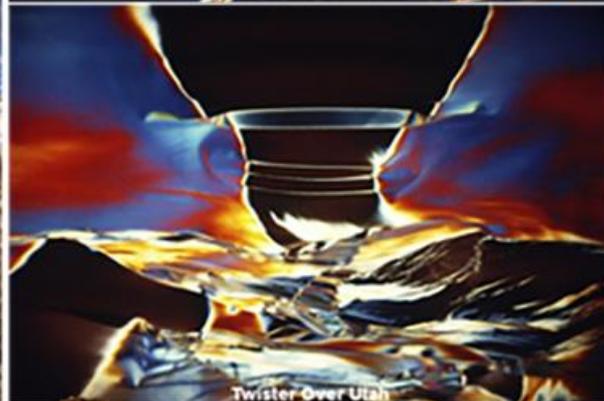
Galaxy Pigeons In The Sky



Shaggy Pond Pholota Gigantica



Race of the Gondolas



Twister Over Utah



Vortex

[CLICK HERE](#) to see these, and other pictures by Bob Faris, more comfortably on our website.



I first met Bob Faris in November 1994, when we both entered for the DPAGB Award at the second ever Adjudication in Bristol. He was entrant number 65, and I was number 79 but Bob's work was so distinctive that I was able to track his scores as well as my own. Digital photography and Photoshop hadn't really happened, and his creative work was unlike anything we had seen at that time. I was to learn that he built the sets and sculpted the models but learning the "secret" didn't make his images any less exciting.

We were running very close in our scores and I sought him out in the first interval. We had an interesting discussion about the photography of the time, and I found him to be charming and informative. I think that, by the end of the Adjudication, he had scored a couple more points than I did but we were both successful. For some reason, he didn't apply for the first available MPAGB Adjudication, but he did achieve that Distinction in Bromsgrove in 1996. I was there to congratulate him.

We only met a few times over the ensuing years, but it was always a pleasure to hook up with him. Bob had a great life in photography to the very end, and his many friends will miss him.

Rod Wheelans. Hon. Editor.



Eddy and Pam Lane with their APAGB certificates in their garden.

Watch their Online Presentation at <https://youtu.be/5X1tP6Wg63s>



CLICK HERE for e-news 279 extra with the Results and the Winning Images from the record breaking **GB Cup 2021**.

120 clubs entered the Open competition with 3988 images.
104 clubs entered the Nature competition with 2334 images.

JUDITH KIMBER MPAGB/AV AIPF ARPS

Judith recently achieved MPAGB/AV with three stunning sequences. "Mathew Loney's Miracle", "Car Guy" and "Poems for Girls".

I started as a seven-year-old 'assistant' in my grandfather's home darkroom and have taken photographs sporadically over the decades since, but it was joining Bangor and North Down Camera Club six years ago which really helped me to focus on improving my skills and building up a body of work. The expertise and inspiration I've gained from club friends has been enormously helpful and influential.



My photographic interests are eclectic. I love close-up work, like architectural detail and intimate landscapes. That works well with my favourite lens, my Canon 100mm f2.8L Macro. I'm always drawn to the sea. I like story-telling shoots with models in the landscape or in water. I enjoy historical settings. I've acquired a Daguerrotype Achromat art lens, which has led me in some fascinating new directions.

I often work in panels and themes, focusing on a particular topic for months, with different projects running simultaneously. Audio-visual projects are always part of that. I spend about a year on each AV and gain enormous pleasure from the whole process, which includes developing an idea, styling and producing, capturing images, scriptwriting and composing my own music.

Ideas for these projects emerge in various ways. For example, one AV developed from a photoshoot on a beach in Florida. Another emerged from family history research, when I came upon the story of ancestors who took refuge in the workhouse during the Famine years. I've recently achieved my MPAGB/AV with three such pieces, an enormously proud moment.

My most recent photographic project has involved creating abstract close-ups of seaweed on a local beach. This has been perfect for counteracting some of the stresses of the current year. I work as head of music in a secondary school, so for me this has involved the almost impossible task of trying to teach music remotely or in Covid-restricted classrooms, with no instruments or singing. When

Exhibitions

October 2020 - January 2021: Royal Ulster Academy, Belfast
October 2019 - January 2020: Royal Ulster Academy, Belfast
September 2019: SheClicks, After Nyne Gallery, London
July 2019: Northern Ireland Photographic Association, Belfast
July 2018: Northern Ireland Photographic Association, Belfast
August 2016: Janice Mason Art Museum, Cadiz, Kentucky, USA
July 2016: Northern Ireland Photographic Association, Belfast

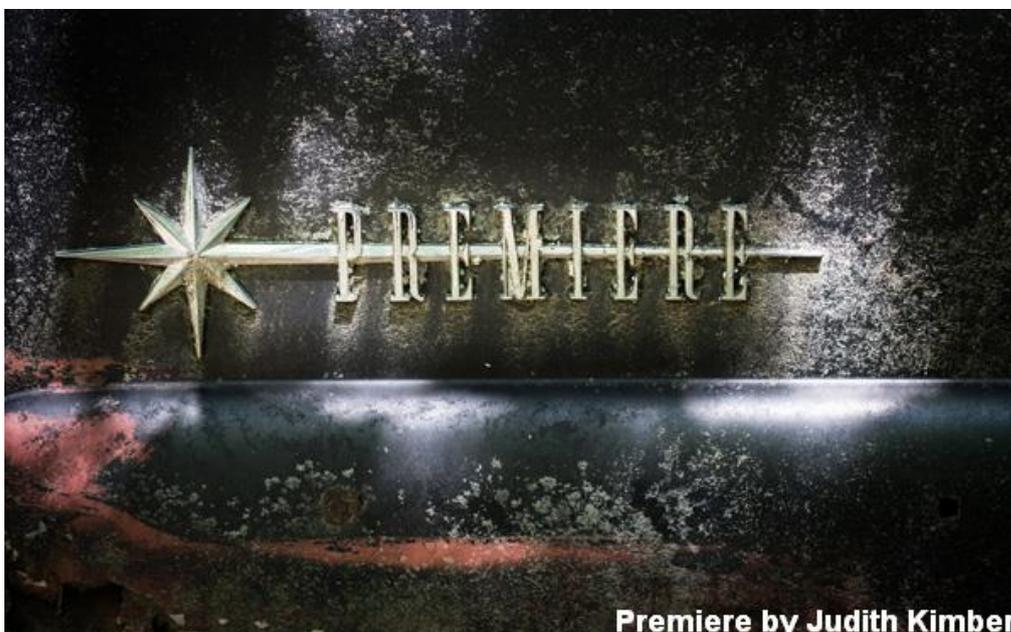
<https://www.judithkimberphotography.com/>

<https://www.instagram.com/judith.kimber/?hl=en>

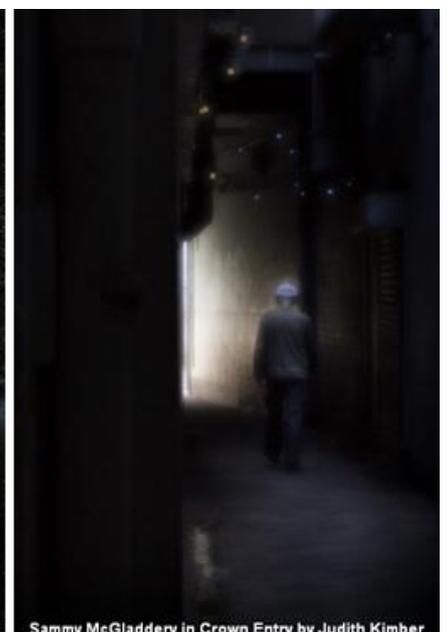
<https://vimeo.com/judithkimber>

I've been able to travel to my beach, the mindful process of searching for effective compositions has been very uplifting, and during lockdowns I've enjoyed editing my images slowly and carefully. The project has been an escape from anxieties, something that I've been able to

control in a situation where many aspects of my life are no longer mine to control. A therapeutic element has been added to the creativity, communication and enjoyment that photography provides for me, something that I suspect will resonate with many of us.

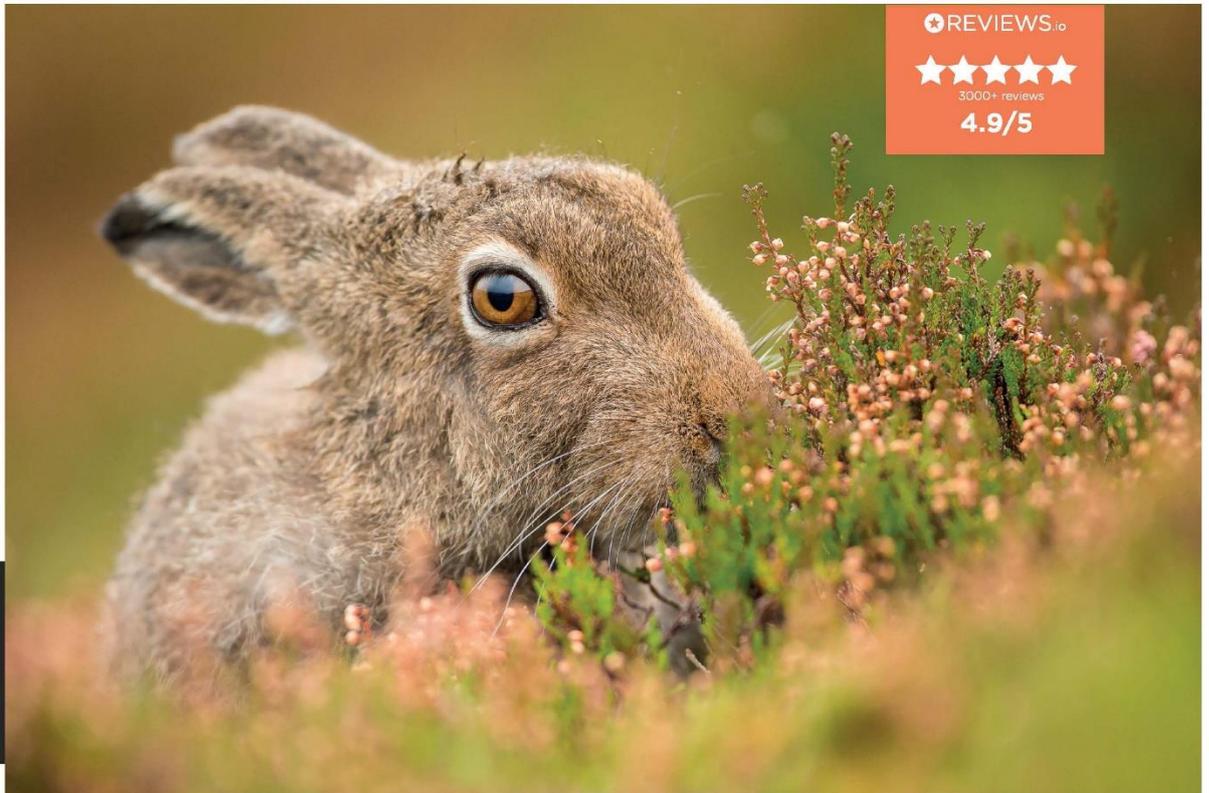


Premiere by Judith Kimber



Sammy McGladdery in Crown Entry by Judith Kimber

PHOTOGRAPHERS TRUST WILKINSON CAMERAS.



Kevin Morgans
Wilkinson Cameras
Ambassador Photographer

For more information about
our Ambassadors visit
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kevinmorgans.com
[@kevmorgans](https://twitter.com/kevmorgans)



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OUR STORE LOCATIONS: BURNLEY | CARLISLE | CHESTER | KENDAL | LIVERPOOL | PRESTON | SOUTHPORT | WARRINGTON

4.9/5 average review score based on over 3000 genuine customer reviews on the reviews.io / reviews.co.uk platform - correct at the time of publishing

We are optimistic that we will be able to exhibit MASTERS OF PRINT this year in Wilkinson's Liverpool premises. Only TWO WEEKS to make your entry!

Photographic Alliance of Great Britain

MASTERS OF PRINT