



# e-news

from the Photographic Alliance of Great Britain

Issue 143 – Aug 2015

## INTER-CLUB PDI CHAMPIONSHIP 2015



Joan Blease accepts the trophy on behalf of Wigan 10 from President, Roy Thomas

### HEARTBREAK FOR INN FOCUS AS WIGAN 10 WIN AFTER A TIE BREAK ROUND.

After a superb show of photography at Warwick the judges were unable to separate Wigan 10 and the Inn Focus Group who both achieved a total of 243, an average of over 12 for each of their Final entry of 20 projected photographs.

Both Clubs had then to submit a further five, previously unused, pictures from five different photographers. After these had been judged Wigan 10, to their evident delight, emerged victorious by just one point.

See e-news 143 Extra for ALL the pictures from the Top Four Clubs and the Plate Winners and the Individual Awards

### Champion Club Winner of the Darwin Clayton Trophy and a PAGB Gold Medal \*Wigan 10 Foto Group – L&CPU

\* After a 5 image tiebreak Wigan 10 won by 1 extra point

Second place Club – Awarded a PAGB Silver Medal

**\*Inn Focus Group - WPF**

Third place Club – Awarded a PAGB Silver Medal

**Dumfries Camera Club – SPF**

Fourth place Club – Awarded a PAGB Silver Medal

**Arden Photographic Group - MCPF**

The Plate Competition

Winner of the Don Morrison Plate and a PAGB Silver Medal

**Chorley Photographic Society – L&CPU**

The Best Image in the Championship

Winner of the Practical Photography Trophy and a PAGB Gold Medal

**On Jokulsarlon Beach by Ken Lindsay of Eastwood Photographic Society - SPF**

The Judges each awarded a PAGB Silver Medal to an Image of their choice

**Gwen Charnock chose, Brown Hare by Alan Dixon of Norfolk Photo Group - EAF**

**John Chamberlin chose, The Strange Assignment by Dinah Jayes of Smethwick PS – MCPF**

**Leigh Preston chose, Solitary Traveller by Denise Kinch of Arden PS – MCPF**

[CLICK HERE](#) for e-news 143 Extra with all the scores for all the Clubs and all the top photographs

# Peter Paterson MFIAP MPAGB FRPS

Fewer than 100 photographers in the world have been awarded the Distinction of MFIAP and, this year, the UK gained two more. Both are Scottish. Peter is a member of Edinburgh P.S. <http://www.peterpaterson.com/>



Click on any picture to browse them more comfortably on the e-news website



**Peter Paterson MFIAP.** My panel (*previous page*) shows my take on Iceland giving you the ruggedness of both the newly formed and weathered structures, plus the climatic conditions on the Island where, some days, the mist and low cloud creates a sense of atmosphere.

I have attempted to show the different features of the land, starting with the volcanic mountain areas and also the glacial areas where ice forms meet the sea at Jokulsarlon. Then the Sea Stacks at Reynisfjara created by volcanic activity and weathering by the Sea.

# VISIT TURKEY WITH ROD & ANNE







**THE BLACK SEA PROVINCE  
AND MOUNTAIN VILLAGES  
OF NORTH EAST TURKEY.**

**12 - 26 SEPTEMBER 2015**

[WWW.JOURNEYANATOLIA.COM](http://WWW.JOURNEYANATOLIA.COM)

Journey Anatolia

Rod Wheelans MPAGB FRPS EFIAP FIPF and Anne Greiner MPAGB have, for many years, been accompanying small photo groups to Turkey, run by their friend Serkan and his company, Journey Anatolia. There are only three places left but for inspiration, award winning photography like these, wonderful scenery, good food and FUN guaranteed, check out [Turkey Photography Tour Journey Anatolia](#)

## ATKINS CIWEM ENVIRONMENTAL PHOTOGRAPHER OF THE YEAR 2015

111 of these great images were on display at the Royal Geographical Society, London, from 22 June to 10 July



Catalano-Gonzaga Luca - The Devil's Gold.jpg



Cayanan Rizalde - Sandstorm in the City.jpg



Ly Hoang-Long - Fishing Net Checking.jpg



Norfolk Simon - Glacier 1987.jpg

A twenty five page feature article of winning images from this competition will be in the **Silvershotz** September edition. **Silvershotz** is now an interactive app for multi-platform devices with no advertising- just inspiring images.

Check it out at [www.silvershotz.com](http://www.silvershotz.com)

**DAVID TANN-AILWARD FRPS** passed away on June 2015 at the Sue Ryder Leckhampton Hospice aged 68. Much loved husband of Terri. Dad to Steven and Keren. Donations for Sue Ryder Leckhampton Hospice may be sent c/o Mason & Stokes 54 Hewlett Road, Cheltenham. GL52 6AH. Dave had been out of active photography for a while but many will remember him and his superb Cibachrome prints. Some words follow from his long-time friend Leigh Preston.

Always DTA to us in the photography world, Dave had an eye for colour – mainly blue and red. He was heavily biased towards portraiture, usually women, wearing veils or covered in futuristic make-up, some with very original hair-do's, red hats, women in red cloaks, or reflected in mirrors.

Dave was a member of Cheltenham C.C., Smethwick and Solihull and was a success in the more competitive side of photography. He was a Fellow of the R.P.S., an accolade few achieve, and he was known nationwide for his ability as a colour printer, and for his capability as a lecturer.

What else? I knew he worked for Barclays Bank, as some sort of computer wizard. He had a love of music and an ability to recall any song lyric that struck a humorous chord with him. He enjoyed cricket, football, as long as he wasn't playing, and curry. Dave was a real character, albeit with some bad habits. He enjoyed a very bad diet, tinned stuff, mainly cans of Special Brew, and he got nearly all his exercise coughing! It was impossible to see across the room when he was smoking! DTA kept a postcard of West Mersea, in Essex, where he grew up, proud of the fact that it was regarded as the most boring place in Britain! Colchester's loss was Cheltenham's gain.

Legends abound – some will recall his sleeping on the club room floor at Smethwick, after imbibing too much, or his complaints about a 2 mile walk around a tarn in the Lake District. His take on it was that even the SAS were complaining about the drizzle and wind.

Once, when I was driving to Solihull, for our usual Tuesday evening of club photography, travelling at 70 m.p.h. along the M5, Dave decided to have a 'ciggie' with his head out of my Volvo's sunroof. We were stopped and he waved a can of Hoffmeister at the WPC, who promptly booked me for having no rear number-plate! In the darkroom, he once confessed to drinking Cibachrome bleach-fix, assuming in the dense gloom that it was Carlsberg. You couldn't escape his late night phone calls – he'd ring you at 2 a.m. Once it was 4 o'clock on election night, when he wished to share his delight at Michael Portillo losing his seat.

His lectures were full of anecdotes and hilarity. He extolled the virtues of the Vauxhall View - meaning if you had to leave the car to take a landscape it was hardly worth the bother! I did several, never to be forgotten, talks with him. In Sheffield, where he did a lecture called Black and White with a difference, (every image was in colour). In Newcastle, where he appeared on stage with a Kronenberg in one hand and a cigarette in the other saying his only bad habit was photography! Dave Johnston affectionately called him David Tann-Aleyard!

We did a photographic convention in Looe, where David Penprase had to dive on stage to save a print of DTA's as it fell off the stand, bending it in half, so that Dave could upset the 150 strong audience with a few choice words. He had a quaint command of the English language in times of stress.

One of his favourite memories was Doncaster where DTA and I did a joint talk. The vote of thanks given by a short bloke in a suit, in a broad Yorkshire dialect was "I usually have to say thanks to one bloody boring lecturer – tonight we've had two!"

That's how I'll choose to remember Dave, one of photography's best known characters. Flawed perhaps, but witty, irreverent and very individual in his approach to life. *Leigh Preston*

*We hope to show you some of Dave's pictures at a later date but we have a problem as everything is on Slide or high contrast Cibachrome.*

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SIX SECTIONS Mono & Colour prints DI Traditional Creative Nature Travel



**CLOSING DATE  
23 AUGUST 2015**

More information and entry form  
[www.northerncountiessalon.org.uk](http://www.northerncountiessalon.org.uk)

# Autumn Colour & Mono Workshops *Learn > Grow > Flourish*

- **Snowdonia** - *"it's all about the light"*

27th October - 2nd November 2015

- **How to see photographically in Spain**

16th - 21st November 2015

[Check your diary now](#)

*"I feel my photography has moved forward as a result of the experience in Spain"*

Hilary Kay - Devides

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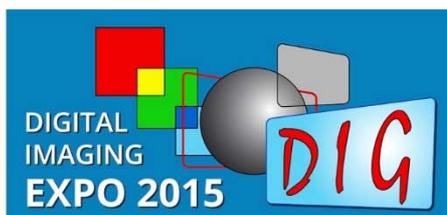
✓ Develop an excellent blue print for advancement

✓ Receive significant feedback

Follow the link now to find out more

[andybeelfrps.co.uk/workshops](http://andybeelfrps.co.uk/workshops)

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JOE CORNISH



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[www.rps.org/DIGExpo](http://www.rps.org/DIGExpo)

## FIAP have, at last, published their updated version of the Rules for granting their Distinctions.

A new series of Distinctions has been created; these are the EFIAP Diamond Distinctions based on Awards gained since the start of 2015 or the date on your EFIAP Platinum Certificate, whichever is the later.

<b>EFIAP Diamond 1</b>	<b>50 awards with 15 different works in 5 different countries</b>
<b>EFIAP Diamond 2</b>	<b>100 awards with 30 different works in 7 different countries</b>
<b>EFIAP Diamond 3</b>	<b>200 awards with 50 different works in 10 different countries</b>

The fully updated criteria are now available at [http://www.thepagb.org.uk/fiap\\_1.htm](http://www.thepagb.org.uk/fiap_1.htm) and these contain a correction to a translation error in the rules published on the FIAP website.

*I am grateful to all the hard working Federation Newsletter Editors who include me in their circulation. This piece by the retiring Editor of the WCPF PDF Newsletter is adapted from her farewell article in June. Many of you will recognise the pleasure and the frustration that all newsletter editors enjoy.*

## **A KIND OF A SWAN-SONG by ANN OWENS, WCPF NEWSLETTER EDITOR RETIRED**

It was way back in 2007 that I read a plea from Maureen Dennis, the previous Newsletter Editor, appealing for someone to take over editing the Western Counties newsletter. Tentatively, I enquired what the job entailed, and I was invited to attend the next WCPF Executive Meeting. Suddenly, I had the job! I am still not quite sure how that happened!

And so the adventure of editing a hard copy newsletter began. Published every four months then, it was a really difficult job. Not so much gathering the “news” - but all the other “stuff”. First I had to find someone to print it and then I needed to learn some new software (I think it was called Quark Express). The printer I found was an absolute gem. Not only did he hold my hand while I got to grips with the software, but he also proof-read each issue for me.

The next hill to climb was to collect 400 printed newsletters. In those days, clubs used to buy extra copies for their committee members, and also private subscribers sometimes wanted more than one copy! Address labels needed to be printed and then they had to be stuffed into polythene sleeves, labels attached - then they were stacked according to weight, to make posting more logical for the poor postmaster.

When Sir George Pollock edited the newsletter, he mustered a team of helpers to come and help with the “tucking and stuffing”. I tried this once, but got into such a muddle I decided it was best to get on with it myself. The chaos and litter in my front room was unbelievable! All the little pull-off bits of polythene, which enabled the envelope flaps to be stuck down were full of static and clung to everything like burrs to sheep’s coats! I did the printed newsletter for two years - then had a tantrum! Either we went electronic - or they could find someone else to do the job. We went electronic!

That first PDF electronic newsletter launched in December 2009. Believe it or not, there were still quite a few country members then, who were on dial-up. This meant newsletter sizes had to be kept to a maximum of 1000kb. Very challenging - and not good for a photographic newsletter, which ideally should have carried lots of photographs!

We had to help readers to understand how to create a mailing list, so that club secretaries could cascade each newsletter to all their members - something we hope they still do - but sadly, it soon became apparent that this will not always happen. I still meet camera club members who have never seen a newsletter - and don’t even know how to find one on the WCPF website. Arghh!

I really enjoyed “sleuthing” around the clubs for news and anything interesting which may be happening - and was always delighted to get photos, especially for the front page! However, this has been a little like drawing hen’s teeth. Why is everyone so shy?

A major problem has always been that “news” is so often “old news” by the time it was published, and so, the time has come for another change - or maybe just a change of direction? I would like to carry on writing articles, snooping around the clubs and prising the odd photo out of the guys and gals but just how does one pass on news and gossip if it’s not to be done through a monthly newsletter? All ideas and suggestions welcome - email or a postcard will do!!

All our past e-newsletters are held on the Federation website at <http://www.wcpf.org.uk/pages/wcpf-newsletters.php>. Perhaps we should just rename this *Archived Newsletters* and then, perhaps, add a new tab called *Latest News* where news and reports of recent Federation events could be posted, with a link to the relevant event itself on the website.

There’s always a catch, though, isn’t there? Our Executive is concerned at how our members will find this, should we pursue this idea of mine? If there’s a club out there in the wide World who has cracked this problem - I’d love to know.

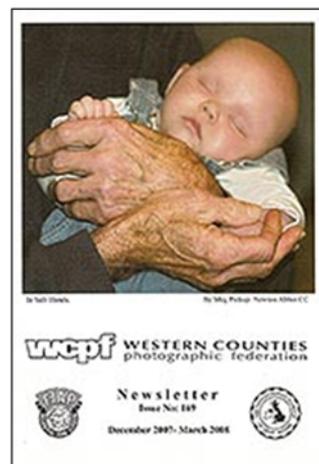
In the meantime, I think we would have to rely on club secretaries passing on news and information to their members. The problem is, people don’t like having a lot of emails flooding into their inboxes, despite there being a DELETE key on every computer keyboard? Surely, it is better to have information forwarded - than not at all?



A parting “gift” to my loyal readers was one of my own images on front of the last PDF newsletter - something I have steadfastly NOT done in the past. The image (next page) shows the redundant corbels on Swell Tor, Near Princetown, Dartmoor and was taken in mid- April on my converted infrared camera.

In the early 1800s, the then new London Bridge was being constructed from Dartmoor granite and 13 “spare” corbels were carved. Over 130 of these were needed to support the pedestrian walkway. When the bridge was subsequently sold to America in 1968, one of the corbels was broken during the dismantling. A mission was mounted to drive out to Dartmoor to retrieve a replacement.

Which is why there are now only 12 of these beautifully carved granite corbels remaining - forever redundant! A bit like I am now but, with more spare time, I hope to take my camera for more walks - with the aim of having a crack at DPAGB later this year!



*Top picture - The first hard copy newsletter produced by Ann, showing Newton Abbot Camera Club Member Meg Pickup’s image “In Safe Hands”*



*Corbels on Swell Tor by Ann Owens*

*Click on the picture to view it on the e-news website*

**The 26<sup>th</sup> FIAP  
Colour Print Biennial**  
*Hosted by the PAGB  
and co-hosted by the  
Scottish and Welsh  
Photo. Federations*

*This is the overall  
result with Argentina  
winning by just one  
point from the PAGB*

*Scotland and the  
Welsh Federation are  
separately affiliated  
to FIAP and enter as  
countries. Both did  
well with Scotland  
gaining a Bronze  
Medal and Wales  
receiving two  
individual awards.*

*A fully illustrated  
report will appear  
with the next e-news.*

COUNTRY	PRINT SCORES	COHERENCE	TOTAL	
ARGENTINA	121	60	181	<b>World Cup</b>
PAGB	122	58	180	Gold Medal
IRELAND	128	42	170	Silver Medal
SCOTLAND	113	56	169	Bronze Medal
ITALY	106	48	154	Hon. Mention
OMAN	104	48	152	Hon. Mention
VIETNAM	94	54	148	Hon. Mention
SERBIA	101	37	138	Hon. Mention
SPAIN	102	36	138	Hon. Mention
NORWAY	101	33	134	Hon. Mention
GREECE	78	46	124	
SRI LANKA	92	29	121	
WALES	87	32	119	
CROATIA	87	29	116	
RUSSIA	85	29	114	
BOSNIA & HERZEGOMNA	76	36	112	
BULGARIA	91	21	112	
BELGIUM	67	43	110	
CYPRUS	76	32	108	
THE NETHERLANDS	80	27	107	
LUXEMBOURG	67	38	105	
SWEDEN	73	25	98	
JAPAN	68	28	96	
SAN MARINO	75	20	95	
CHILE	59	31	90	
TURKEY	70	18	88	

# Timed to Perfection

Richard Garvey-Williams

As in many genres of photography, in wildlife photography the impact that our images will have often depends on our ability to capture split-second expressions of emotion or fleeting postures of our subjects. Furthermore, when the various 'elements' in the frame are moving about, we often have to time our shutter releases with precision to ensure balanced compositions or ones that communicate a message or story.

*The eyes as 'windows to the soul' are often critical in the communication of emotion. The success of this image depends on our being able to see clearly the one zebra's eye and biting mouth. >>*

'Precision' is the key here – so often we look at our photographs and wish we had caught it a split-second earlier or later. Just occasionally we get things spot on and the satisfaction this gives makes the hours spent with our eyes glued to the viewfinders in contorted postures all worthwhile.



*< The forked tongues of snakes hold intrigue for us, but trying to photograph an extruded tongue is easier said than done – they don't tend to stay out for long!*

*Below. I was able to record yet another very fleeting moment – an emotive interaction between these two mice.*



The continuous shooting mode capabilities of modern cameras undoubtedly help in this regard. However, when it is perfection you're striving for, even with 10 frames per second, there is a good chance of missing that optimum moment, which may only last 1/25<sup>th</sup> of a second!

Besides, to avoid your camera 'buffering out', filling up your memory cards and computers with thousands of unwanted images and running the risk of your shutter mechanism needing an early retirement, you can't just fire off exposures in continuous mode indefinitely. With experience you learn to predict events, postures and confluences of factors and can then release the shutter in short bursts at appropriate times. Having a clear 'vision' of the image you hope to get also helps you to be prepared by being in the right position and by having your shot pre-composed to some degree.



*<< This image entitled 'A Noisy Challenge' has proved very popular. Its success depends on precise timing to capture various factors – the two-on-two assault of the gulls with their bills wide open; the one bear cub clearly holding the subject of the dispute – a razor clam – and the sheepishly nervous look of the nearer cub.*

Richard Garvey-Williams is author of 'Mastering Composition – the definitive guide for photographers' (Ammonite Press) and 'Mastering Wildlife Photography', a recently-released title in the same series. For further examples of his work and details of these publications go to

<http://www.richardgarveywilliams.com>

**GB CUP 2016 UPDATE - A FAMILY AFFAIR** We have booked three famous couples to help judge the GB Cups, Open, Small Clubs and Nature in February 2016.



These are a selection of the pictures from Phil & Gwen Charnock. <http://pgcphotos.weebly.com/>

We have also booked Smethwick Legends, Roger and Judith Parry.

<http://www.smethwickphotographic.co.uk/Members-Galleries.html>



Looking at My Hidden Self, Judith



Between Love and Chaos, Roger

## A FAMILY AFFAIR continued.

Bob and Sue Moore from the Arden Photo Group.

<http://www.bobmoore.co.uk>



Ballet School by Bob Moore



Schoolgirl by Sue Moore

We have also booked Duncan S K Hill from Doncaster C.C. to help out with the GB Cup Nature

<http://www.pbase.com/dskhill>



<http://www.pagbcup.co.uk>

You can see the full results and winning pictures from the 2015 GB Cups on the GB Cup website. The 2016 GB Cups will be open for entry in the autumn and will close in January 2016.

The GB Cups are sponsored by <http://www.paperspectrum>

<<< Not one of Duncan's Nature shots but "Tough Guy" was the Best Overall PDI In the GB Cup for Small Clubs in 2014



**Pat Reed APAGB DPAGB EFIAP** receiving her APAGB certificate from Andrew Pell CPAGB, YPU President.

Pat was completely taken by surprise at our Annual Assembly as she thought she knew all the secrets of the YPU but we managed to keep it quiet, with very few people in on it, even though her husband, John, knew and helped with the citation information. I was nervous that she might have picked up an e-mail 'by mistake' as their addresses are very similar. We re-ran the photoshoot to get a better background, etc., We were supposed to shoot some after our Annual Assembly but the mad rush on the day meant that they got forgotten and, by the time we remembered, the photographer had gone!

Andrew Pell

<http://www.jandpredphotography.co.uk/>



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**IF YOUR e-news STOPS ARRIVING.** If you have not unsubscribed but your e-news stops appearing in your Inbox, you may have been "bounced". Every issue we receive quite a number of reports of "Soft Bounces" & "Hard Bounces".

There are all sorts of reasons why your service provider may bounce e-news, sometimes it is just that your mailbox is full. If you soft bounce several times in a row your address is removed from our circulation list so that you will have to subscribe again.

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Indicates that the recipient's email server is blocking email from our email server. Example: "550 Message REFUSED by peer"
<b>Mail Block - Spam Detected</b>
Indicates that the recipient's email server is blocking your email because the message appears to have content that looks like spam. Example: "550 Possible spam detected"

So if you know anyone who used to receive e-news and has, unexpectedly, stopped receiving it please tell them that they have probably been "bounced and should subscribe again at [www.pagbnews.co.uk](http://www.pagbnews.co.uk). Editor

**2015 INTER-FEDERATION EXHIBITION VENUE & OPENING TIMES**

Creek Creative Studios  
1 Abbey Street, Faversham, ME13 7BE 01795 535515  
Tuesday 13 July - Sunday 26 July, Tues - Sun 10 am - 4 pm  
Monday Closed

Graham Clarke Gallery  
Hazlitt Theatre, Earle Street, Maidstone ME14 1PL, 01622 758611  
Monday 17 August - Saturday 29 August Mon - Sat 10 am - 5.30 pm  
Sunday Closed

The Old Schoolhouse (Smethwick PS)  
Churchbridge, Oldbury, West Midlands B69 2AS, 0121 5520279  
Mon 12 October - Thu 5 November, Mon, Tues & Thurs 8 pm - 10 pm  
Sat 10 am - 1 pm Sunday Closed

The Riverfront Arts Centre,  
Kingsway, Newport, South Wales NP20 1HG, 01633 656757  
Saturday 7 November - Thursday 28 November  
Mon - Fri 11 am - 7 pm, Sat 11 am - 5 pm, Sunday Closed

Williamson Art Gallery & Museum  
Slatey Road, Birkenhead, Wirral CH43 4UE, 0151 652 4177  
Wednesday 9 December - Sunday 17 January 2016  
Wed - Sun 10 am - 5pm, Monday & Tuesday Closed.

The Print & PDI Exhibitions are each being produced on CD, and a complimentary copy will be sent to Federations in due course. Extra copies can be obtained from me at a cost of £10.00 each as a donation to cover expenses. Please apply by email for an application form.

**Daphne Hanson** DPAGB APAGB  
Competitions Administration Officer  
e: [hanson943@btinternet.com](mailto:hanson943@btinternet.com)



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**Toby Herlinger**  
Sales Director at Fotospeed

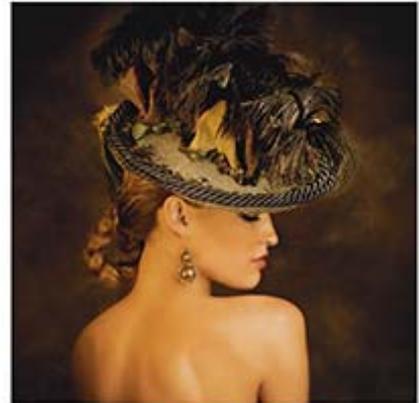
Pin sharp imaging, a wide colour gamut and a high D-max are all achieved with Signature's state of the art manufacturing technologies, in both the paper base and the ink receiving layer.

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[www.fotospeed.com](http://www.fotospeed.com)



**Joe Cornish – Smooth Cotton 300**

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



**Trevor & Faye Yerbury – Natural Soft Textured Bright White 315**

As traditional darkroom printers it has taken us many years to discover the right paper for our images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



**John Swannell – Platinum Baryta 300**

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



**Charlie Waite – Platinum Etching 285**

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

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