



e-news

from the Photographic Alliance of Great Britain

Issue 221. Jan 2019



A MESSAGE FROM THE PAGB PRESIDENT

Welcome to 2019.

This is the time of year that we look forward, making those New Year resolutions - some we keep, and others are broken in a day!

It's such an honour to be President of the PAGB, to be able to visit the Federations and Clubs, to stand up at PAGB events to thank the wonderful people that make such a big contribution to our world of club photography.

2018 began with a workshop for the Welsh Federation. It may have been cold outside, but we were received with warmth and wonderfully hospitality. The weekend was truly remarkable.

Then, the February Executive Meeting, which is always a lively affair. The "Sunday discussion" debated the new PAGB Nature Rules and the future of the Masters of Print Exhibition.

In the middle of March, I was involved in the Photography Show, this gives the PAGB an opportunity to meet fellow club photographers. Mentoring for the Awards for Photographic Merit was held during the four days of the Show and all the allotted time slots were filled. The show also gives the PAGB a chance to meet our sponsors, and to obtain raffle prizes for the Inter-club PDI and Print Championships.

April is always a busy month with the AGM and the Awards for Photographic Merit which was held in Chorley and hosted very efficiently by the L&CPU.

The APM workshop team was invited to the CACC in May, which again was fully attended the organisers again made us very welcome indeed. These are brilliant events, where we see a wide range of photography from such enthusiastic people.

At the end of May, I was at the Wilmslow Guild for the Awards of Photographic Merit in AV. A long weekend started on the Friday night with an assessment workshop and the judging of the AVs on the Saturday and Sunday. The event was hosted by the Wilmslow Guild AV group and the Great Northern AV group.

The second of June saw the opening of the Masters of Print exhibition in Aberystwyth University, a stunning venue, and superbly organised jointly by WPF and the NWPf.

A week later we were all down in Kent where the KCPA hosted the Sony Inter-Federation Print and PDI Exhibition. Although this is run by the PAGB a lot of the 'leg' work is done by the Federation. This event is open to all club members to attend but, over the years, the audience has never been very large, which is disappointing. I feel that improving this may be our next "Sunday discussion".

Contd.



Into July, the first of the Inter-club Championships - Warwick. The PAGB were loaned a new theatre as the old one was being refurbished, a great venue and good audience. On the following day, we had the opening of the Masters of Print Exhibition in Smethwick, hosted by the MCPF. Then I was invited, with others from the PAGB team, to the WPF weekend conference in Carmarthen University, where we met more enthusiastic photographers.

September brought a 'closed' APM in Dumfries, organised very efficiently by Dumfries C.C., and I was invited to the RPS International AV weekend in Cheltenham, a most entertaining event.

Another Executive Meeting in London in October, we had an interesting discussion on the future of our Recorded Lecture Service, from which several good ideas emerged. Watch this space. Also in September, another APM workshop. This time a two-day event, organised by the MCPF. Once again, this was well attended and the hospitality by our hosts second to none. The Inter-Club Print Championship took place in October, for the second year at Westholme School in Blackburn. It was well attended but there is always space for more. This was followed by the opening of the Masters of Print (2017) Exhibition in Dumfries and then the judging of the 2018 Masters of Print Exhibition

On to Pontefract in November, for the fourth APM of the year, very ably hosted by the YPU, which made for a pleasurable and first-rate event. Then in December, I was invited to represent the PAGB at the RPS Awards Presentation evening at the Royal Society, London and then, in the following week back down to London for the opening of the 2018 Masters of Prints. A truly memorable occasion!

In addition to PAGB and Federation events, I have had the pleasure of visiting many Clubs to present awards and to say a few words. (always difficult that one!). It's been a busy, but a most wonderful year meeting so many of you. Thank you all, and a special thanks to the PAGB Executive, who make all these events possible.

Just a footnote. After all my visits and pics in e-news someone enquired on social media "who is the guy always in the picture at the presentations and other PAGB events wearing a tie and chain?!" You can't win them all.

What will 2019 bring? I'm certain that, all you photographers will still make some amazing images to confound the excellent judges we have on the circuit. We will all be busy with our own Camera Clubs and Federations and even the PAGB. Besides the usual annual PAGB events Warwick (PDI) and Blackburn (Prints) I hope that several Federations will take the opportunity to host the Masters of Prints Exhibition. The L&CPU have had an offer from Wilkinson Cameras, to host the Exhibition early in 2019, which they are actively pursuing.

The Awards for Photographic Merit will be held in North Wales (Rhos on Sea) in April, Watford in the CACC in November and there will be an AV APM assessment in Wilmslow in May (L&CPU). Those of you thinking about applying for these distinctions should try and obtain a ticket from the Host Federation for these events as it's not only a great day out but will give you a good idea of the standard that you need to achieve.

There is a lot going on but, above all, have fun. May I wish you all Happy New Year

Gordon Jenkins Hon PAGB, President

Masters of Print Opening - Report by Gwynfryn Jones DPAGB EFIAP, WPF

I attended the Masters of Print opening ceremony at the RK Burt Gallery, London, on December 7th and what a great atmosphere it had. Photographers from all over the UK attended. There were snacks and wine to be had, while one browsed the great photos on display and talked to the people who had taken those photos. The Sponsors, Hahnemuhle, together with Canon, Epson, Wilkinson Cameras, Sony, Fotospeed, Permajet, Paper Spectrum, Online Paper and the Gallery owner, Clifford Burt were present at the event and seemed to be impressed with the occasion.



Gwynfryn Jones outside the Gallery



Jenny Hibbert receiving her Gold Medal



Gordon Jenkins presenting Jayne Libby's Silver Medal



The superb embossed catalogue and the unique MOP Badge

The PAGB President, Gordon Jenkins, opened the exhibition, while the ever great master of ceremonies was Rod Wheelans, the driving force behind the exhibition.

As a South Wales photographer and WPF member I was particularly proud to see our area well represented. Medals were picked up by Jayne Libby (silver) and Jenny Hibbert (nature gold), Jenny having also achieved silver last year.. The ceremony finished with the sponsors handing out some great prizes to their chosen photographs/photographers. There were printers, vouchers, photo paper and the most valuable prize, a Sony alpha 7 camera.

I would encourage all Camera Club photographers to give it a go next year. It's a great event.

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with Margaret Salisbury FRPS, MFIAP, AWP, FSITTP, FSINWP, APAGB, FIPF



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Date Sunday -24th February 2019

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Arctic Tern feeding Youngster from Paul Keene's MPAGB Panel in 1995

A NEW RECORDED LECTURE BY PAUL KEENE "NATURE PHOTOGRAPHY IN THE UK"

The first half of the lecture is devoted to birds and their behaviour and the second half to insects, reptiles and mammals, covering most types of nature photography in the UK

Paul said " I have tried to make the presentation useful to beginners, but also interesting for more experienced nature photographers.

Paul Keene MPAGB MFIAP FRPS EFIAP/diamond3

<http://www.thepagb.org.uk/services/recorded-lectures/>

SOME THOUGHTS ON PRINT QUALITY BY PETER REES MPAGB FRPS

Some years ago I was invited by the L&CPU to give a talk on Print Quality at their "Big Day " event. I was asked to concentrate particularly on my own personal quest for quality in printing , which led ultimately to my achieving Fellowship of the RPS in Printing.

After much thought I concluded that a quality print must demonstrate not only masterful technique, but that it should also include a personal creative input that is immediately evident to the viewer. A quality print may or may not have a full range of tones. It may or may not have perfect shadow and highlight detail. What I considered important was that sound technique should be allied with a personal vision and interpretation, which when appropriate can see beyond the "straight" image.

I suggested to the audience that a quality print is one which perfectly communicates its author's intent, its *raison d'être*, in which technique and process are seen to be the servant, not the master. That is my personal view and I thought it would be interesting to obtain a cross-section of thinking on the subject from several eminent darkroom printers. I was delighted with the enthusiasm evident in their responses and the time and thought they had given to my question. There were many areas of agreement, but also a healthy divergence of views on some issues, which meant it was impossible to arrive at one definition of "print quality". Perhaps, when all is said and done, quality, like beauty, is in the eye of the beholder.

Much of what they had to say was regarding the process of darkroom printing, but there were many underlying premises which are entirely relevant to digital printing today, and it is these that I am highlighting. If anyone would like to see the full text of my contributors' comments, it's available on the "Links" page of my website, www.farcountryphotography.co.uk

1. ANSEL ADAMS (From his book "The Print")

"I do not suggest that there is only one "right" print, or that all prints from one negative should be identical. All I, or any photographer, can do is print an image as I feel it should be printed at a particular time.

Print quality, then, is basically a matter of sensitivity to values. What is important for all photographers is that the values of the image suit the image itself and contribute to the intended visual effect."

2. BILL WISDEN

"Print quality is a variable thing depending on the purpose of the image. I would expect a pure record photograph to have a full range of tone, with both shadow and highlight gradation. Against this, pictorial or art based imagery requires the range of tones best suited to making the statement. The classic case is the "soot and whitewash" printing of Bill Brandt. So we have a situation that carries a contradiction; blocked up shadows in applied work is not acceptable but blocked up blacks in pictorial work is often perfectly acceptable, if that lost information is not relative to the image. Burnt out highlights are more dangerous, but again Bill Brandt did it with great effect. In a nutshell, it's horses for courses, but print quality should enhance the purpose of the image."

3. VIC ATTFIELD

"What is meant by print quality ?" It's in the same bracket as "What is meant by Pictorialism?". The simple answer to both questions is that you know it when you see it !

In "the old days" most of the pundits used to say that all good quality prints must have a full range of tones from a dead black through a range of intermediate greys to white, with no blocking out of shadow areas and- horror of horrors - no burnt out highlights. Grain was frowned on even when the print was viewed from 3 inches. I have never gone along with these views because I have always believed that the printing should reflect the mood of the subject matter. For instance, a high key portrait can be very effective by using just a tracery of near-white tones and subtle greys, whilst low key printing using grain effect and blocked in shadows can be most suitable for creating a mood.

I always feel that a good quality print "glows", irrespective of the paper surface. Someone once said that if a print talks to you on first viewing, you can bet the quality of the tonal values are as they should be to suit the image."

4. LEIGH PRESTON

"Print Quality – what a minefield ! Firstly you need to have something to say – so a previsualisation of the final print is essential. I build up my exposures, that way I'm painting with the light. I look for tonal balance, sharpness, grain or fine grain to suit the subject, good blacks, some detail in shadow areas and highlights I can work on. Prints should ooze quality in lightness, in tone, in correct contrast, but also in "feeling", in personality and "style" – an individualistic approach is a must . Light surrounded by dark, or vice versa, makes a telling image. Print the emphasis, print to enhance the features in the image, re-print, re-test until it looks great. No second best !"

5. HUGH MILSOM

"Print quality is one of those terms that lacks a precise definition but can mean different things to different people. To some photographers it's about recording faithfully all the tonal values or zones, but this is merely a technical exercise. I like to ask people what they *feel* about an image, because this is the mood they should capture when making a print.

Contd.

One aspect of composition is **unity**, that is, all elements of the picture must work together. It is the wrong approach to print a dramatic subject in a delicate high key manner. That, to me, is poor print quality. The subject matter, the elements of design and the style of printing must all work together – they must have unity. Furthermore, the style of toning, paper surface and presentation must all fit in and maintain this unity.

So, in this artistic sense, print quality is all about deciding and achieving the appropriate key and having full control of the tonal values of the print – otherwise the mood of the print is "wrong". The key of the print can be high, low or intermediate and either major or minor – all give quite a different mood and feel to the print.

A print must have good contrast. We must consider the contrast in the detail of the image – the micro contrast. The paper grade is chosen to achieve good micro contrast and the overall contrast is controlled by dodging and burning.

Furthermore, the print must have richness. For instance, large areas of a single tone, particularly blacks and greys, give a "dead" feel to a print. These areas can be broken up by either dodging or burning to provide some variation in tone.

The "eye travel" through the print should be considered and tonal values adjusted so that the eye is guided through the print. The foreground is generally darker and the background lighter, so it helps to emphasise this during printing.

Print finishing should be immaculate, and presentation should enhance the print. There is often a correct size for a print – some subjects look better as a small print, whilst others will print up quite large. Size and type of mount should also be considered. A small print in a large mount is often quite effective as it focuses the attention on the image- it will often stand out from a group of large prints in large mounts."

6. TONY WOROBIEC

"For me, the hallmarks of a quality print are :-

- A print which reveals full tonality.
- Print quality is a finite quality and does not, of itself, determine whether a print is good or bad. It reflects many of the issues that Ansel Adams held dear. Undoubtedly, this means that there should be a wide range of tones with perceptible shadow and highlight detail.
- One needs to be aware of the subject matter, but in photographs where the subject matter is under the control of the photographer, there is no excuse for not showing tonal detail throughout the image.
- It is important to distinguish between print quality and aesthetics. It is possible to produce a deeply moving print which lacks print quality and by the same definition produce a print which oozes print quality but reveals little else.
- A high contrast grainy print does not represent good print quality; however, there are occasions when sacrificing print quality in order to convey mood, serves the print well."

7. TIM RUDMAN

"Print quality falls into two categories – technical and aesthetic – they often overlap and merge. In a full tonal range print we need good mid-tone separation, smooth highlight differentiation (unless for effect) and clean highlights and borders.

Not all prints are intended to gleam. They may for example require compression in the mid-tones, or even throughout – bad weather, rain mist or dusk pictures being common examples. Similarly, not all images will require shadow and/or highlight detail to be apparent. When it comes to aesthetics many issues of taste and interpretation arise, and minor differences can sometimes make the apparent quality leap (or sink). Picking the right image tone for a print may sometimes be critical to its successful communication to the viewer."

8. BOB MOORE

"You ask a difficult question that I think has no simple answer. What is "good quality" to one may be "too contrasty" or "too flat" to another. Over the years I have seen standards, or perhaps fashions, continually change. In the late sixties and early seventies UK international exhibitions were overwhelmed by the contrasty and graphic images from Eastern Europe. But fashions change and that style has all but disappeared. It looked good in its day though.

My personal definition of print quality might be that *the print should contain the appropriate contrast and range of tones to create the atmosphere and emotion that the photographer is trying to achieve.*"

9. LES McLEAN

" My first and perhaps most important consideration is that it is essential that the technical aspects of a print should relate to the photographer's interpretation of the subject. I don't subscribe to the belief that a print should have a full range of tones or be grain free. Sharpness is a similar issue; clearly most images should be sharp but there are times when deliberate blur and unsharpness work when it is part of the interpretation.

I do insist that quality prints should "glow". Print quality is most associated with the technicalities of the medium, and whilst it is essential that we pay attention to those technicalities they alone do not necessarily provide us with a quality print.

In my view, print quality is a combination of mastery and control of the technicalities, the ability to apply judgement and bring them together to produce an expressive interpretation of the subject."

Pictures by Peter Rees MPAGB FRPS





Pictures by Peter Rees.

Above and previous page

1. Solitude. 2. Bravo Toro. 3. As Day Closes 4. Hayton Parish Church.
5. The Rendezvous. 6. Torricon. 7. Winter Walk. 8. Colours of Decay.

CLICK HERE FOR e-news 221 extra.

An Awards for Photographic Merit Special – with lots of pictures!

Vale of Evesham Camera Club - National Digital Internet Exhibition **Photo2019**

Accepted images on website from 12th April 2019

Vale of Evesham Camera Club proudly announces the staging of our 30th Annual and 21st National Exhibition www.photo2019.net which has both BPE and PAGB patronage (2019-18).

The Exhibition is open to 4 Digital Categories:-

Colour Images	Experimental/Creative Images
Monochrome Images	Natural History Images

NOTE: The exhibition uses the size format 1600x1200 pixels.

SELECTORS:-

Mike Sharples MPAGB, ARPS, EFIAP, BPE3*:	Colour, Mono and Experimental/Creative
Ralph Snook ARPS, DPAGB, EFIAP/b:	Colour, Mono and Natural History
Richard Spiers DPAGB, APAGB, BPE2*:	Colour, Experimental/Creative and Natural History
Sandie Cox ARPS, DPAGB:	Mono, Experimental/Creative and Natural History

photo
20
19

VECC
National
Internet
Exhibition
The Vale of Evesham Camera Club
Affiliated to the British Photographic Exhibition Awards

Exhibition Website opens for entries 1st January 2019

KEY DATES:-

Last date for Entries:

Wednesday 28th February 2019

Selection: Sat 9th and Sun 10th March 2019

Accepted images will be viewable on the exhibition website www.eveshamphoto.net from 12th April 2019 until the following years' exhibition.

Entry can be made easily online, our preferred option, or entry forms downloaded for postal CD entry from the exhibition website www.eveshamphoto.net. Every entrant receives a Printed A4 Colour Catalogue.

MY WAY TO DPAGB by Frances Underwood DPAGB LRPS AFIAP BPE2*

Having gained my CPAGB in April 2014, I wondered how on earth I was ever going to reach the next level.

How could I improve on what was already my best work? So I signed up for workshops, listened to visiting speakers at my Club, sourced online tutorials and experimented with different styles. My work started to improve, so I gave the Salons a try. Encouraged by two acceptances at my first attempt, I continued and, by 2017, I had achieved BPE2* and AFIAP. Now was the time to enter DPAGB.

Dorchester Camera Club run a Distinctions Critique Group, and, with their help, my portfolio eventually came together. I found an Advisory Day in the Chilterns where our daughter lives. I took along nineteen possible images to show to the advisers, Rod Wheelans, Anne Greiner, Gordon Jenkins and Chris Palmer. I came out with eleven OK and several needing tweaking to improve them. I had four months to come up with four more. Not so easy, but with the help of our Critique Group I got there. Then on to printing. I needed to replace my old printer, so went for the Epson SureColor P600 and once I had my personal ICC Profiles, it printed perfectly. I settled on a mixture of Permajet Portrait White and Fotospeed Platinum Gloss for my papers.

I travelled to the Adjudications by train. It was a stressful journey, involving a cancelled train, but I finally got there. My good friend Sally, a member of the YPU Executive, who I met while we were both doing our 'C' and was helping to host the Adjudication, kindly looked after me., I was up at an unearthly hour next day and arrived at the

venue in plenty of time to have breakfast in the pub across the road.

Prints checked in, we found our seats in the hall. I was reasonably confident. After all, I'd had lots of advice and I'd done my best. My first image scored 22; this was going well. Then to my horror, the next scored 13, followed by three more scores under twenty. What was going wrong? After eight images, at the coffee break, I was fifteen points down; recovery from that seemed impossible. I was going to fail and by the looks on the faces of others, I was not alone.

Scoring had been very low in the first half*. Then after the break the 20s started to roll out. Every one of my images scored over 20. I had stopped adding up my total, just keeping track of how far behind I was.

**Editor - This is not unusual as entrants tend to list their best images towards the end..*

Fifteen down became twelve down, then point, by point, until I was only six points down. It was still not enough! I had 294 and needed 300. I knew there would be a review near misses but was I near enough? Lunch was not a joyful time. It was clear from the held back images on display that only 12 out of 37 had got through and I wasn't one of them..

Then, to my relief and elation, when the full results were announced, the Review Team had been able to find those six extra points and I had my DPAGB.



See more pictures by Frances at <https://www.flickr.com/photos/fuimages>

e-news 219 - People opening in the first 24 hours (59%)

United Kingdom	6,698
United States of America	573
Guernsey	50
Spain	32
Netherlands	21
Ireland	19
Italy	18
Isle of Man	17
Cyprus	13
France	11
Greece	11
Jersey	11
Australia	10
Barbados	8
Canada	6
India	6
Costa Rica	5
Malaysia	5
Iceland	4
Thailand	4
Turkey	4
Poland	3
Singapore	3
Germany	2
Myanmar	2
New Zealand	2
United Arab Emirates	1
Argentina	1
Belgium	1
Hungary	1
Kenya	1
Norway	1
Slovakia	1

Considering this was December it shows what a well-travelled bunch you are. Of course, we have foreign readers but most “opens” are by UK Club members!

Gary Stamp – My day at RK Burt Gallery for the Masters of Print.

I was pleased to be part of the Masters of Print Exhibition in London.

It was great to see the images presented so well and, from a personal note, it was good to see so many stunning nature images. I think the prizes offered by the sponsors for their own personal favourites was very generous and never believed that my image, Just Emerging, would have gained any recognition other than being included in the Exhibition.

So I was flabbergasted at hearing my name called out as Paper Spectrum’s personal choice. I was very chuffed.

I do hope to perhaps be a part of this again next year and hope my garden will yield some more perfect opportunities.



A feature on Gary and his photography will appear in a future issue of e-news.



“Just Emerging” >> Gary’s acceptance to the 2018 masters of print

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Masters of Print Hall of Fame

Lilliana Warren	Alani		Carole	Lewis	
Dan	Alani	2	Jayne	Libby	
Linda	Beecroft		Ken	Lindsay	
John	Bell		Adrian	Lines	
Peter	Bell		Jane M	Lines	
Bob	Benson		Ann	McDonald	
Kean	Bishop		Ross	Mckelvey	2
Al	Brown		Gregory	McStraw	
David	Buntin		John	McVie	
Brian	Byrne		Marcia	Mellor	2
Robin	Clark		Robert	Millin	
Phil	Claydon		Ian	Mitchell	
Nigel	Cooke		Robert	Moore	2
Mike	Cox		Sue	Moore	2
Trevor	Cruise		Gillian	Morgan	
Tom	Davenport		Julie	Mullings	2
Terry	Dodd		Jim	Munday	2
Janet	Donnelly		Andrew	Nicoll	
Ralph	Downes		Richard	O'Meara	
Mick	Duckett		Dianne	Owen	
Peter	Durham	2	Judith	Parry	
Roy	Elliston		Gordon	Rae	
Carrie	Elwood		Pietro	Rocchiccioli	
Gavin	Eva		David	Sadler	
Irene	Forrest		Sharon	Sawyer	
David	Froy		Pete	Smith	
Joe	Goodman		Ralph	Snook	
Ian	Grabham	2	Gary	Stamp	
Sally	Hammond		Peter	Stevens	
Lynda	Hammond		Clive	Tanner	2
Lorraine	Haney		Howard	Tate	
Colin	Hardy		Jack	Taylor	2
Christine	Harrison		Sheila	Tester	
Paul	Hart		David	Thomas	2
Jenny	Hassell	2	Colin	Trow-Poole	
Rob	Hibbert	2	Clive D	Turner	
Annette	Hockney		Julia	Wainwright	
John F	Hockney		Alan	Walker	
Maybeth	Hoskins		Martin	Watt	
Paul	Jamieson	2	Peter	Wells	
Christine	Jay	2	Chrissie	Westgate	2
Eion	Johnson	2	Colin	Westgate	2
Gwynfryn	Johnston		Philip	Westwood	
David	Jones		Philippa	Wheatcroft	
Jo	Keep	2	Stephanie	Wilkie	
Mike	Knight		Hugh	Wilkinson	
Eddy	Lane		Karin	Wilson	
Jane	Lane		Alan	Young	
Jane	Lazenby		Ann	Miles	
	Lee				



This is the masters of print Hall of Fame after two exhibitions. It is a considerable achievement to be added to this list and some are appearing for the second (2) time. These people are entitled to receive and to wear the unique badge. We hope to feature many of these photographers in forthcoming issues.



JOIN CANON AT

SWPP 2019

The Society of Wedding and Portrait Photographers Trade Show is the ideal event for enthusiasts and professional photographers. Take advantage of a mini masterclass with multi award-winning wedding photographer and Canon Ambassador Sanjay Jogia or simply put our latest technology, including the pioneering EOS R, through its paces.

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17-19TH JANUARY 2019

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