



PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF THE PAGB e-news

# e-news

from the Photographic Alliance of Great Britain

Issue 163 – May 2016

## VALENTINA KULAGINA MPAGB EFIAP ARPS BANBURY CAMERA CLUB, CACC



*Lisbon by Valentina Kulagina*

You can see Valentina's successful MPAGB entry on pages 8 & 9 of this e-news and many more of her photographs at- <http://www.photodom.com/member/melonik>

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## MARILYN STEWARD ARPS, EFIAP/b, DPAGB, BPE3\*

Photographing the 1996 England Football squad spurred me on to more photography. That year I joined Edmonton Camera Club and also began a part-time City&Guilds photography course. It was a great starting point and I learned that having a target helped me improve my photography.

After successfully completing five C&G modules, I had enough 'points' from that to get an LRPS exemption. I then worked towards my CPAGB, ARPS and DPAGB in quick succession (one a year) and succeeded, all at the first time of taking. To decide what images to use for my DPAGB, I started doing BPEs to find out what images worked well at national level. Then I moved on to FIAP International Exhibitions, with the hope they might help with my MPAGB. Although that plan didn't work I now have an EFIAP bronze and am just a few acceptances off getting my BPE4\*. Onwards and upwards!



Sports photography is my favourite and, for the last 13 years, I have particularly enjoyed photographing my own sport of competitive swimming. I like the 'buzz' around the pool! It is a tricky sport both to photograph and gain access to but my connection with my swimming club helps. *Cont. on Page 3*



Ducks and Trees by Marilyn Steward

I enjoy other types of photography too but I have noticed that, when taking natural history, landscape, portraits and travel shots, I end up with images that I think have a sports element to them, that of taking the exact moment in time. I have judged and lectured to local clubs in the London and East Anglian region since 2003 and am currently a member of Harlow Photographic Society. *Marilyn*



See lots more pictures at <http://www.marilynstewardphotos.co.uk/gallery.html>



# Edinburgh International Exhibition of Photography

<http://www.edinburghphotosalon.org>



THE RPS  
ROYAL PHOTOGRAPHIC SOCIETY



Dear Photographer, We invite you to submit entries for the 154th Edinburgh International Exhibition of Photography. This is a print only salon with FIAP and RPS patronage. All acceptances are exhibited throughout August during the Edinburgh International Festivals, and we generally get around 3000 visitors. In addition, all acceptances are illustrated in the catalogue which, since 2013, has received a 4\* rating from FIAP. All entrants receive a copy of this catalogue.

We have a new online entry system which has enabled some improvements. Entries from outside the UK and Republic of Ireland must only be unmounted and will not be returned. We can post back prints, both mounted and unmounted, to entrants from the UK only.

Richard Bingham ARPS EFIAP/s, Salon Chairman and Secretary.



## The Photographic Alliance of Great Britain

### Awards for Photographic Merit in Audio Visual

**Saturday May 21st & Sunday May 22nd 2016**

**The Village Hall, Abingdon Road,  
Steventon, Oxon OX13 7RR**

**Ticket Price £6 per day  
£10 for two day ticket  
Includes refreshments  
Start Time 10.00 am**

Hosted by 

Tickets available from <http://www.wantagecameraclub.co.uk/shop/>

## Photographica

Sunday 22nd May • Doors open 10am- 4.00pm

The UK's biggest Camera Collectors' and Users' Fair

Admission  
**£5**

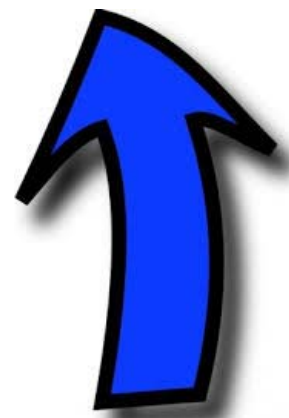
Up to **130 stalls**

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

RHS Lindley Hall, 80 Vincent Square,  
Victoria, London SW1P 2PB

• Free street parking • No congestion charge

For tables / buyers' early entry  
call: 01684 594526



STILL A FEW TICKETS  
LEFT FOR OBSERVERS  
AT THIS GREAT EVENT



There will be an issue of e-news around Midsummer Day on 24 June 2016. Your editor is looking for a cover photograph or artwork for that day. Perhaps sunrise over Stonehenge, perhaps a more classical Summer landscape shot. Maybe something wackier?

If we get a number of pictures, then we can run a gallery in addition to the highly prestigious front page!

*CLICK on the Sun to send your pictures*

## WILDLIFE PHOTOGRAPHER OF THE YEAR EXHIBITION



*"Snow Hare scrabbling for food" by Rosamund Macfarlane from Keswick Photographic Society*

### **The Rheged Centre, Penrith, Cumbria CA11 0DQ**

20<sup>th</sup> May 2016 to 3<sup>rd</sup> July 2016 (10.30 am to 4.30 pm) entry fee £3.50

100 pictures showcasing the greatest images of nature, raising awareness of its fragility and beauty. These are powerful pictures by photographers who seek to understand their subjects, illustrating animal behaviour and breath-taking environments, that will enthrall and amaze.

**4 August - 7 September 2016 in the Dock Museum, Barrow-in-Furness**

**9 July - 3 September 2016 in Gosport Museum**

**23 July - 18 September 2016 in Wolverhampton Art Gallery**

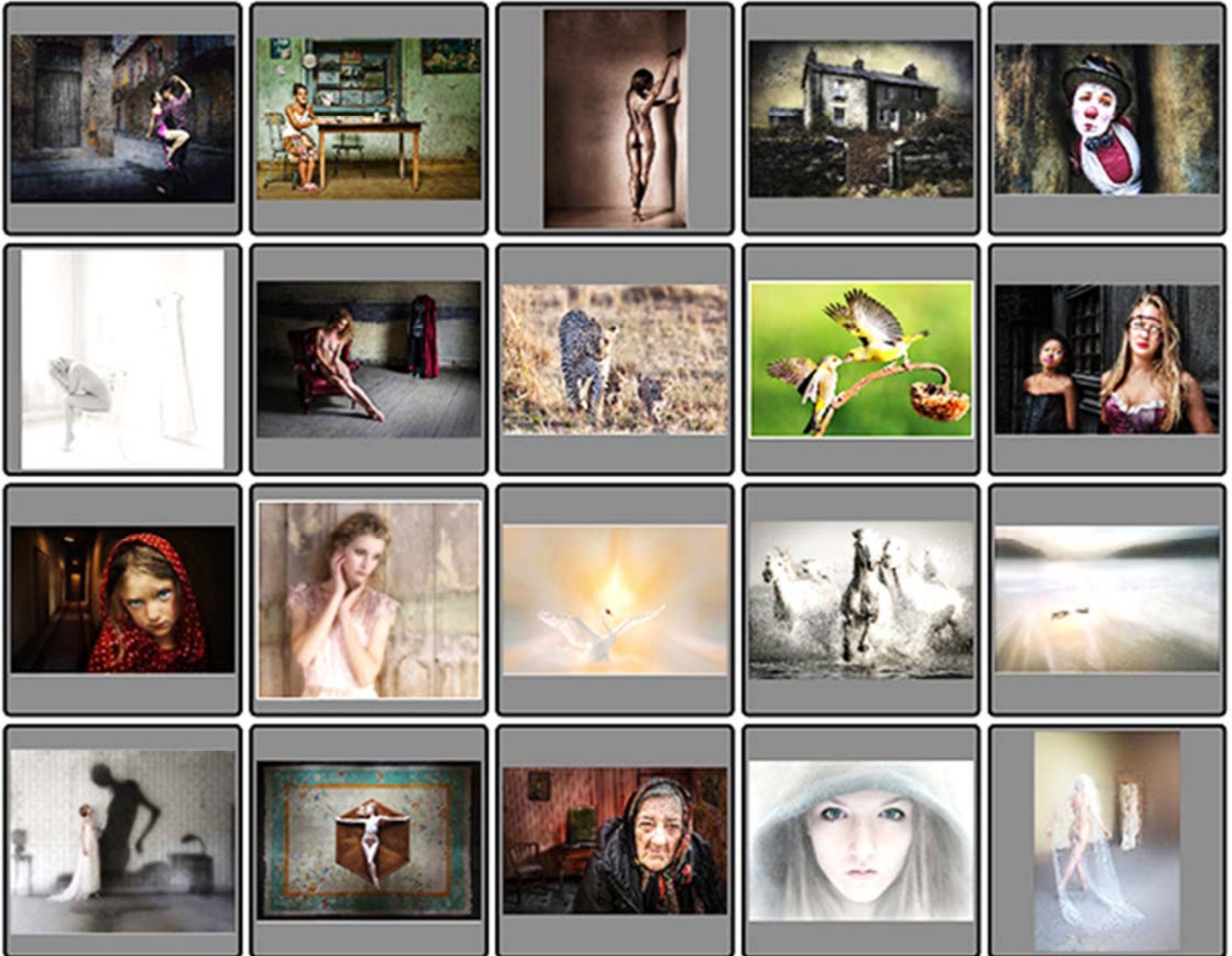
# 'THE OLD SCHOOLHOUSE' TO BECOME A FIAP EXHIBITION CENTRE

FIAP President Riccardo Bussi will officially open 'The Old Schoolhouse', Smethwick PS, as a FIAP Exhibition Centre on Saturday 4<sup>th</sup> June. On show at the opening will be the print exhibition of the top 10 clubs from the FIAP World Cup which are being specially sent over from Athens for the event.

SPS Winning Entry for the FIAP Clubs' World Cup 2015



© Images in this gallery are the copyright of the author named on this page



©Matthias Hangst from Germany Shortlist Professional Sport 2016 Sony World Photography Awards

Sony World Photography Awards



Photograph courtesy of [www.silvershotz.com](http://www.silvershotz.com)  
The Contemporary Photography Magazine



My Life in photography began several years ago, at the age of 15. Many film cameras have passed through my hands and digital cameras came into my life in 1999 with a Coolpix 950. From that day onwards, I have never stopped learning how to take good images and process them. I enjoy making videos and sharing them with you and will continue to do so for as long as I can. <http://www.kp-digital.co.uk/>

Ken Payne has produced tutorials on CD for each of Lightroom, Elements and Photoshop to help photographers improve their techniques using these software programs. Each CD demonstrates slightly different topics and is aimed at beginners and intermediate users.

Each CD lasts approximately 100 minutes and all three can be hired from the PAGB Recorded Lecture Service - STEPHANIE COOK [stephanie.cook@btinternet.com](mailto:stephanie.cook@btinternet.com)

**Lightroom tutorials** are on: Creating a luminosity Balance; High key black and white; Dealing with bright areas; Export a file to a specific size; Polarising filter effect.

**Photoshop tutorials** feature: Creating a luminosity Balance; Raw converter adjustments and smart objects; Working with selections in depth; Adding a new sky.

**Elements tutorials** cover: Creating a luminosity balance; Dealing with burnt out clouds; Control over colour; Adding a new sky.

Here are some further highlights from the PAGB Recorded Lecture Service. You can download a full catalogue from - <http://www.thepagb.org.uk/services/recorded-lectures/>

**'Altered Reality... better than the real thing'** by Adrian Lines, ARPS, MPAGB, EFIAP, FBPE  
De-constructions on some of my successful (and less successful but favourite) montages. Includes raining fish, people with animal heads, naked girls and much much more!

**Awards for Photographic Merit in Audio Visual**

Presented by Ian Bateman, FRPS, MPAGB, AV-AFIAP. The CD contains a tutorial on how to put together an AV sequence, with examples of successful applications at C, D and M levels. It will run on a Windows PC with no additional software requirements.

**Pictures on PermaJet by Irene Froy, EFIAP, MPAGB, HonPAGB**

A slightly extended version of a print talk which covers images from Holland, Portugal, France and England. There are landscapes and flowers as well as buildings inside and out. Some frost, some mist and some more colourful shots too. Hopefully enough variety to have something for everyone with some reference to the techniques used to achieve the results illustrated. Most of the pictures are taken while Irene is on holiday as that gives her time for her photography. (Commentary using voice-over)

**Have I Got Nudes For You - Words & Pictures by Tim Pile & production by Robert Albright.**

This CD outlines the story of Tim's meteoric rise from his first steps in digital photography in 2008 to his MPAGB in 2013 and how he came to specialise in fine art nudes, capturing the beauty of the female form. Part of Tim's secret is his constant search for locations for his images that are a bit different and, in just a few years, he has produced an amazing body of work from this one genre. Most will have seen at least some of his award winning exhibition pictures which are all included, with explanations of where and how he produced them. If you have not seen one of Tim's club presentations you must book this show and, if you have seen him lecture before, prepare to be entranced all over again. (Commentary using voice-over)

**Svalbard, Kingdom of the Ice Bear - featuring images by Pam Lane ARPS DPAGB EFIAP & Eddy Lane ARPS, DPAGB, EFIAP, Narrator Eddy Lane & Production by Robert Albright FRPS**

This CD/DVD has many images of Svalbard but concentrates on an extended expedition aboard the historic icebreaker "MV Stockholm". It features short video clips plus some images that have received major awards. The frozen landscapes and seabirds are included, but the focus is on the iconic Polar Bear with close encounters in unique situations.

# GORDON RAE MPAGB

DUMFRIES CAMERA CLUB, Scottish Photographic Federation

Grumpy Sparrowhawk



[Click on any picture to view it more comfortably on our website](#)



# GORDON RAE MPAGB Contd.



02\_MP277\_Starling with Grubs.jpg



03\_MP277\_Hare on the Hilltop.jpg



04\_MP277\_Goshawk in a Hurry.jpg



05\_MP277\_The Look of Defeat.jpg



01\_MP277\_Kingfisher Rising.jpg



06\_MP277\_Black Cocks on the Lek.jpg



07\_MP277\_Up and Away.jpg



08\_MP277\_Goshawk Plucking Kill.jpg



14\_MP277\_Laughing Hare.jpg



10\_MP277\_Mountain Hare in Winter.jpg



09\_MP277\_Startled Osprey.jpg



11\_MP277\_Osprey Fishing in Evening Light.jpg



12\_MP277\_Grizzly Warfare - Alaska.jpg



13\_MP277\_Grey Hen - Big Steps.jpg



15\_MP277\_Fireworks in the Frost.jpg



18\_MP277\_Taking a Dip.jpg



16\_MP277\_Watching Mum.jpg



19\_MP277\_Confrontation.jpg

# VALENTINA KULAGINA MPAGB EFIAP ARPS Contd.



Valentina Kulagina\_WinterFarm.jpg



Valentina Kulagina\_MagicalSky.jpg



Valentina Kulagina\_Abbot.jpg



Valentina Kulagina\_Bird Storm.jpg



Valentina Kulagina\_Nightwalker.jpg



Valentina Kulagina\_Driving Snow.jpg



Valentina Kulagina\_Elf.jpg



Valentina Kulagina\_Madcap.jpg



Valentina Kulagina\_Girl With A Dog.jpg



Valentina Kulagina\_PastBeauty.jpg



Valentina Kulagina\_Possession.jpg



Valentina Kulagina\_Prayer.jpg



Valentina Kulagina\_Reader.jpg



Valentina Kulagina\_Sepoy.jpg



Valentina Kulagina\_Take Me With You.jpg



Valentina Kulagina\_Vanessa With A Wolf.jpg



Valentina Kulagina\_QuietMenace.jpg

Photographs from her successful MPAGB entry.  
Click on the pictures to view them more comfortably on our website. *2 more on next page*



Valentina Kulagina Lilly



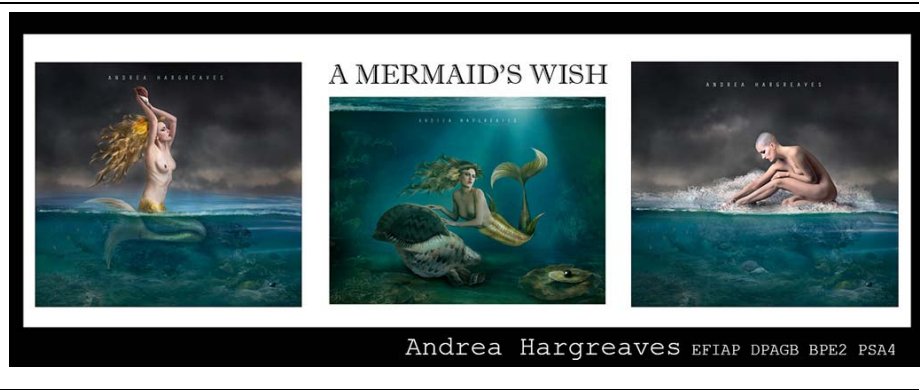
Valentina Kulagina  
Walking in the Rain



Osprey with Fish

Gordon Rae

[Click on the pictures to view them more comfortably on our website](#)



Did you miss the story of the making of this triptych?

Click on the picture to download **e-news 161**

[http://www.pagbnews.co.uk/sites/default/files/newsletters/en161\\_15%20Apr.pdf](http://www.pagbnews.co.uk/sites/default/files/newsletters/en161_15%20Apr.pdf)

Taken from the excellent MCPF newsletter

**A**pril 16th saw the MCPF Print and Pdi Championships, hosted Leicester Forest PS at Braunstone Civic Centre. The day is one of the most anticipated events of the year with over 20 clubs from the MCPF partaking. Unfortunately judge Christine Widdall was feeling unwell and shortly after the start of the competition she was unable to continue. Graham Walton took up the baton and sat in. The judges marked high with lots of images scoring 13 and above, reflecting the high standard of the work in the Midlands. The first round of the Pdi's went through with no real surprises of who were in the top 8, but the prints!

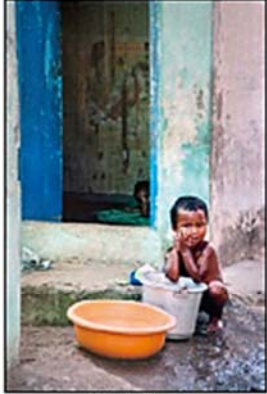
First Round Projected		
Smethwick PS	198	1
Wrekin Arts PC	192	2
Duston PS	186	3
Stafford PS	185	4
Wolverhampton PS	184	5
Evesham CC	183	6
Cannock PS	181	7
Arden PG	181	7

Never before have we had 12 clubs qualify for the second round. Yes 12, 5 clubs tied in 8th place.

First Round Prints		
Smethwick PS	200	1
Tamworth PC	195	2
Arden PG	194	3
Cannock PS	192	4
Burton on Trent PS	188	5
Wrekin Arts PC	187	6
Wolverhampton PS	185	7
Stafford PS	184	8
Cheltenham CC	184	8
Leicester Forest PS	184	8
Duston CC	184	8
Lichfield CC	184	8

A well earned lunch break for everyone but those who had to choose their second round and especially so for those who both prints and pdi's, it was busy one.

**B**attle recommenced and was hard fought, with clubs constantly changing places in the ranks, and again the judges marked high, with more images scoring well. Remember though, both rounds count, points means prizes. In the Pdi competition Stafford PS managed to pull themselves up from 4th to 2nd and Cannock PS and Arden PG from joint 7th to 4th and 5th places. In the Prints there was little movement in the top 6



Wash Time  
Graham Hodgkiss Medal



Sue Moore  
Arden PG



Valentina Kulagina  
Arden PG



Graham Walton Medal - Moorland Flight

Projected	1st Rd	2nd Rd	Total	
Smethwick PS	198	140	338	1
Stafford PS	185	133	318	2
Wrekin Arts PC	192	124	316	3
Cannock PS	181	134	315	4
Arden PG	181	131	312	5
Duston CC	186	119	305	6
Wolverhampton PS	184	120	304	7
Evesham CC	183	119	302	8

Prints	1st Rd	2nd Rd	Total	
Smethwick PS	200	139	339	1
Arden PG	194	141	335	2
Tamworth PC	195	134	329	3
Cannock PS	192	132	324	4
Burton on Trent PS	188	133	321	5
Wrekin Arts PC	187	128	315	6
Wolverhampton PS	185	127	312	7
Stafford PS	184	127	311	8
Leicester Forest PS	184	127	311	8
Cheltenham CC	184	126	310	10
Lichfield CC	184	126	310	10
Duston CC	184	121	305	12

places, just Tamworth and Arden swapping, and those in joint 8th sorting themselves out from 8th to 12th. That old conundrum of, do you put all your best work in the first round and build a good score, or save the best for the second round and hope you get through? Each club has their own tactics.

**W**hilst the most important task of the day is carried out - THE RAFFLE - the judges go into a judgy huddle and choose the winning images. And some new names came to the fore, Lorraine Hardy from Burton on Trent PS, Valentina Kulagina from Arden PG, Caroline Marsh from Cheltenham CC, as well as the stalwarts of the Federation, Peter Gennard, Bob and Sue Moore, Roger Parry.

Clubs Representing the MCPF at the PAGB Finals are as follows:  
Prints - Stafford PS as reigning Champions, Arden PG, Cannock PS, invited back from 2015 National Final  
Smethwick PS and Tamworth PC from 2016 Championships  
Projected Images - Smethwick PS, Cannock PS, Arden PG invited back from 2015 National Final  
Stafford PS and Wrekin Arts PC from 2016 Championships.

## UPDATED PDF DOWNLOADS FOR FIAP DISTINCTIONS



Three new downloadable PDF files have been prepared and uploaded to the FIAP Distinctions page of the PAGB Web Site. They replace four previous files that were in need of replacement and/or updating. <http://www.thepagb.org.uk/fiap/fiap-distinctions/>

There is a new and updated file entitled "*Working towards FIAP Distinctions*", which is an updated version of the old 'Staring out on the Exhibition Trail'. It contains much the same information but is aimed at experienced exhibitors as well as those new to exhibiting.

The two different versions of the "*Criteria for FIAP Awards*" have been replaced by a new file, "*Criteria for FIAP Distinctions*". Please note that the actual criteria are still those relating to the December 2015 issue of the rules.

The third new file is an updated version of the "*Frequently Asked Questions*" document and this includes new advice that is being issued in the light of experience and developments over the last 6 months.

One significant factor dealt with in these documents, which is likely to affect when applicants can apply for FIAP Distinctions, is the Directory Board's recent decision that no account can now be taken of any results from salons until FIAP has received the formal "Salon Report File" from the organisers. No account will be taken of Report Cards or Email or Website notifications which have proved to be unreliable in several cases. This may mean some applicants having to delay their applications but this is no different to other organisations, such as PSA.

Dave Coates ARPS EFIAP/p ESFIAP APSA EPSA MPAGB APAGB FIAP Liaison Officer (PAGB)



CLICK HERE to see an **e-news** Special to celebrate 20 years of the Awards for Photographic Merit.  
<http://www.pagbnews.co.uk/newsletters-special-editions/2014>

# FIAP BIENNIAL COMPETITIONS

## YOUR CHANCE TO REPRESENT YOUR COUNTRY

(England, North Wales and Northern Ireland only)

Images are required by **22nd May, 2016** with a selection made early June to send to Serbia before mid-June. (A short timespan!) Successful applicants will be notified and will receive a copy of the FIAP Catalogue following the event.

All entries to FIAP Biennials count towards AFIAP and EFIAP Awards.

Only the highest quality images are required. Images will be chosen for the PAGB entry to form a coherent panel as a significant proportion of the marks for each Country's entry is awarded for its "coherence" as well as for their quality.

The PAGB invites submissions for possible entry to TWO Biennial Competitions organised by the Federation Internationale de l'Art Photographique (FIAP)

Open only to photographers who are members of Clubs affiliated, through the PAGB, in England, North Wales and Northern Ireland as the SPF and WPF are separately affiliated to FIAP and will make their own entry arrangements.

**FIAP PDI NATURE Biennial Competition** The PAGB need to submit 20 PDI for this competition.

The maximum number of images allowed by any photographer is **two**

**FIAP Colour Print NATURE Biennial Competition**  
(Both Biennials to be held in Serbia)

The PAGB need to submit 10 Colour Prints for this competition

The maximum number of images allowed by any photographer is **one**

**The themes for the two competitions are:**

- 1) Animals Feeding**
- 2) Bugs and Butterflies**
- 3) Parents and Young**
- 4) Wild flowers**

(Having 4 themes gives the best chance of choosing an appropriate panel.)

**All images** for selection are to be entered initially as PDIs, size 1400x1050 at 300 dpi. Images must be flattened, in sRGB colour space and be JPEGs. Images must be titled and should include your name and Club. You may submit up to 4 images.

Successful entrants will be asked to submit the selected image/s at the largest possible file size to enable large high quality prints to be obtained. The PAGB will organise the printing of the Colour Print entry to ensure a cohesive presentation. All entries must conform to the FIAP Nature definition (below).

#### FIAP NATURE DEFINITION

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement. No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Colour images can be converted to greyscale monochrome. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife. Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food. Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of Exhibitions.

**Please send your images to [stephanie.cook@btinternet.com](mailto:stephanie.cook@btinternet.com)**



**Don Byatt** MPAGB, EFIAP, ARPS, BPE5\* with his APAGB, presented by Iain Morrison, Chairman, New City P.S., and Stan McCartin, Chairman of the CACC, at the New City Clubrooms in Milton Keynes.

[http://www.2stein.com/OxfPhoSoc/ops\\_pics\\_byadon.shtml](http://www.2stein.com/OxfPhoSoc/ops_pics_byadon.shtml)

**Colin Harrison** FRPS FBPE FIPF MPAGB MFIAP EFIAPg presented with his APAGB, by the Chairman of Cheltenham C. C., Des Ward, and Stan McCartin, the Chairman of CACC in April.

<http://www.colinharrisonphotographer.co.uk/home>

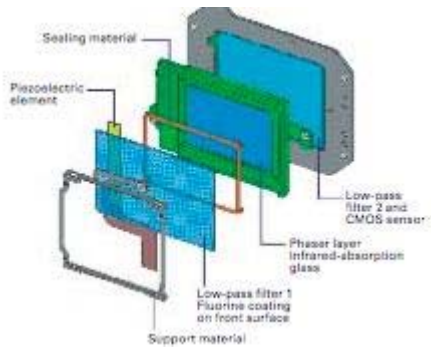


Dave. Is it too late to be one of your Featured Photographers?

No, it certainly is not but you must be nominated by your home Federation who have had the invitation for some time. I have already had the pleasure of Jenny Hibbert from the WPF, and Marilyn Steward from the EAF in this issue. Coming soon are David Severn, N&EMPF, and Blake Wardle from the L&CPU who has just achieved his CPAGB at the age of 17.

**DSLR SENSOR CLEANING** You will be accustomed to seeing dust spots on your photos and most of us don't worry too much about it until they become very distracting. However, a clean lens and sensor can significantly save you time in post-production because you do not need to edit out little dust specks. In addition, your final images will probably be better quality since dust specks can kill the detail in your images. This is especially true when stacking images or HDR when your spots will be multiplied.

'Sensor cleaning' is a commonly used but inaccurate phrase. The sensor is covered by a low-pass filter and any dust is on the filter, not the sensor. We still don't want to damage it, but it's reassuring to know that cleaning equipment will never touch the sensor itself.



The EOS 50D self-cleaning sensor unit

At the Photography Show in March the PAGB stand faced onto "Just Limited" who were doing a brisk trade in "sensor cleaning". I asked proprietor, Peter Brogden to give us a small article on the subject and what he has to say might surprise you.



<http://www.camerclean.co.uk/products.php?cat=Sensor+Cleaning>

**Just Serving Photographers**

"I was watching a documentary the other day about a hospital in London where posh people go to have their babies. The cliental of this establishment expect an impeccable level of service. I was rather shocked to learn that some clients call room service to have a nearby drink lifted from the bedside table into their hands. It must be harder work pressing the room service button, than simply lifting the glass from the cabinet.

In the same vein it still surprises me, when we turn up at the Photography Show every year, how many people are prepared to queue to drop off their camera for a sensor clean at our booth. Since this service costs around £40.00, are these photographers the equivalent of the maternity posh people I wonder?

The sensor in most cameras can be cleaned quite adequately and safely for a couple of pounds. After all, it is not as if the interchangeable lens camera is a new hi-tech invention. The first DSLR was produced by Kodak in 1987, while the first commercially successful DSLR was Nikons D1 released in 1999 – that's 17 years ago. But still people are apprehensive about sensor cleaning. I think of lot that apprehension comes from the vast amount of, often conflicting, information that circulates, particularly on the internet, making you think that it is simpler (and safer) to pay someone else to clean your sensor.

Having given a goodly number of demonstrations at Camera Clubs, we have now shown lots of photographers just how easy it is to safely clean a camera sensor, with the added benefit that the sensor gets cleaned when it is dirty, and not in the middle of March when the Photography Show comes around. Of course it does mean learning a new skill . But it's an easy skill to learn and camera clubs are a great place to learn after all."

*Peter Brogden*



I thought you might like to know about the job I got last year. It was for the Physics Department of Bath University, as part of the 2015 UNESCO Year of Light.

They illustrate the work done by Dr. James Stone, PhD, as part of the effort to improve endoscopes.

5 of my photographs are now hanging in the Department, together with an explanatory plaque. Not too bad for an 87 year old, eh?

"Stolen" from a Facebook post by Sir George Pollock

