

Distinctive Image

featuring...

Malcolm Jenkin, GMPSA/S, BPSA, EFIAP/d2
United Kingdom

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Photos © Malcolm Jenkin,
GMPSA/S, BPSA, EFIAP/d2

This month's distinguished photographer comes to us from Redruth, Cornwall, United Kingdom. **Malcolm Jenkin, GMPSA/S, BPSA, EFIAP/d2** began his photographic journey over 56 years ago. He started out using a Kodak Box Brownie that his family owned and began to think it might be more cost effective to develop and print his own pictures. He remembers, "How wrong I was. My

photographic exploits and hobby have cost me thousands, but it has repaid my effort many times as new opportunities have been opened up to me, and my personal development as a photographer has known no bounds."

Within a few months of starting photography, he had put together a temporary darkroom in the family bathroom. Initially, he got most of the information he needed from library books and photographic magazines. A large proportion of his pocket money was poured into developer, fixer and paper. Right away he was hooked and became a member of the Camborne Redruth Camera Club and was mentored by a man who had been a photographer in the army during World War II.

Malcolm's first SLR camera was a Russian Zenith E and from there he moved on to a Pentax Spotmatic camera. One of his ambitions was to move over to Nikon which led him to buy a Nikon F2. Over the years, he has stayed with Nikon and now uses a Nikon D5. Malcolm has also worked with medium format cameras, both Hasselblad and Mamiya.

In the late 1970's he began commercial photography and over 25 years photographed



Lace Cover



Cathedral Chancel

over 500 weddings. He says, “Every wedding is a learning experience which throws up new challenges, sometimes a tearful small bridesmaid, or a bossy bride’s mother or more frequently poor weather. However, I rose to the challenges and enjoyed many happy events, I also photographed school proms and even worked with family portraits.”

By the 1980’s he had a built a studio in his home complete with tungsten lights which were used at that time due to the limited sensitivity of the film. About that time, he began to work with a local modeling agency and photographed model portfolios. Sometimes the newbie model had never been photographed before and he learned the craft of teaching the art of posing and styling.

While he had created a photography business, his personal photography at this time tended to be travel photography and due to a chance meeting with the owner of a stock agency he began to submit images for possible publication. Malcolm had some success in this area as he was visiting countries in Eastern Europe and there was a great need for such images. Whenever he was about to travel, he would always ask his agent if she had any specific requirements. On one occasion when visiting Lithuania, she asked for images of scaffolding and road maintenance. When in Vilnius (the capital of Lithuania) he was en route to a cathedral with the rest of the tour group when he spotted some road re-surfacing going on in the main square. Of course, he stopped and



Dark Secrets



Tree Frog Inside a Lily



Silver Mischkah

photographed the road works and never did get to the cathedral. The agent was delighted with the images and they were published in Newsweek.

Malcolm's involvement with Camborne Redruth Camera Club continued. He held the positions of Chairman, Programme Secretary and now he is President. Within the camera club structure, he began judging and initially judged the work of other camera clubs in Cornwall, then attended a judging seminar organized by the Western Counties Photographic Federation where he honed his skills as a judge. He now trains other judges and mentors new judges.

In 2015 Malcolm was invited by **Tony Potter, APSA, GMPSA/B**, to judge the Great British Print Exhibition. He says, "Although by now I was an experienced judge, this event presented a steep learning curve as well as being a thoroughly enjoyable experience. One of the best plus points about judging is the experience of being exposed to so many outstanding images. The images are inspiring and make me want to explore new genres." He now judges international exhibitions regularly and has judged salons from Ireland, Serbia and India as well as the UK. In 2016, he was invited to apply to be a PAGB judge, the Photographic Alliance of Great Britain being the main body in the UK for photographers. He was successful, and this has led to many opportunities to judge and give presentations in different parts of the UK.

When Malcolm retired in 2007, he decided it was time to give up commercial photographic activities and start to develop his personal photography. He also wanted start pursuing photographic distinctions and began entering salons.

By now he had made the transition to digital and was using a Nikon D700 and has since progressed through the D800, D850 and is now using a Nikon D5.



Gloves Are On



Climbing Iguana

About this time, Malcolm joined the **Nevada Camera Club** which is based in Las Vegas, one of his favorite travel destinations. It was here that he became aware of the PSA through **Dennis Gershick, APSA**, a member of NCC and the PSA rep. At every meeting Dennis enthusiastically promoted PSA and he joined in 2010. He also met **Gary Potts, APSA, GMPSA, SPSA** and together they encouraged each other to succeed in exhibitions and in their pursuit of PSA Distinctions. Malcolm noticed that many exhibitions were accredited by FIAP as well as PSA so it was possible to pursue distinctions from both bodies at the same time although they have very different pathways to their distinctions which led him to apply for both.

Malcolm is always trying to polish his craft and improve his performance in exhibitions and shares the process. "As I progressed through the exhibition process," he says, "I began to notice there were genres I had not tried and decided to work on those. The first one I worked on was fine art nude, and to learn about the finer points of this I attended a 2-day workshop. I learned a lot and then began to put this into practice in my home studio. This is a genre I enjoy as I experiment with the lines, shapes and planes of the human form. I also noticed the genre of dance in the catalogues which was a genre I had not previously considered, so again I found an expert and asked him to put together a workshop



The Fascinator



Inside the Tube



Silver Monaco

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for me. I soon realized that the most challenging feature of dance photography is finding a talented dancer. Some ballerinas also model fine art nude, and I was able to combine the two genres with success. I like to capture the grace and fluidity of the dancer as he/she performs.”

Malcolm also enjoys photographing cathedrals and tells us, “I have explored and developed my photography of cathedrals by visiting them and experimenting, I love the majesty and scale of these ancient edifices which are so important in the psyche of the nation. I have discovered the best time to visit is early on Monday morning and hope the weather is not bright and sunny. This eliminates the bright hot spots in the upper windows.”

His acceptances in exhibitions were growing, and in 2012 he applied successfully for AFIAP and also PPSA and was awarded PPSA at the San Francisco Conference. He has since moved through the distinctions awarded by each body and achieved the PSA GMPSA/S level in 2019 and hopes to acquire the FIAP/d3 in May.

“As well as entering exhibitions I have also pursued panel distinctions,” Malcolm tells us. The Photographic Alliance awards a CPAGB for a panel of 10 prints which can contain a variety of genres. He achieved this award in 2012.

He also decided to take the first step in the PSA panels pathway BPSA which also required 10 prints or digitals but in this case on a theme. The theme he chose was *Frogs at Play*, as he had been exploring the genre of nature and had attended a number of workshops. Malcolm was delighted to be awarded BPSA in 2017.

Malcolm is always willing to share his knowledge, “I have become something of an expert in how to apply for stars and ROPA, I am quite often approached by members of PSA from various parts of England for help. This I freely give, as I know how I have benefited from the process. My personal photography has grown and developed as a direct result of entering exhibitions and pursuing distinctions. I am sure this is due to the vast number of outstanding images I have been exposed to over the last 10 years.”

He also has a deep interest in the history of photography and often lectures in this area, He feels that in order to understand the photographic process today we need to know how and why photography developed.

Technique

I began to seriously revisit portraiture. My tungsten studio lights now progressed to electronic. I use Bowens Gemini Series lights. In a typical portrait shoot my main light is fitted with a beauty dish, and I use a hair light and other supplementary soft boxes depending on the mood I want to create.

I learned much from examining winning images in salon catalogues and decided that the style I wanted to develop myself would involve the use of hats, wraps and pashminas. My favoured lens is either a 75-210 f2.8 Nikkor or 70-200 f2.8 Nikkor and use the Nikon D5 camera.

As I came quite late to digital my photographic computer skills are still developing, I always use Portrait Professional to enhance my portraits and to create the mood I am trying to achieve. When working in mono I find NIK software invaluable as a versatile tool to create the mono version of the image I have envisaged.



Slot Canyon, Arizona



Harvest Mice on Teasel

Artist Statement



My philosophy regarding photography is to learn, develop, teach and share. In the early days I attended an evening class where I learned the basics of darkroom work. The images I was capturing then tended to be landscapes and family events, and as a teenager I even photographed a cousin's wedding. When I left home to train to be a teacher, I joined Exmouth Camera Club and further honed my skills. On completion of my teacher training I returned to my home area and re-joined Camborne Redruth Camera Club of which I am now President.

I am very keen on the teaching and learning aspect of photography and feel it is important to share my knowledge and experience. I taught an adult education class for over 25 years where students could follow a recreational photographic path or pursue an academic qualification in photography. Several of my students went on to gain photographic distinctions with the Royal Photographic Society and many are still active in local camera clubs.

I strongly believe in the dissemination of knowledge, and when I learn some new skill in photography I am keen to share that skill with others. I am committed to mentoring members of the camera club and try to lead by example. I always offer new members of the camera club the opportunity to learn how to reset their prints and have given individual members the opportunity to learn how to manage the lighting in a portrait shoot by holding a collaborative shoot. I regularly give talks and lectures locally and around the UK where I share my expertise.

I know that there is always something new in photography, a genre, a skill or a technique which I can learn, master, develop and share. I think it is so important that the expertise we amass and develop is passed on to the next generation so that they too can enjoy the hobby which has become my all-encompassing passion.