



# Nantwich Camera Club

## News

Tuesday 10th April 2018  
L&CPU "B" Mixed Folio

*The evening opened with a reminder that the AGM is imminent and emphasis was further given to the fact that without someone taking up the lead role of competition secretary, the future activities of the club will be severely jeopardised. It is believed that several members are willing to provide assistance as previously.*

*Rather a low attendance greeted the presentation of the L&CPU folio, which on this occasion were displayed as prints. There seems to be a developing antipathy in our club towards the creative/composite constructs which are now tending to follow the same gimmicky path into the land of the bizarre. Similar trends occurred in the early days of Photoshop with splashes of red on otherwise mono prints. It was easy to do, but is now generally seen as old hat. Perhaps our club has the age profile that likes our images to look like something that came out of a camera! There were precious few landscapes included and a few 'big stopper' jobs. My perception was that the best images generally came from the natural history workers, with memorable shots of woodpeckers, swallowtail butterfly and larvae, jackdaws, fox, fungi, broad bodied chaser, little grebe, common blue mating butterflies and sparrowhawk.*

*As usual the session after tea provided the opportunity to informally view and discuss the prints entered in last week's competition in close-up.*

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Tuesday 3rd April 2018  
6th Club Competition. Judge:- Steve Lewis ARPS

**To read a full report about this competition, please see the "[Competitions](#)" pages**

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Tuesday 27th March 2018  
Special lecture - Another Day at the Office. John Gardner

*Unable to attend through getting on the wrong end of a static cough cold bug, which I am told are doing the rounds currently, I was jolted into the present by a phone message of alarm, because with all assembled in the hall and start time imminent; there was no sign of the speaker. Knowing John and having had email contact within the previous few days, I felt certain that he would not fail to show. It transpired that with time to spare, he had visited Morrisons to grab some food prior to the talk and when he emerged, roadworks had been introduced forcing him to find a back-street route through unfamiliar Nantwich top get back to Regents Park.*

*I'm told that proceedings were not unduly delayed and an excellent photographic evening was delivered to our members and guests. Comments included surprise at the range of activities which John excelled at and the quality of the images. Apparently, John was generous in sharing technical information in explaining techniques used.*

*I'm sorry to have missed an enjoyable evening! (Trevor Clowes)*

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Tuesday 20th March 2018  
Interclub Competition - Nantwich v Alsager  
Judge:-Linda Bell LRPS CPAGB AWPB BPE3\*

**To read a full report about this competition, please see the "[Competitions](#)" pages**

Nantwich Camera Club Special Event.

Once more Nantwich Camera Club will host a 'special' photographic lecture on Tuesday the 27th March, 19.30 hrs at their usual Regents Park, London Road, Nantwich, meeting room.

This year, John Gardner, a professional photographer, from Wakefield, Yorkshire will present his talk "Another Day at the Office", His projects take in a diverse range of both studio and location photography, including industrial work, architectural, commercial, products, weddings, fashion, portraits, proms/events, pets and corporate images.

Ever since his childhood days he has been passionate about wildlife, particularly birds, and he travels far and wide to capture natural history and landscape images. He regularly lectures to photographic and natural history societies. On the night he will draw upon his wide range of photographic activities to provide an insight into his wildlife work and the commercial ventures which sustain his business. His website for commercial work is [johngardnerphotography.com](http://johngardnerphotography.com) and for natural history [wildscenes.com](http://wildscenes.com).

Members of the public in general and other local societies with photographic interests are very welcome to attend, for which there is an entrance fee of £5, pay at the door. It would be helpful, though not essential, for those wishing to attend to pre-advise using the club email address, [nantwichcameraclub@hotmail.co.uk](mailto:nantwichcameraclub@hotmail.co.uk)

**Nantwich Camera Club**  
Regents Park, 129, London Road ,  
Nantwich, CW5 6LW



**A Special Photographic Event.**  
**"Another Day at the Office" presented by John Gardner.**  
**Tuesday, 27th, March 2018.**



**Start time 7.30 pm**  
**Non members**  
**very welcome**  
**Entry fee £5**  
**- pay at the door.**

**Based in Wakefield,**  
**John is a working commercial and portrait**  
**photographer, who additionally has a passion for**  
**wildlife photography.**

**For more information visit [nantwichcameraclub.org.uk](http://nantwichcameraclub.org.uk),**  
**[johngardnerphotography.com](http://johngardnerphotography.com) or [wildscenes.com](http://wildscenes.com)**  
**Contact for reservations [nantwichcameraclub@hotmail.co.uk](mailto:nantwichcameraclub@hotmail.co.uk)**





Tuesday 13th March 2018

2017 PAGB Inter-federation Print Competition and Exhibition.

The annual inclusion of this folio of prints in our programme, though delivered to us as projected images for convenience, is an opportunity to see the current best work submitted from all of the federations of Great Britain, in the view of the selection panel. On this occasion the only viewing option for the four categories of entry, colour prints, mono prints, open prints and natural history prints, was in the form of four separate video presentations with background music in the MP4 format. In the past, in addition to automated slide shows of jpegs, it was possible to view each image separately in order to appreciate the content and pass comment. Generally, the changed presentation was considered to be a retrograde step, because the video format did not allow sufficient time to view the image and to read the caption beneath the image. If you read the caption/credits, the image had moved on before it was possible to view it. Additionally, for those located at the back of the room, the

***captions were obscured to them and, even if one could see them, they were rather small, making them difficult to read. The captions would have been better located above the image. In addition to being required on return, to sign confirmation of not abusing the issue of copywrite of the images by retaining a copy of the presentation on our computer, opportunity is provided for the inclusion of feedback, so I have made the above observations to the PAGB. Beyond the above, there were some highly impressive images mixed in with some weird and wonderful and all stations in between.***

***Following the tea break an informal review of the prints from the previous week's competition was held, which was somewhat marred by the non-availability of wall lights, because apparently the bulbs had all been stolen!***

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Thursday 8th March 2018  
Interclub Competition Crewe v Nantwich, Judge:- Sheila Giles DPAGB

***To read a full report about this competition, please see the "[Competitions](#)" pages***

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Tuesday 6th March 2018  
5th Club Competition (Mono), Judge:- Cy Newton

***To read a full report about this competition, please see the "[Competitions](#)" pages***

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Tuesday 27th February 2018  
Mechanical landscapes, Andy Marland, ARPS.

***Introducing his talk Andy billed himself as an industrial tourist, exploring the industrial north from his home in Chorley. He explained that he had been inspired by a succession of photographers whose work he had researched Among those mentioned were Bernd and Hella Becher who recorded industrial scenes around the Ruhr valley around Dusseldorf in Germany. High contrast stylised black and white images interpreted the industrial landscape with disregard for detail in shadow areas. They produced repetitive images in which six or nine similar industrial subjects were grouped to one print in grid pattern, typically nine similar mineshaft head wheels. Their work is now sought after. David Lynch, the American film director also inspired and delved into similar industrial photography and is noted as seeing old factories as cathedrals. Another American Bruce Davidson was influential, though more in the area of black and white street photography, He recorded the no-go areas of America like The Bronx ghettos working for the magnum agency. Don McCullen, more famous for his recording of the scenes of war, also produced work recording the decay of industry in the north-east of England. The legendary Bill Brandt was mentioned. Quoted as highly influential, Michael Kenna, originally a native of Runcorn, but now domiciled in the US, is regaled to the extent that his small mono prints trade at unbelievably high prices.***

***Moving on to his own work, Andy revealed that he had been mentored by Margaret Salisbury and encouraged to use the power of cropping to improve his prints. She advocated covering areas of images to decide if they actually contributed and to remove where not the case. This had led to many of Andy's prints being in the letterbox format. During extensive travels for his day job, he developed an instinct for sites of industrial decay, the mine shaft head gear, the satanic mills, the abandoned power stations, industrial rail lines, the slate quarries of north Wales, the Greenfield ship 'wreck' and drift mines were typically depicted as high contrast mono studies. Picking up from journalistic instruction his sessions told a story with planned sequences of images being the project, not individual prints. A web site named Geograph was a useful aid to research, which was the product of a mission to match each kilometre square of the UK's ordnance survey maps with representative images of each square's content. In his work, his aim is not to produce a record print, but his own interpretation of reality.***

***Recognition of his work resulted in an approach by Samsung to sponsor him to produce images with a new mobile phone, which incorporated an unusually high resolution camera. Images from a mill near Manchester Piccadilly railway station were followed by a trip to one of London's Victorian sewerage pumping stations from the days of Joseph Basalgette, now in the process of loving restoration. He captured the extraordinarily ornate cast iron work which typified Victorian civil engineering creativity. Amongst the remains he found his own elephant!***

***Andy served up a unique photographic evening in which many of us could share the intrigue and emotion of industrial archaeology on a night for which dire weather warnings were in place to discourage unnecessary travel. We are immensely grateful that he made the journey and then took us on a journey.***

***Thanks also to Alison who discovered his work and whose suggestion made it possible.***

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Tuesday 20th February 2018

**Each year we wonder if our membership will rise to the occasion and actively support the format by preparing and delivering short presentations on any photographic subject of their choice. Once more the membership rose to the occasion with six presentations overseen and co-ordinated as usual by the concept originator, David Foster.**

**David himself opened proceedings inspired by the "Great Gathering" when York National Railway Museum assembled the six remaining Gresley A4 Pacific art-nouveau streamlined steam locomotives of the 1930s, in 2013, for a never to be repeated event which re-created scenes, which were once every day occurrences in the post-war years at London Kings Cross shed. Two of the locos, Dwight D. Eisenhower and Dominion of Canada, had been shipped in from North American museums, to appear beside British example, record breaker Mallard, all cosmetically restored together with active members Bittern, Sir Nigel Gresley and Union of South Africa.**

**The event drew unprecedented crowds from around the world to York, which made photography a very trying experience. To compensate David showed some of the active members in use on some of the heritage railways, particularly on the North Yorkshire Moors Railway. The active members will soon be reduced to two when Union of South Africa retires, together with it's owner to a purpose-built Scottish farmyard museum/prison later this year, having blazed a trail around heritage and mainline railways since being purchased direct from BR in the late 1960s.**

**Of local interest the responsible design engineer Nigel Gresley was a product of Crewe Locomotive Works Premium Apprentice scheme.**

**2. Andrew Charlesworth was next in the frame with a photographic account of a trip which he and Ros took to Patagonia in April 2017. The arrangements were put in place by the same company which he used for his Yellowstone trip previously and was tailored for photographic opportunities, using an American professional photographer and a local mountaineering girl guide to organise being in the right place at the right time. This often involved being on location before five for daybreak lighting conditions, then back for breakfast. The local Andean peaks provided stunning qualities with unbelievably red clouds and autumnal colours, such that most of us have never witnessed. A fourteen-hour flight to Buenos Aires tested the constitution, followed by an onward flight which restricted hold luggage to 15Kg demanding economy in the quantity of equipment carried, with a tripod a non-arbitrary essential to combat mountain winds. The area was dominated by glaciers, lakes and snowy Mount Fitzroy, which presented many facets with continually changing conditions of the light. The images spoke for themselves and will grace our future competitions.**

**3. David Luker advised of a new method of entry for digital images to club competitions, which it is hoped, will significantly reduce the heavy workload which is incumbent upon setting up competitions. For our final competition number six this season, members will enter their images on memory-sticks in the usual way, but additionally will be asked to use a Dropbox entry invitation which will be emailed to them, to allow a simple drag and drop process to enter their images on-line. This will allow a trial entry process to be evaluated and allow any unforeseen problems to be eliminated prior to making it the normal entry mode for next season's competitions. Full instructions will be made available for download imminently. The present system with memory sticks requires David to laboriously plug each one into his desk top PC in order to copy the competition entries into a folder and then load them into the DiCentra competition software, which after the previous night's hand-in, can take all or most of his Wednesday morning with, perhaps some time for breakfast. An even longer commitment can result if the pedantic rules for DiCentra entry are not carefully and consistently followed in formatting entry file titles. The Dropbox route has the potential to considerably reduce this burden by bringing everything together as a batch of image files already assembled to a folder ready for loading into DiCentra. Please co-operate in this venture and take care to follow the simple instructions provided in due course.**

**4. Alison Wood provided an insight to the doorstep photographic opportunities from her second home in the heart of the erstwhile North Wales slate industry. An area she acknowledged as rich in slate, rain and sheep, which she went on to illustrate in all its glory. Historically the slate industry shaped the landscape, where the mountains were exploited to become hollow shells, littered with the waste material, now further exploited as leisure facilities for theme parks, zip wires and climbing faces. Out**

*of the slate industry industrial archaeology came poignant landscapes of the debris and ruined on site worker's housing at Cwmorthin, Dinorwic and Llyn Padarn, which in turn spawned the narrow gauge railways of Talyllyn, Ffestiniog and Welsh Highland, constructed to get the dressed slates to sea ports. All of this coupled to the natural beauty of Snowdonia was captured together with the sheep and rain, which created gushing rivers and crashing waterfalls. Salt marsh complexities fascinated and was home to more sheep, whose meat is sold at a premium as salt marsh lamb. The rich wildlife was also portrayed – red kite, egret and osprey featured. Superb panoramic landscape scenes were included with Barmouth rail bridge/viaduct particularly memorable.*

*5. Nick Hutt provided something completely different with his How to Print on Anything light hearted talk. To gain a full understanding of the techniques used, a word with Nick would be appropriate, but in general he showed how to print on wood, stone and glass by transferring images produced on a laser printer onto the afore mentioned materials. The prints were glued to the different surfaces and when dry and secure the backing paper soaked to allow removal and thus leave only the image. Examples were circulated to allow appreciation of what could be achieved.*

*6. Becky Evans showed images which are dear to her of her family in woodlands in Newborough Anglesey. She went on to show architectural shots of the Natural History Museum in London where she had undertaken a course of study. From her interest in textiles a series of ornate hats were shown, which I think were exhibits from the Saatchi Gallery. Views of the horse guards parade on The Mall were also shown.*

*Once more our members presented a very interesting series of subjects and I understand that thoughts for a similar presentation next year are already being formulated, so inclusion in the next programme is a given.*

*Many thanks to everyone who contributed and special thanks once more to David for facilitating the event.*

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*Tuesday 6th February 2018  
Panel of Prints Alison Wood and Wendy Williams*

*Our annual panel of prints evening received the usual high level of support, with thirty-two entries from twenty-one members. Once more the panels were judged by the membership, with each attendant required to select their one favourite panel. The panels, of course, were extremely diverse in nature, ranging from landscape, cityscapes, natural history, sport, trains and items that defied categorising. In total fourteen panels received at least one vote, but the rampant out and out weather was "Stormy Weather" from Brian Sankey with eleven votes, Alison and John Dodd were joint second, each with three votes for "When Petrol was 3/8 a Gallon" and "Creepy Crawlies" respectively. In joint third place each with two votes were David Hoyle with "4Up", Alma Sankey with "Parrot Profiles", Wray Douglas with "Icons of New York" and Bryan Averill with "Tough Mudders".*

*This continues to be a very popular evening and a fitting tribute to the late Nick Edwards whose original concept it was. Our thanks to Wendy and Alison for organising this light-hearted event once more and hopefully they will make the same contribution to the next programme.*

*The second part of the evening, after drinks and biscuits had been consumed, provided an opportunity for the members to have a close-up look at the previous week's competition print entries, which included some excellent work, some of which I'm sure will be seen representing the club in inter-club competitions.*



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Tuesday, 30 January 2018  
4th Club Competition - Open, Judge Graham Curry

To read a full report about this competition, please see the "[Competitions](#)" pages

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Tuesday 23rd January 2018  
Composition Bob Dennis, APAGB, CPAGB, AFIAP, BPE4

**Bob pointed out that composition had been studied and theorised with records going back to at least the twelfth century, when mathematical formulas were devised and further analysed over subsequent centuries. Ultimately this morphed into the rule of thirds. The 'law' recognises that there are power points within an image, where significant elements could be placed to enhance the image. Generally placing elements in the centre detracts, though all rules can be broken with due consideration. A similar path to the power points is derived from linking two opposite corners with a diagonal and projecting perpendiculars to the two other corners, with the intersection points being key. Visiting national galleries provides recognition that we are not doing something new and copying the methods of the old masters is quite legitimate.**

**Diagonal and triangular relationships of elements are strong. Horizons in the middle are weak as are images sitting on an empty water base. Lead-ins and converging lines are powerful, provided that they lead the viewer to an element of interest, if they just lead out of the frame they simply detract. Ideally composition should be practised from the viewfinder at the taking stage. Waist level viewfinders, found on twin lens reflex cameras in the days of film, honed this ability, but eye level SLRs for some reason prove to be less helpful. After-work cropping in the computer may provide the opportunity to restore or improve the composition**

**Attention was brought to the distracting impact of light patches at the edge of frames, which often inexplicably go unnoticed until picked upon by judges. It was advocated that viewing the image upside down makes the problem more readily discernible.**

**Bob expanded on the pictorial impact of backgrounds, perspective, density, balance, symmetry, focus, impact in sport, lighting, the illusion of 3D in a 2D image and framing.**

**Presentation was recognised as very important. Apart from providing mechanical support for a print, the mount board should provide a surround for viewing the image, such that it projects the image. If done incorrectly the mount is prominent and the image is in recession. Mount board is available in a myriad of hues, but in his Bebbington club, where board is bought in bulk and supplied to members with a price advantage, only two colours are available and advocated - black and double sided white, with a cream backing. It was once fashionable to pick-up colour themes in colour prints and reflect**

them in the board mount, but nowadays this would probably secure a deduction to the points awarded in competition by most judges. Similarly, only a one pixel wide white or grey border was recommended, its purpose simply being to indicate where the print ends and the mount begins. The use of multi-coloured surround lines to the image were strongly condemned as detracting and worthy of more lost marks.

Illustrations of the points made were provided in projected images, where further issues were recognised, like the importance of providing moving objects, like race cars and horse eventing, space in which to travel. Many scenic locations within reasonable travelling distance were advocated and shown for obtaining interesting images throughout the seasons. Composition was also considered in the context of special areas of photography, like natural history and macro work.

Closing with some examples of winning images from the Bebbington salon exhibition, for which Bob has been a driving force for decades, it was apparent that Bob could write a book from his wide experience both on the national scene and internationally.

I felt that the talk could equally well have been entitled "What the Judges are Looking For".

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Tuesday 16th January 2018  
Birding in Catalonia and Aragon, Mike Roberts

Mike's presentation took us initially to the Ebro delta area of Spain, just a few hours drive south from Barcelona airport. This area was created by silt run-off from the mountains into the Ebro river over centuries, to form a large area of flat land protruding into the Mediterranean sea. It has been used for growing rice in flooded scrape areas and also for producing salt by flooding shallow lagoons with sea water, allowing the sun to evaporate the water to leave salt deposits to be scraped up. The saline pools are now disused and together with irrigation channels and dykes, inadvertently ideal habitat has been created for various families of waders, gulls, herons and flamingos. American crayfish introduced to the detriment of the native smaller species abound as rich succulent pickings for bird species in profusion, many of which are prized rarities in Britain.

Moving inland using the Ebro river valley lead to scrub country which was enriched with a wide variety of exotic orchids and the odd green lizard well illustrated. The sought after black woodpecker was located beside the parked car after a two search elsewhere. Moving through the Steppes country, towards the foothills of the Pyrenees brought sightings of the large raptors, including eagles and vultures and the higher crags rewarded with an extensive photo session with marmots well captured. Impressive photos of griffon vultures on the wing which zoomed overhead effortlessly with a three-metre wingspan, seeking bones which they uniquely are able to devour as their staple diet. Even the elusive lammergeier eventually obliged visiting a feeding station high in the hills. The cliff faces of the Pyrenees provided the last prize in the form of the spectacularly coloured wall creeper to conclude the show.

Mike expertly tailored the talk on the fly to make it inclusive for those not from the bird world, with shots included of the magnificent mountain scenery. The photography was a profound testament to the patience and perseverance necessary to come home with the goods. Without recourse to notes the dialogue was expertly delivered with an easy charm.

Mike will be welcomed back I'm sure with more of his exploits.

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Tuesday 9th January 2018  
Member's AV Evening hosted by David Hoyle

The evening was well supported with fourteen presentations provided by nine members, all precisely assembled and co-ordinated by David. Most of the sequences were produced using the excellent Pictures to Exe software from Wnsoft, which is used by most leading exponents of the AV art-form throughout Europe and America. The latest version 9 is available with limited capability for trial purposes as a free download, fully activated by the purchase of a licence at £51 for the very capable basic version and £103 for the deluxe more capable version. Reasonable fees apply to upgrades from basic and older versions. Unusually constant development is very responsive to request dialogues with users.

The fourteen sequences were as follows.

1. *Ski Fun day* by Byan Averill portrayed images from his many visits to Argentiere in the French alps, in which he has captured the exploits of the snow set on skis, snowboards and crampons accompanied by the *Ski Sunday* music.
2. *Norfolk Broads Air* by Brian Sankey captured life on a hire boat holiday with Paul and Denise which provided camera fodder in the guise of pirates, wildlife, windmills and other water craft, supported by music and the sounds of water and nature.

3. **Ethelberts Cathedral by Graham Dodd.** When in Hereford Graham was mindful of an AV by Bryan Averill featuring the cathedral, which prompted him to do his own take on the subject. Some of the more advanced capabilities of P to Exe were displayed backed by choral music.
4. **The Trip to Mull by Paul Compton** captured many of the classic scenes which attract photographers, made possible by the special light on the island, together with stop-offs during the journey. The abandoned fishing boats close to Elgol village are an intriguing time warp. The Celts influenced the backing music.
5. **Light by Alison Wood** was assembled from a raid on her hard drive to bring together ethereal lighting of the landscape from many locations, notably Iceland, Wales, The Lakes and elsewhere. Very arty with excellent music support for which I was too slow to capture the credits and can't identify from memory.
6. **Monochrome Photo Album by Bryan Averill** was a clever assembly of monochrome images, many used in past competitions over the years, into a digital photo album, using the power of P to Exe page turning transitions and other clever stuff to take us through the story.
7. **Red Rocks by Trevor Clowes** was a very simple sequence using images from the Arches and Canyonlands National Parks of America. Lots of sandstone obelisks eroded into weird and wonderful shapes. This brought proceedings to the tea break.
8. **Tough guys by Alison Wood** included the exploits of road race motorcyclists, rock climbers, white water kayaking and canopy pulled surfboarding in a tight presentation of quality.
9. **South Africa by Brian Sankey** was a re-run of a holiday of a lifetime, included because it was feared that there would be a short fall in contributions. Included was a hot-air balloon sequence and superb treatment of wildlife in the game parks - too many creatures to mention.
10. **Flower Dance by Graham Dodd** was a clever technical exercise using animated flowers floating in and out of the screen, all to the tune of the Floral Dance from the Brighouse and Rastrick brass band.
11. **Trike by David Hoyle** told the story of the build of a radio controlled tricycle with his grand children, using thousands of images to portray ant like animation through the construction process, concluding with triumphal operation around the garden with support from the F1 grand prix racing TV signature tune, which I think originated with Fleetwood Mac.
12. **Caledonia by Trevor Clowes** featured recent images from the Inner and Outer Hebrides, with a few pulled from Glencoe. The music from Dolores Keane was actually Irish, but there is a strong Celtic connection.
13. **Thirty Day Photo Challenge by Nick Hutt** illustrated a process of thirty different photo themes to be illustrated with one day allocated to each topic. The first part recorded multiple possible interpretations from which a single selection could be made. Part two showed the final selection, but it was all very carefully assembled to illustrate many of the capabilities of P to Exe with images and animated messages flying around the screen in mesmerising fashion. Mark Knopfler ex Dire Straits was noticed among the musical credits, which guarantees quality.
14. **A Cathedral Tour by David Luker** was the first product of a pre-Christmas purchase of P to Exe, which astounded with the use of clever effects exploring the software to the full, coupled with superb images matched to choral music. Quite unbelievable, but a little help from his friends was acknowledged in producing a truly memorable sequence to conclude the evening.

**The evening scaled new heights of achievement in many of the presentations such that one member with a well developed keen interest in AV expressed the view that consideration should be given to some entry into external competitions, such was the quality.**

**Once more thanks is extended to all those who supported an excellent club evening by their efforts and particularly to David who once more orchestrated the event to perfection. I reiterate his expressed view that members ideally should immediately start planning and producing for a repeat event one year hence. It would be nice to see new participants entering such that we have to ration everyone to a maximum of one entry per member next time and even have to restrict all to a five minute slot!**

**Here's hoping.**



**To read a full report about this competition, please see the "[Competitions](#)" pages**

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Wednesday 6th December 2017  
Interclub Competition Sandbach v Nantwich  
Judge:- Brian Law ARPS, CPAGB

**To read a full report about this competition, please see the "[Competitions](#)" pages**

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30th November 2017  
The Five Towns Monochrome Print Competition 2017  
for the Alan Challinor Trophy

Hosted by Crewe PS  
Judge: Jane Lines MPAGB LRPS BPE5\*

**To read a full report about this competition, please see the "[Competitions](#)" pages**

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Tuesday 21st November 2017  
Then and Now, Patrick Hickey

**Patrick revealed that his photographic interest was nurtured from the age of twelve, through a family business connection. Marriage and the resultant impact on disposable income caused a break, corrected by the purchase of a Rolleicord in the early sixties. Work transplanted him from his origins in Oldham and Morecombe to a permanent home in Walsall in the West Midlands., which prompted joining Brownhills Photo Society and the purchase of a Pentax SLR.**

**His prime photographic interest at that time was portraiture, girls rather than fellows and he moved on to join Aston and Erdington and the mighty Smethwick club, where with their own premises, a one time primary school bought in trust, he was able to enjoy portrait evenings every other Tuesdays. Equipment acquired followed a familiar pattern including medium format, leading to digital, initially scanning slides and negatives en-route to full digital with an Olympus Camedia with a sensor of 2 megapixels in 1998.**

**Photographic interest had now diversified into all areas, including landscape, panels, figure studies and floral coverage to complement his wife's interest.**

**Participation in countless competitions brought much success and many awards. The quest for photographic material prompted much travel to locations in Oxford, Glasgow, Derbyshire, Leek, Staffordshire, The Wirral, Lancashire coast, Llandudno and Anglesey. A disused barracks area near to Whitchurch (presumably Prees Heath) was used as a setting for incongruous figure study work. Birmingham's new City Library was recommended for sweeping lines in modern architecture. The Black Country Museum at Dudley was a rich location source, together with the industrial museums clustered around Coalbrookdale.**

**Time was found to pursue studies leading to City and guild qualifications in photography, which morphed into a pseudo photo club experience.**

**The ceaseless trajectory of camera development ultimately lead to high end Canon equipment with large aperture lenses. However the corresponding weight demands conflicted with advancing years and reversion to Panasonic Lumix four thirds format is currently the favoured choice,. This is supported rather astoundingly by an Iphone with supplementary lens attachments to vary the focal length.**

**Patrick now prepares most of his prints using Adobe Lightroom rather than Photoshop. He has recently hired a studio and models, but also has fitted out his home garage as a small studio.. Blessed with a friend who has a carpet retail business, other options are presented by its use out of hours as a further studio option.**

**Frequent quotes revealed a bitter-sweet relationship with judges which we have all experienced at times, but he insisted that the emphasis must always be to satisfy your own likings regardless. Seldom do we have a photographic lifetime in photography potted into a couple of hours, but that is exactly what Patrick did, drawing from four large print boxes to signal the way leading to an impeccable closure at 21.50.**

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Tuesday 7 November 2017  
2nd Club Competition, Judge:- Darell Oakden DPAGB BPE3\*

**To read a full report about this competition, please see the "[Competitions](#)" pages**

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Tuesday 31 October 2017  
Inter-Club Competition Nantwich v Whitchurch  
Judge:- Terry Hewitt

**To read a full report about this competition, please see the "[Competitions](#)" pages**

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Tuesday 31st October 2017  
Chester Photographic Society Inter Club Competition

**To read a full report about this competition, please see the "[Competitions](#)" pages**

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Tuesday 24th October 2017  
Digital AV for Beginners John Smith APAGB, CPAGB.

To prove the system operational, John opened with a short AV sequence, "Sheer Luxury" featuring a small number of images of multi coloured sheep. He went on to explain that most British exponents of audio visual presentations utilise the program Pictures to Exe (P to E), which has been developed over the last few decades by a Russian named Igor and the latest version is version 9. Unlike many software houses Igor remains accessible to his clients and the evolution of versions have generally been in response to requests for additional capabilities. Currently it only operates on a Windows platform, but it is believed that code is being written for eventual Mac platform use.

John demonstrated many features, starting with a few random images, showing how the timeline may be manipulated to increase and reduce the time that a each image is displayed, how to overlay text onto an image and then show how the text may have animated movement, quite simply. The animation used for text may also be used to achieve the same effect with single or multiple image objects which may be 'floated' across the background image. A sequence produced for the Wilmslow Guild AV Group demonstrated this technique to perfection inspired by the scrabble game.

Within P to E there are many built in features for manipulating the images without recourse to Photoshop, such as blur, sharpen and rotations about the X and Y axes. Similarly transitions between images may be achieved by many built-in animated fade techniques, like turning pages or dissolve from the middle or from the perimeter.

The addition of a sound track was also shown, together with how the digital representation track may be cut, copied and volume controlled.

For more complex soundtracks recourse to a free download program called 'Audacity' was advised and demonstrated. John mentioned that it is possible to obtain copyright free music and sound effects under the Creative Commons license, free to the public - search on Google. An assembly of sound tracks including thunder, rain, motor car noises, footsteps and spooky screams was created and similar to what had previously been featured in an AV "Justin Thyme" using masks to portray a ghostly figure in ghoulish terrain.

The final AV "Once upon a Time" was a humorous rendition of Handel's Messiah featuring local veteran Yorkies, exercising many of the techniques illustrated by the lecture.

Whilst P to E as mentioned does not run on the MAC platform, the executable file created can be saved as MAC compatible, as well of course as Windows with options to burn directly to a CD. The executable file runs on any compatible computer without the need for P to E installation, so may be passed freely to friends and family.

Pictures to Exe is available as a download from [wnsoft.com](http://wnsoft.com), with a free thirty day trial option with limited capabilities. The full feature deluxe version currently costs about £105. Audacity may be downloaded for free from the [audacityteam.org](http://audacityteam.org) website.

John laboured manfully for the first session, suffering from laptop computer gremlins sufficient for a lesser soul to give up and go home. The rescue path for the second session was achieved by using the clubs laptop running a backup P to E resource on a flash drive.

John revealed himself to be a master of the AV genre and delivered an evening with content to both satisfy the experienced, but yet still provide the encouragement for the beginner - not easy. We look forward to the next visit!

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10th October 2017  
Inter-Club Competition Nantwich v Long Eaton  
Judge:- John Royle

To read a full report about this competition, please see the "[Competitions](#)" pages

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3rd October 2017  
1st Club Competition, Judge:- Daryl Giles CPAGB

To read a full report about this competition, please see the "[Competitions](#)" pages

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Tuesday 27th September 2017  
The Bolivian Andes Boyd Harris.

The flight to La Paz was staged via Florida. Using graphics to illustrate the journey Bolivia was revealed to be truly the other side of the world to Britain and although covering an area six times larger than the UK has a population of only six million people. The country is dominated by the high Andes and arid conditions with sparse vegetation. Following a dispute over mineral rights with Chile, it lost its access to the sea when national boundaries were re-defined after a bitter confrontation.

Depletion of mining deposits resulted in the railway system, once used to take minerals to Chilean ports, being abandoned. Wildlife recorded was restricted to Andean condors, wild Llamas and small wild pigs-like creatures called peccaries, which steal the natives sun-dried food stores. The minimal

vegetation included bromeliads and a cactus with spines capable of inflicting painful wounds. The intended trek through the Andes was preceded by a visit to a sight of antiquity which had been crudely explored and even restored at Pumapunka on the Altiplano, close to Lake Titicaca. Archaeologists have identified the intricate stone works, enormous arches and engraving to a race which pre-dated the Inca. The local villagers are generally reluctant to pose for photos so portrait opportunities were sparse, though the children are more obliging. Street markets provided a large range of fruit and vegetables. A boat crossing of lake Titicaca further preceded the start to the trek through the Andes with a visit to Sun Island en-route, where the inhabitants produced beautiful woven products with illustrative and geometric patterns. Road vehicles were then joined to reach a small hotel at the actual start of the trek, which involved a following dirt tracks leading to a col on the Andes ridge, which then allowed a crossing of the ridge and descent on the other side. The party was supported by a team of porter guides, using llamas as pack animals. The porters only operated within designated territory and at certain points a new team was engaged. Three separate teams were involve in all and each had to be rewarded with gratuities on departure. The prelude over rising altitude allowed gradual acclimatisation to mitigate against the inherent dangers of altitude sickness, prior to eventually reaching an altitude in excess of five thousand metres. During the trek the porters arranged camps and prepared meals. Overnight temperatures dropped as low as minus fourteen, causing drinking water to freeze solid if not invited to share ones sleeping bag. Daytime temperatures however soon rose to allow pleasant walking conditions, which normally covered six to eight hours of the day. Mountains, glaciers and lakes provided stunning landscape photographic opportunities, with morning and evening light the preferred choice. Boyd always carries a tripod, often using time exposures for evening light and difficult light conditions encountered in a cave visit, totally shunning the use of flash. A 210mm lens was used for portraits of the locals always focussing on the eyes, usually at an aperture of f5.6 in order to render distracting background features out of focus. After the final strenuous summit climb, involving roping up for a near vertical face, excellent views of the surrounding landscape were captured amongst the many six thousand metre peaks. An arduous descent lead to a dust road, from which 4x4 transport provided the return to La Paz, culminating in the flight back to Heath Row. Boyd has more travel sequences from remote parts of the planet which I am sure will be enjoyed on a future programme.

**NANTWICH CAMERA CLUB ANNUAL EXHIBITION OPENS**

The camera club's annual exhibition at Nantwich Museum opened on Wednesday 13th September, with over 70 large prints on display in the Museum's Millennium Gallery; a selection of projected images from the club's 2016-17 competitions are also being shown on a wall mounted monitor.

We were very pleased to welcome the Mayor of Nantwich Town Council, Penny Butterill, and her husband Doug, to the official opening event; which was attended by many members and friends of the camera club.

A number of the prints will be available for sale and visitors will be invited to choose their favourite photograph. Nantwich Museum is open Tuesday to Saturday 10.30 am to 4.30 pm and the exhibition continues until Saturday 11th November





**A selection of members' most recent images**  
**13 September - 11 November 2017**  
**Nantwich Museum**



**Tuesday to Saturday 10:30 am to 4:30 pm**



**Free Admission**



**Nantwich Museum is a Registered Charity**



**Pillory Street, Nantwich, CW5 5BQ**

**Tel: 01270 627104 Website: nantwichmuseum.org.uk**

*Tuesday 13th September 2017*

*An Introduction to Creative Photography Tony Winfield*

*Tony opened with some definitions of art and photography and concluded that photography is definitely a modern visual art form, with numerous quoted references in justification. Confessing to an enduring love of infra-red, nurtured through the days of Kodak film and now in digital, Tony revealed that he had just produced his first book, "A Guide to Infra-red" and indicated that infra-red images would feature strongly in what was to follow.*

*Creative photography was defined as a record of reality with added artistic expression or impression. In the art world the later works of Turner were shown to illustrate from where some inspiration had evolved. A short AV was shown using only seven images, six of which were on the faces of a rotating cube against a background of stars, slowly receding to infinity, to show that creativity translates into AV as well as to still work.*

*Creativity images may be produced in camera or by computer after-work and both options were discussed and illustrated.*

*The camera was shown to provide various tools for creativity, including slow shutter speeds, lens filters often from the vast Cokin range, vaseline smears on a clear filter, cheap fish-eye lenses, panorama images from compact cameras, zooming during exposure, deliberate distortion by camera movement, subject movement or both, traditional panning techniques, minimalism, patterns reflections and just seeking the unusual. Infra-red was shown to have profound effects, some*

*predictable some not, but surprisingly capable of enhancing detail.. The simple act of breathing on the lens can provide misty soft focus images.*

*A willingness to break the rules was also shown to have creative possibilities; instead of the rule of thirds put subject matter at the edge of the frame or even bisected if it works. Heavily diffused images moving towards a dream world were illustrated by a short "Dream Wood" AV sequence.*

*The computer was shown to provide a vast tool box for creative image after-work. Photoshop has a great array of filters, some of which were shown. Toning and duo-toning effects were shown, together with impressive, but laborious, hand painting in Photoshop.*

*Multi-exposure combinations were an in camera technique in the days of film, but now more easily produced and controlled in computer.*

*Numerous filters from alternative manufacturers to the Adobe provision, most operating as Photoshop plug-ins, were shown together with their effects. Included were, Professor Franklins, Topaz Simplify and HDR filters, NIK Collection (free from Google), Corel Painter software, Redfield Fractalius (makes things 'pointy') and Flaming Pear Flood filters to provide a water based foreground.*

*A very comprehensive presentation was closed by a final AV entitled "Dare to be Different".*

*A masterly creativity treatise was delivered in style by Tony, who indicated that he has numerous other talks for a future visit to Nantwich. A great prospect!*

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Tuesday 13th September 2017  
My Journey with Digital Tony Thomas, EFIAP

*Tony, a dedicated print worker from Telford opened our new season of talks. He told us that he had graduated late to digital from prior darkroom work. A link with Pinnacle papers was revealed and examples of their surface offerings and mount board was provided, together with a testament that their products were his exclusive choice and the price lists confirmed the products to be financially competitive.*

*Four boxes of prints provided the subject matter for the evening and it quickly became evident that Tony was a passionate, industrious and perceptive worker. He confessed that he was not built for mountains and so conspired to use his car to reach remote places and was frequently on the road in search of pictures, often with a mission, but keenly attentive to that which might be presented along the way. His work was largely portrait, landscape and, architectural, predominately captured in colour and then converted to black and white often using Nik filters or shot as infra-red. His aim was to capture the picture in the camera and though he is not averse to cloning out unwanted elements, he insisted that he would never add anything to an image. For infra-red he had had a camera suitably converted. The fleeting nature of lighting conditions in the landscape requires that images be captured quickly, which requires one to be pre-prepared and often precluded the use of a tripod. The inclusion of in-lens stabilisation was acknowledged to be of immense value. He confessed to not using camera back information or histograms during his shooting, preferring to operate from a position of experience. Successful images were still being produced using a six mega-pixel DSLR proving that using the latest and greatest is not necessary for this type of work.*

*Much use was made of his home Shropshire county, with forays into portrait work using the co-operative members of Blists Hill heritage Museum, who willingly pose in period costume. A love of the production of panels was amply illustrated.*

*The Long Mynd, Stiperstones, Wenlock Edge and the Wrekin are all in close home proximity and much used. Further afield adventures included the Barmouth coast for gale force conditions, Yorkshire Dales, Trawsfynydd, Colwyn Bay Pier, New Brighton shelters and lighthouse, Lake Vyrnwy, Bedgelert, Crosby for the Gormley figures and locally for us, the Roaches.*

*A love of the people and olive trees of Crete have provided an irresistible draw over the years requiring many photographic visits.*

*Tony's work provided an excellent example of the beauty of keeping things simple and the blessing of a perceptive eye, backed up by sheer dedication and effort. As he said, you have to get out if you want photographs. An outing was measured as a great success if it resulted in a couple of prints.*

*Tony has a wealth of experience which was readily shared with new workers at his Telford club, a superb mentor!*

*I hope that we are able to welcome Tony back in the future.*

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