



e-news

from the Photographic Alliance of Great Britain

Issue 207 extra Two. Roy Elwood

Roy Elwood MPAGB, FRPS, EFIAP, APAGB

Roy, a veteran of the North Atlantic Convoys, is a great North East personality and a great photographer, whose work spans more than 70 years. His photographic life is presented here in separate sheets, prepared by Roy for an exhibition, summarising the decades from 1940 to 2018.



All the work is film based, except for five on the very last sheet.

He has been a member of both Tynemouth PS and Wickham PC and served as President of both. He is still active and had a print accepted into the prestigious **PAGB masters of print** exhibition.

Roy has been accepted into many International Salons, in more than forty countries and has achieved many awards.

He has been a regular lecturer, showing his monochrome prints, and was recently persuaded to give, what he says will be his last lecture, to a highly appreciative, Dumfries Camera Club.



Sheep at Blawearie



Pas de Deux

<http://www.blurb.co.uk/b/1666148-roy-elwood-retrospective-sixty-years-of-photograph>

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ROY ELWOOD: seven decades of photography

The 1940's

In the winter of 1945/6 HMS Zambesi, on which I was serving, was ordered into the German port of Wilhelmshaven. In exchange for coffee and cigarettes, the 'hard currency' at that time, I acquired a Zeiss roll film camera. I turned down an exposure meter not knowing what it was for, and worked without one until using slide film in the 1960's.



Self-portraits (far left & above) Depth-charge practice, and my sister and friend on Zambesi when visiting Manchester.



In the late 1940's my brother bought a Gnome enlarger and I quickly became hooked on it. As leader of Bramhall Youth Movement I documented activities including cycling and hiking weekends, and supplied prints (below & right).



Note wearing ties on a walking trip in 1948.



My first family group and a shot I like of a girlfriend (above).

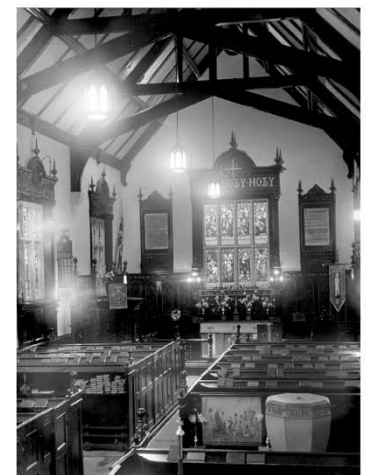


A motorcycle trip to France, Switzerland & Italy with a girlfriend in 1949. The bike was a 250cc BSA.



Photography as a hobby

A growing interest in photography led to attempts at architecture including Woodford Church, Cheshire (right) and the Old Shambles, Manchester (below right). Years later, in redeveloping the area the building was saved and moved about half a mile to a location in the Arndale Shopping Centre! I also became interested in studio portraiture working at home with photofloods, an old plate camera and a heavy wooden tripod. A first attempt at hand-colouring using Diamine photo tints which I still have.



The 1950's

A time of change - five jobs in different parts of the country and short periods in others. Mostly living in 'digs', furnished flats or residential work. The most significant changes were marriage, leading to a rewarding partnership of thirty years before Ros's death in 1986, and sailing, mostly chartering and skippering yachts for holidays with friends. By the end of the decade we had our own boat, but that is the theme of the 1960's.



'Chanticleer', a gaff cutter, under way and alongside in Weymouth.



In 1950 a hire car in Ireland led to a first attempt at landscape and candid. The man on the donkey was not pleased



I worked in London at the time of the coronation and slept out the night before.



Loading cargo at Mallaig and discharging sheep at Oban in 1956



On passage (above) and the Queen Mary about to leave as we entered Cherbourg



'Dreamer 11', a 43 foot sloop, alongside in Gorey Harbour, Channel Isles.



The 45 foot sloop 'Bronzewing' alongside in Perros, Brittany, and three of the nine crew ashore. Two French girls (upper right).



The 39 foot yawl 'Eriska' leaving Bosham, Chichester Harbour, after morning coffee (above & right) & later ashore on a falling tide (left).



Still making some 'studio' portraits, this my wife Ros in 1956. In the same year I did first wedding with glass plate negs. It would be over 40 years before I was persuaded to do another.



'Dreamer 11' mid channel (left & right) and weather bound in Bray Harbour, Alderney.



The 1960's Family life afloat

Throughout the 1960's we lived aboard a traditional Dutch fishing 'botter' bought in the Netherlands. It was 47 feet long and built of oak in 1904, and we named her 'Windhaver'. We converted it for family living, with a home berth at Wivenhoe in Essex. My first published photos were in support of articles my late wife Ros wrote for the yachting press featuring our life aboard.



Snaps taken bringing 'HK23' later named 'Windhaver' from Harderwick on the Ijssel Meer to the River Colne, Essex



Fishing 'Botters' in Volendam Harbour



Carolyn and Rod were brought up on the boat until the ages of 12 & 10. Rod was born on board.



Thames Barge passing ahead (above) and Windhaver and barges on the quay at Maldon



'All set' in light air (above) and 'goosewinged' (below)



Roy working up the mast



The winter of 1962



'Windhaver' in the Colne estuary (above & below) and on passage off the Belgium coast (below centre & far Right)



The 1970's Newcastle, a darkroom again, and a Pentax

After the folding Zeiss the SLR was liberating even with the standard lens, but I soon acquired a 28mm and 135mm, a common outfit at that time. In the 1970's and 80's I also did some slide work not represented here.



'The Town Moor in Winter' (above) and one of many shots of the bridges and the quaymarket.



In Norway and sold to She magazine.



Wall carving in Carlisle Castle.



Harvesting coal from the sea near Cresswell.



'Private Conversation' in Winchcombe.



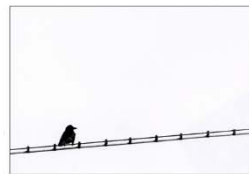
Two images created by montage in the darkroom.



In the mid 70's I joined Tynemouth P. S. which was hard to break into. Joining the portrait group helped.



Publicity shot for two lasses.



'Bird Alone'



Loch Assynt (above) and one from my crow series.



A 'panel entry' for Tynemouth members' exhibition. Separate prints on a single mount about 3ft square.



The 1980's Added medium format - 6x4.5cm & later 6 x 7cm



Roughting Linn (above) and this detail of the Clashnessie waterfall made Photography Yearbook 1994

Dettifoss & Ofaerufoss. Iceland got me hooked on photographing water.



'Night Travellers' (above) and 'Golden Girl' were made using lith film. Both were picked by NCPF as part of their Alliance entry and 'Night Travellers' selected for the Photographic Alliance touring exhibition.



Gibside Chapel, a friend modelled.



On the Bass Rock and the Farne Isles.



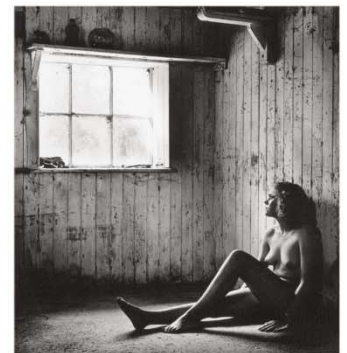
'Horsewoman' Iceland not Appleby.



From my 'sleeping beauty' series



Early nudes made in an out-building at my home at Gibside in 1989



Stack Polly (above) and Sandwood Bay were made on Wickham Photographic Club trips to Sutherland. Another favourite made at Blarweary, Northumberland.



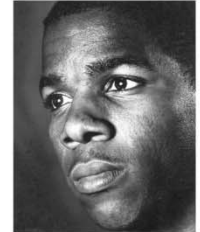
The 1990's Dancers and nudes become dominant themes



Dancers were mainly drawn from the HND course based at Dance City and photographed at Wickham. Nichola (top right) is local, and it was a chance meeting when the man came along. 'Pas de Deux #2' (left) gained my first international Gold Medal at Orleans, France, and is nearly always accepted in salons.



Dancers & 'models'



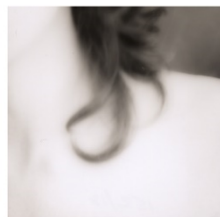
'Cottage Nude' A favourite and early success. Copies have been sold and begged, and Northern Counties used it on the poster when they hosted the Photographic Alliance of Great Britain touring exhibition in 1997.



'Reclining Nude' the first in an approach I still use.



A successful fellowship panel (above) submitted to the Royal Photographic Society in 1994

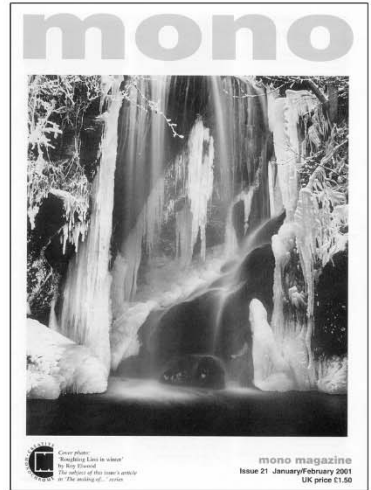


Personal favourites include 'Sampling the Water' (left) that made Photography Yearbook 2000, 'The Lock' (above) and 'Folded Nude' (right), both Gold Medal winners

The 2000's The start of a new millennium



Photographing at Appleby Horse Fair started in the 1990's, but is ongoing.



As a regular feature writer for over three years a cover shot in 2001 was welcome.



From a series of candids on Newcastle in the 2000's.



'The Handrail' Santorini, a personal favourite.



Cathy



Rum from the Isle of Eigg (above) and live music in Ireland with Ilford Delta film 3200 rated at 6400ASA.



A small ad tempted three tattooed women to pose for prints.



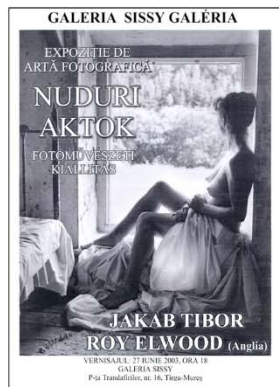
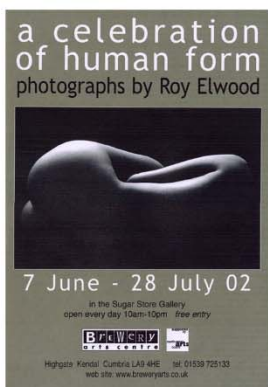
Three shots made with a Kodak No 2 box Brownie. The waterfall was accepted in two international salons



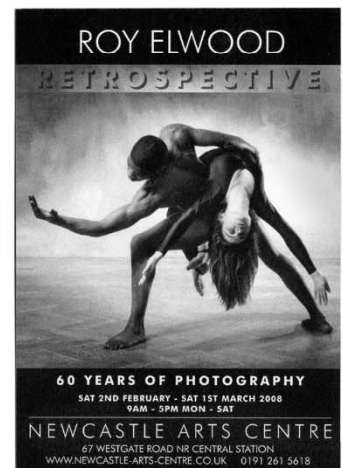
From a new 'cottage' series in 2005 (above)



German war graves in Flanders - the figures are statues.



Elgol, Isle of Skye. One of many beach details across the years.



The 2010's until 2018 In 2016 I bought a digital camera



Pinhole work. Trixie using a hole in a medium format body cap and the Quayside with a very wide angle mahogany pinhole camera made by Jim Lycett.



About 50 frames were exposed and contact sheets cut up and juggled like doing a jig saw to form an arrangement, 2011.

Perhaps a last trip to the Edinburgh Fringe after a couple of decades.



Whitby Goths, youth and age.



The Pillar Hall, Belsay. One from a commission for draped figures studies in an elegant setting.

The White Dress, 2014.



Blocks with rope & from the Angel series, Bristol 2014.



Two from A Morning at Belsay series, 2012.



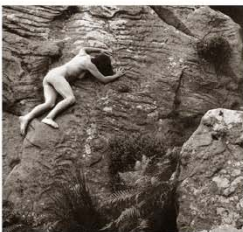
A horsey weekend at Beamish Open Air Museum, 2018.



Selfie with lamb.



Self portrait Hands.



Figures in the landscape.



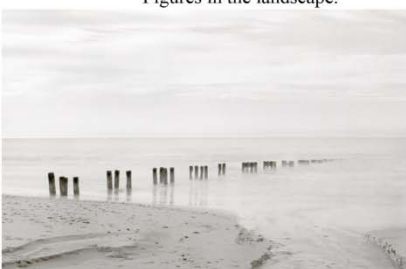
From a series of six boat artifacts.



The Nape.



David Craig at a Russian Convoy event at Loch Ewe, 2017.



Cambois Beach, Northumberland.



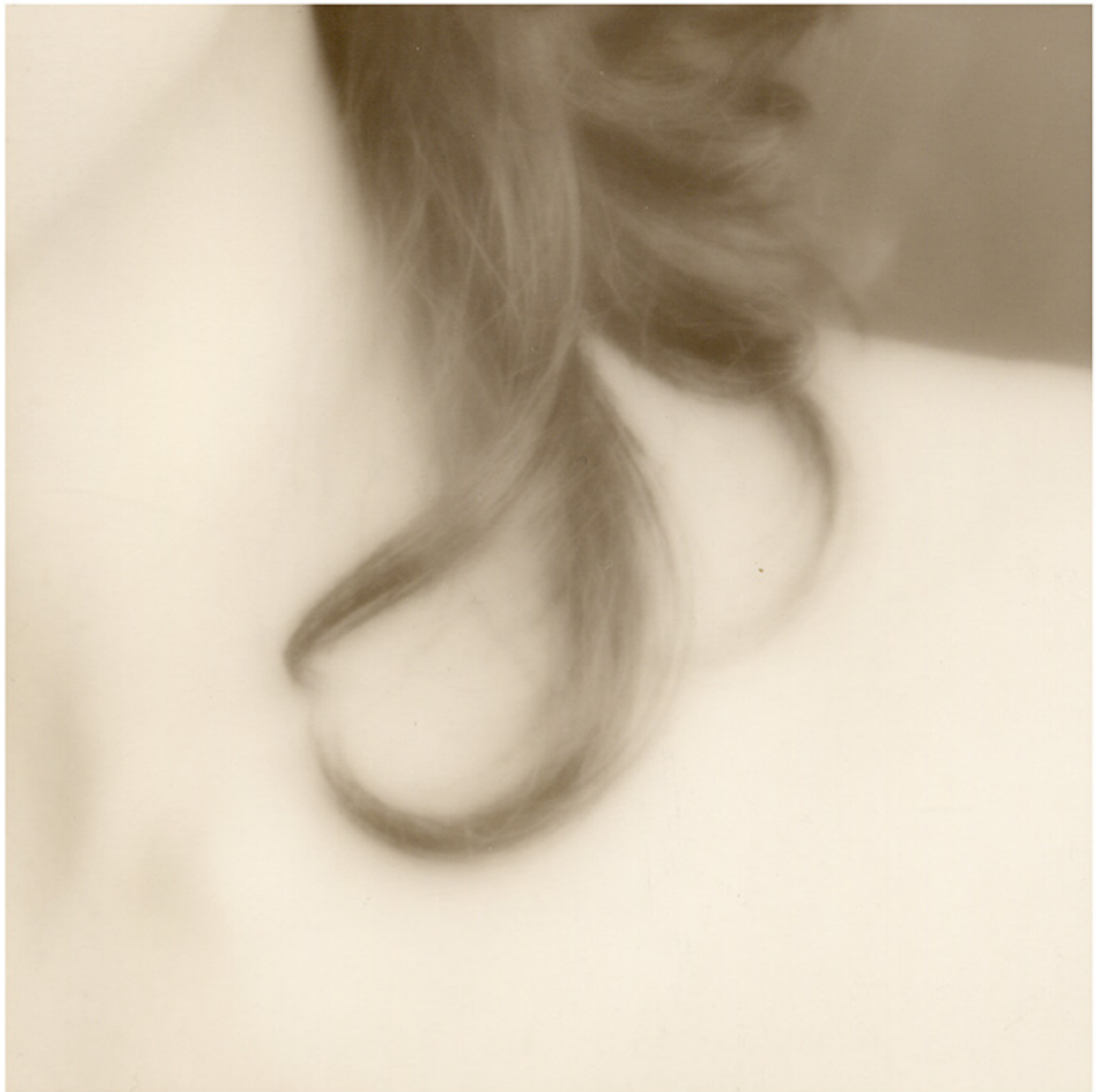
Three from a recent challenge to take twelve different subjects on one roll of film. I only managed eleven.



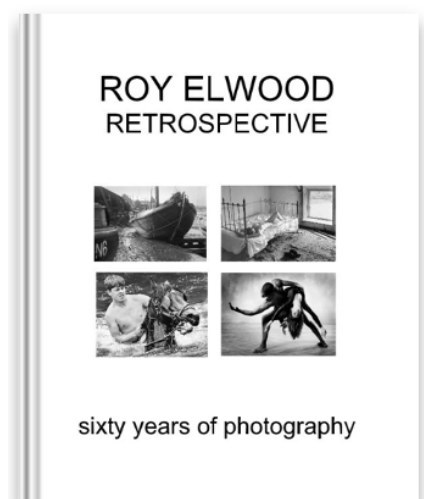
Cottage Nude



The Handrail



The Lock



<< *Exposed 2011*