



e-news

from the Photographic Alliance of Great Britain

Issue 312. 01 Aug 2022



Last of the Dinosaurs by John Devlin, NCPF. Mono Print Gold Medal Inter-Fed Championship 2022



<< *Warwick University Arts Centre by aye-phone magic.*

See pages 6-8 inside for the results of the 2022 Inter-Club PDI Championship.

The first “live” PDI Championship since 2019 had a smaller than normal audience but the same great atmosphere.

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

PRINTS MATTER

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

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

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

Digital photography is a wonderful way to share your photos with your Club and with the world, but it incurs the risk of getting them permanently lost or destroyed due to a myriad of factors that are often out of your control. Changes, disruptions, or failures in technology will not harm printed photographs. Losing a photograph is a horrible experience — prints protect and preserve your memory in a way digital images might not.

PDI are very convenient and are cheap to produce, once you have invested in the necessary equipment and software, but how long do viewers give to your beautifully crafted masterpiece? A few seconds? A blink of an eye?

A print in the hand or on an exhibition wall can engage the viewer for many minutes. They see so much more to enjoy, or perhaps criticise. What they are looking at is ART, and most will give their attention and their respect to your image in a way that doesn't happen when they view it on a monitor or a screen.

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

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

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

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

Whether you're the photographer, the subject of the image or a viewer of the image, each of you will find meaning, understanding and connection through photography in the printed form. *A fine art print can be held and appreciated long after a screen image has disappeared from your memory.*

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

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

Rod Wheelans, Editor.

A VERY SPECIAL OFFER

Did you give up printing over Lockdown? Did your printer fail to work properly when you switched it on again? The PAGB has negotiated a great deal with Permajet for the Canon Prograf Pro 300, one of the best photo printers. Other suppliers have deals on this printer but none are better!

Only members of PAGB affiliated Clubs can get the £100 cashback from Canon PLUS a free cover which is well worth using to protect from dust, and over £100 worth of two of the best Photo Inkjet papers on the market! Order from Permajet NOW quoting code **PAGBPJCAN.**

See next page

£100 CASHBACK

& OVER £140 FREE GIFTS

Purchase the Canon imagePROGRAF PRO-300 printer from www.permajet.com and receive:

- £100 cashback from Canon
- FREE A3 pack of award-winning Museum Heritage 310
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Offer ends 31st July 2022



www.permajet.com

REVIEWS

“Canon's imagePrograf Pro-300 is a pro-grade photo and graphics arts printer capable of borderless output on media up to A3, as well as on banners up to 39 inches long. A direct competitor with Epson's SureColor P700, (on PCMag's Best of the Year 2020 list), the Pro-300 replaces the long-in-the-tooth Pro-100 reviewed here back in early 2013. The P700 costs less and supports paper rolls, but the Pro-300's running costs are notably lower than the P700's. Like other Canon Pro-grade photo printers, it turns out terrific-looking grayscale images, graphics, and art grade photos”. <https://uk.pcmag.com/printers/130779/canon-imageprograf-pro-300>

“There's a lot to be said for retaining full control over your images at every step of the process, from initial capture, through editing, to final output in print. Canon's imagePROGRAF PRO-300 is the perfect tool for the job. It's capable of spectacular and entirely consistent print quality, while the soft proofing and hard proofing facilities of its companion Professional Print & Layout software help to ensure that you get exactly the results you want. Considering the feature set, build quality, handling and performance, the printer is a great buy at the price, and its running costs are competitive as well. All in all, it's a fabulous piece of kit.” Digital Camera - <https://www.digitalcameraworld.com/uk/reviews/canon-imageprograf-pro-300-review>

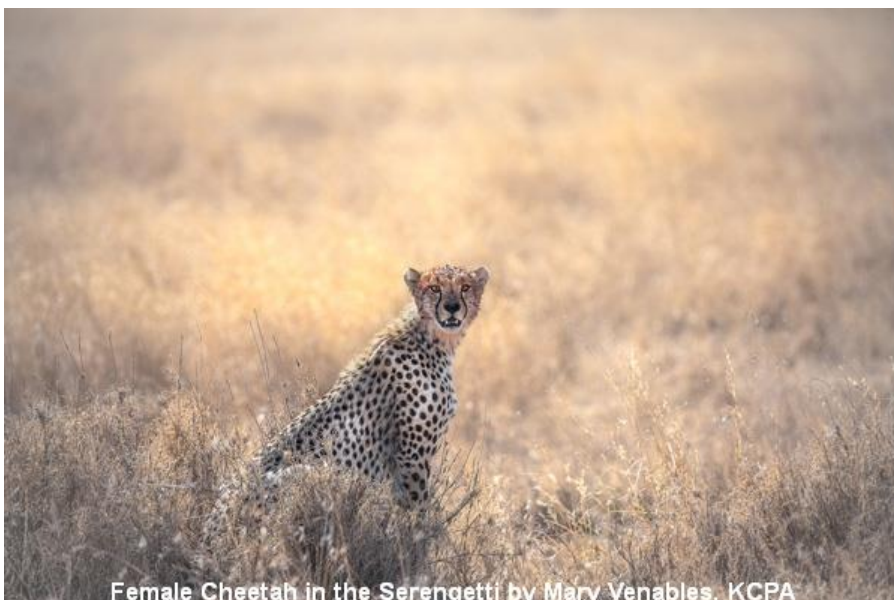
“With exceptional monochrome printing, and vivid colour printing up to A3+, the imagePROGRAF PRO-300 is a must-have for photographers looking to submit quality prints for competitions, galleries, exhibitions or sales. Using 10 LUCIA PRO pigment inks, the printer achieves an expanded colour gamut to create greater depth and outstanding colour in every print. For greater expression of deep blacks and monochrome images, this model uses new ink in both photo and matte black to realise deeper and more vivid blacks than ever before on glossy and fine art media. Its dedicated Chroma Optimiser lays down a clear ink to minimise surface irregularities on gloss or semi-gloss paper, reducing bronzing and delivering stunning tonal superiority.” “With separate ink nozzles for photo and matte black, the printer uses a zero-ink switching method – automatically choosing the correct ink based on the paper loaded – saving time and reducing ink consumption.” https://www.photographyblog.com/news/canon_imageprograf_pro_300_a3_photo_printer

OVERVIEW

- Produce high quality photo prints up to A3+ size (all with or without borders)
- 10 pigment inks with chrome optimiser for producing a wide and vibrant range of colours
- Produce stunning monochrome prints with the introduction of matte black cartridges
- Print onto Gloss, Matte and Fine Art papers up to 350gsm
- Produces outstanding colour images with an excellent colour gamut
- USB, Network and WiFi connectivity for flexible setup options
- 3-inch colour LCD menu screen for ultimate print control
- Superfast high speed printing and compact design

CLICK HERE to watch a short informative video overview of the **Canon ImagePROGRAF PRO-300**. <https://www.permajet.com/product/canon-imageprograf-pro-300-a3-printer/>

CLICK HERE to view the full technical data sheet of the **Canon ImagePROGRAF PRO-300** <https://www.permajet.com/wp-content/uploads/2021/09/Canon-PRO-300-printer-spec-sheet.pdf>



Female Cheetah in the Serengetti by Mary Venables, KCPA

CORRECTION



In the last issue of e-news the Inter-Federation Awards tables were incorrectly labelled.

The corrected Awards results are shown on the next page.

Inter-Federation Colour Print Competition 2022 - Individual Awards.

Gold - Best Overall	This Time Last Year	Jennifer Willis	NIPA
Dave Gibbins Choice	Beauty in the Catacombs	Gwynfryn Jones	WPF
Leigh Woolford Choice	Icelandic Horses	Sarah Kelman	EAF
Ralph Duckett Choice	Young Oscar	Bob Moore	MCPF
PAGB Ribbon	Overhead Reach	Gillian Young	N&EMPF
PAGB Ribbon	Break During Migration	Isabella Knight	EAF
PAGB Ribbon	Duel 2	Aamir Sabzwari	L&CPU
PAGB Ribbon	In the Palace of the Red Queen	Keith Richardson	L&CPU
PAGB Ribbon	Going home	Liz Bugg	WCPF
PAGB Ribbon	Incensed Moment	Mike Sharples	MCPF

Inter-Federation Mono Print Competition 2022 - Individual Awards.

Gold -Best Overall	Last of the Dinosaurs	John Devlin	NCPF
Dave Gibbins Choice	Only Memories	Bob Goode	MCPF
Leigh Woolford Choice	The Residence	Wendy Stowell	LCPU
Ralph Duckett Choice	Wistful	Brian Gough	CACC
PAGB Ribbon	Flakstad Storm	Chris Aldred	EAF
PAGB Ribbon	Five Trees Iceland	Colin Westgate	EAF
PAGB Ribbon	Opera House Valencia	Fiona Adamson	EAF
PAGB Ribbon	Mummy, Mummy, Mummy	Lynda Haney	L&CPU
PAGB Ribbon	Chair Guevara	Charles Ashton	MCPF
PAGB Ribbon	Looking For a Way Out	Graham Hales	MCPF

Inter-Federation Nature Print Competition 2022 - Individual Awards.

Gold -Best Overall	Female Cheetah in the Serengeti	Mary Venables	KCPA
Dave Gibbins Choice	Bear Family resting on Ice Floe	June Sparham	EAF
Leigh Woolford Choice	Arctic Fox Hunting Voles	Michael Windle	MCPF
Ralph Duckett Choice	Watching His World Disappear	Richard Harding	MCPF
PAGB Ribbon	Godwit with Sanderling	Gill O'Meara	L&CPU
PAGB Ribbon	Sheildbugs Pair on Corn Cockle	Darren Mathews	MCPF
PAGB Ribbon	Three Toed Sloth	Pamela Wilson	NIPA
PAGB Ribbon	Hawkbill Turtle	Leena Roy	SCPF
PAGB Ribbon	Willet with Food	Fergus Cowling	SCPF
PAGB Ribbon	Tussling Trunks	Ken Underhay	SPA

THE INTER-CLUB PDI CHAMPIONSHIP 2022



Gordon Jenkins as MC at the PDI Inter-Club Championship

The Final winning Clubs were (equal):

- **Rolls-Royce Derby Photographic Society**
- **Wigan 10 Foto Club**

The Plate winning Clubs were (equal):

- **Oldham Photographic Society**
- **Poulton le Fylde Photographic Society**

All the Finalists, and the Plate winning Clubs, have an automatic invitation to the 2023 event.

The individual image awards were:

- **Gold Medal: Dueling Rooks by Hugh Wilkinson, Catchlight**
- **Silver Medal: Rushing in by Philip Barber, Wigan 10**
- **Silver Medal: Ironman Surf by Philip Barber, Wigan 10**
- **Silver Medal: Curious Owlets by Lynda Haney, Wigan 10**
-

			Round 1	Round 2	Total	Plate	Final
1=	Rolls-Royce Derby Photographic Society	N&EMPF	105	109	214		271
1=	Wigan 10 Foto Club	L&CPU	104	112	216		271
3	Nottingham and Notts Photographic Society	N&EMPF	95	107	202		262
4=	Catchlight Camera Club	NIPA	102	105	207		260
4=	Smethwick Photographic Society	MCPF	104	107	211		260
6	Chorley Photographic Society	L&CPU	100	99	199		254
7	Photographic Imaging Co-operative	EAF	102	103	205		253
8=	Doncaster Camera Club	YPU	99	100	199		250
8=	Keswick Photographic Society	NCPF	104	98	202		250
10	Arden Photo Group	MCPF	99	100	199		247
11=	Oldham Photographic Society	L&CPU	94	102	196	108	
11=	Poulton le Fylde Photographic Society	L&CPU	100	98	198	108	
13	Wrekin Arts Photography Club	MCPF	99	96	195	105	
14	Cannock Photographic Society	MCPF	99	94	193	104	
15=	Dumfries Camera Club	SPF	95	102	197	103	
15=	Tenby and District Camera Club	WPF	99	94	193	103	
15=	Molesey Photographic Club	SPA	91	92	183	103	
18=	Bolsover Camera Club	N&EMPF	97	100	197	102	
18=	Bristol Photographic Society	WCPF	99	97	196	102	
20=	Beyond Group	EAF	101	97	198	101	
20=	Gwynfa Camera Club	WPF	98	92	190	101	
20=	Saltburn Photographic Society	NCPF	101	97	198	101	
23	Sheffield Photographic Society	YPU	92	84	176	100	
24	Watford Camera Club	CACC	90	92	182	99	
25=	Mold Camera Club	NWPA	89	96	185	98	
25=	Southampton Camera Club	SCPF	88	92	180	98	
27=	Camborne and Redruth Camera Club	WCPF	95	92	187	97	
27=	Maidenhead Camera Club	CACC	90	87	177	97	
29=	Eastwood Photographic Society	SPF	94	92	186	94	
29=	Yateley Camera Club	SCPF	92	89	181	94	
31	Tonbridge Camera Club	KCPA	89	88	177	93	
32=	Deal and District Camera Club	KCPA	86	95	181	92	
32=	Northallerton Camera Club	NCPF	96	91	187	92	
32=	Rhyl Photographic Society	NWPA	77	85	162	92	
35	Southwick Camera Club	SPA	85	84	169	89	



Jane Lines MPAGB, Chair/Organiser >>



<< JUDGES.

Roger Hance FRPS DPAGB AFIAP BPE5 (EAF)

Helen Hanafin FIPF EFIAP/g (IPF)

Nick Hilton DPAGB EFIAP/b BPE5 (L&CPU)



You can find the full results and all of the images from the Top Clubs, together with the Individual Awards at <http://www.thepagb.org.uk/competitions/inter-club-pdi/>



<https://www.bbc.co.uk/news/uk-wales-62152869>



Bear photography takes great-grandmother round the world

By Nicola Bryan
BBC News



JENNY HIBBERT

Jenny Hibbert's photograph of a brown bear guarding its kill is on display at the Photographic Alliance of Great Britain's Inter-Federation Exhibition

THE BIG ONE

[CLICK HERE](#) for e-news 311 extra

WHY YOU SHOULD ENTER THE MASTERS OF PRINT



Master Of All He Surveys by Laurie Campbell. MASTERS OF PRINT 2021



The
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AWARDS FOR PHOTOGRAPHIC MERIT



As in previous years we will have a team of advisers on the PAGB stand at The Photography Show, ready to help you to choose and improve your images to apply for a CPAGB, a DPAGB or even MPAGB! You can bring Prints or PDI. A3 Prints will be best but we are happy to look at A4 and unmounted Prints are quite acceptable. Bring your PDI on a stick at normal size and we will have a large screen to display them. If you bring PDI but are intending to apply in Print, then we will only be able to advise on the content of your images and not the quality.

We already have a number of participants but there is still space for plenty more. **APPLY NOW** to ensure that you get the day and time that suits you best. Please apply by e-mail to e-news@thepagb.org.uk with the following information.

- Your Name and Photo distinctions
- Your Club and Federation
- Which level you wish to be advised for – CPAGB, DPAGB or MPAGB
- Will you apply in Prints or PDI?
- Are you bringing Prints or PDI
- Which day will you be visiting the Show?
- Which slot would you prefer?

Morning	10.00 – 11.00	11.00 – 12.00
Afternoon	13.00 – 14.00	14.00 – 15.00
- Have you already applied for an Adjudication and have you been accepted?

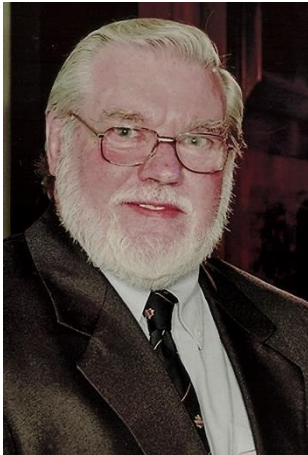
The
Photography
Show

The
Video
Show

17-20 September, The NEC, Birmingham

ANTHONY WHARTON BA FRPS AFIAP. 1932 –2021

Anthony (Tony) Wharton was born in 1932 in Lower High Street, Cradley Heath. His father George was a warehouseman who, with Tony's mother Gladys, also ran a grocers shop. George was an accomplished violinist and played in several local bands and groups. Tony was a keen artist at school and good at languages. He attended what was then Halesowen Grammar School, taking art and languages.



Leaving school in 1951 Tony started his National Service and joined the Intelligence Corps. He passed a Joint Services Russian Course at Cambridge University in 1952 as an Officer Cadet and was trained as a Russian interpreter at the Joint Services School for Linguists (JSSL), initially in Bodmin in Cornwall and later in Coulsdon near Croydon.



JSSL was run by native Russian, Mandarin, Polish and Czech speakers as tutors - students had to endure intensive language training with eight-hour days, five days a week and lectures on the formalities of basic Russian Grammar. There were

weekly "tests" which had to be passed to avoid being returned to "less-desirable duties". Tony lost out by 1 percentage point attempting to pass the Civil Service Interpreter qualification but did pass an "A" Level in Russian in 1953 at Cambridge.

After his National Service Tony continued with languages and graduated with a BA (Hons) in Russian with French from Birmingham University. During this time he was still in the Army Emergency Reserve. He qualified as a teacher in 1957 and went on to teach at various Grammar/Secondary schools in the King's Heath area. He was the Greek House Master at West Bromwich Grammar School and was Deputy Headmaster at King's Heath School until he took early retirement in 1982. He taught English, French, and Russian and in 1964 took a party of 52 pupils and staff to the Soviet Union - quite a challenge at the time.

As a family we enjoyed a number of camping trips to France with a huge frame tent. We went fishing with willow sticks cut from the bank and line from a local fishing shop. Rumour has it we started with bent pins for hooks and caddis fly larvae for bait. To the annoyance of the French fishermen, who were using bait from a tube, we were successful with several trout which were cooked with the help of the chap in the next tent.



Tony took up photography in the mid-sixties, when, as an avid angler, he bought his first camera to photograph the fish he caught. He was quickly bitten by the photographic bug and became fascinated with natural history, a long standing interest of his, as subject matter.

Tony was a member of Smethwick Photographic Society for many years, including a term as its president, and was actively involved in its Natural History group. He was also very active in the organisation and running

of the Smethwick International Exhibition and always provided an informative commentary for the nature section slides at the exhibition itself.

Over the years, Tony was very active in the amateur photographic world, travelling across the UK and abroad lecturing and judging exhibitions for many photographic clubs and societies. He joined the Royal Photographic Society (RPS) quite early on and was awarded his Associateship in the then Pictorial section in 1971, a Fellowship in the Nature Category followed in 1978. Tony took great pleasure in serving on the Nature Distinctions Panel, which he chaired for many years. The RPS awarded him its Fenton medal, together with an Honorary FRPS, in 2007 for services to the RPS.

As a respected member of the RPS Nature Group for over twenty years, including a two-year period as its chairman, Tony frequently arranged and ran nature trips and talks for RPS members and for the Smethwick Special Interest Group. The RPS Nature Group awarded him its Silver Medal some years ago and made him an honourable lifetime member more recently.

On retiring from teaching in 1982 Tony became a self-employed professional Natural History Photographer. He had numerous successful acceptances in photographic competitions around the UK and internationally and, in many of them, won awards. He took and sold pictures, and indeed still has some with a picture agency, as well as organising and leading numerous Natural History based photographic holidays all over the world. He travelled extensively, mainly with Photo Travellers, to destinations such as The Falklands, Galapagos, Antarctica, South Africa, Spain, Crete, Cyprus, Switzerland and Finland and he also took quite a few groups to East Africa, including the Gambia. Tony also led photographic trips to India, Florida in the USA and, given a huge advantage with the language, several trips to Russia. Whilst on one visit to Russia in 1991 he was asked to help translate for Harrogate Ladies College and the Radio Society of Great Britain at a meeting with Helen Sharman before her trip to space that year. These trips along with all his UK based lectures and workshops helped many people enhance their photographic skills as well as their natural history knowledge.



Tony had numerous pictures and articles published in magazines, books and other media and has had several Natural History-based children's books published. Over the years he was a huge inspiration to a great many photographers and he was only too happy to provide encouragement, advice and guidance to photographers who aspired to achieve distinctions with the RPS and PAGB.

Even in his later years Tony retained his interest in photography and taught himself web-design to showcase his photographs and to continue to pass on his knowledge and experience to others. As someone who was adept at languages he particularly enjoyed the nuances of English and collected word games, jokes and amusing anecdotes.

More recently, as his health began to decline, Tony moved into a care home to be with his wife Doreen who passed away in September 2020. Tony was enjoying his time being looked after in his twilight. He passed away suddenly on 23 July 2021. Tony and Doreen have left three children, Andy, Simon and Mike, two grandchildren Adam and Katie and step-grandchild Ruby.



Doreen and Tony Wharton

CLICK ON any of the images to view them, and more, on our website or **CLICK BELOW** to see more and read more about Tony in this RPS Nature Group tribute issue.

<https://rps.org/media/bu5iftbr/ng-enevs-17.pdf>

RPS
NATURE GROUP

e-news

No. 17: August 2022

Special Tribute Issue
celebrating the life, achievements and photography of Tony Wharton FRPS

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Golden Rule

Paul Parkinson

posted on Facebook

Key point is that competition rules need to be You don't often stand much chance of being caught, but it's **your choice** and **your conscience**.

Golden Rule - if you think it isn't a fair and decent thing to do, it probably isn't. And you shouldn't!



Margaret Salisbury MFIAP FRPS FIFP AWPf APAGB would like you to know that "I am still alive and still doing Zoom, or even live, talks".

The talks available are: *"More Dragon's Monochrome"*, *"The Dragon's People"*, *"The Sea Dragon"* and *"The Dragon's Apes and Monkeys"*. e: dragonpix56@gmail.com t: 01745855395



Margaret Salisbury's paper of choice is **FOTOSPEED PLATINUM BARYTA 300**

<https://fotospeed.com/ambassadors/ambassadorsingle/view/id/23/>



It was great to welcome so many of our Sponsors to Warwick and many were very generous in providing prizes for our raffle.

Top prize was surely the fabulous **Epson A3 printer** and we also have very good reason to be grateful to Affinity,

Fotospeed, Hahnemuhle, Paper Spectrum, Permajet, Photography Sessions Days, Timeline Events and Wilkinson Cameras.

AWARDS FOR PHOTOGRAPHIC MERIT ADJUDICATION IN NORTHERN IRELAND

Due to the number of applications received this will now be a one-day Adjudication on Saturday 26th November 2022. Under normal circumstances, this would mean that entry would be closed but we are prepared to accept a few more and run a longer day. Please be aware that these places may be taken up very quickly and, if you want one, you should apply as soon as you can.