



BISHOP'S STORTFORD CAMERA CLUB

Meets at Hockerill Sports & Social Club
Beldams Lane, Bishop's Stortford,
Hertfordshire CM23 5LG
On Tuesdays from September to May,
7.45 for 8.00 p.m.

Welcome to our Camera Club

Welcome to the Camera Club's summer news letter. Comments at our AGM reminded me that the digital versus film controversy rumbles on and still shows up in a variety of ways—for example; our film slides and digital images will continue to be judged in separate competitions. Personally, (and this is a personal view), when judging photographic images, 'The end justifies the means', how an image (or work of art), is produced, is of secondary importance, it must stand or fall on its own merits. Just look at the wide variety of media and materials, etc. that are used by competitors for the Turner prize; no like for like judging here, (and only one winner at the end of the day, how ever diverse the media!)

Which brings me round to the ever present topic amongst club members—'judging and the quality of judging'. During the past season there has been a feeling of frustration that the same image, presented in different competitions, receives widely different reactions. It is appreciated that club judging is no easy task, especially in today's digital world,

with extending, merging, and overlapping subject categories. However, it would be appreciated if greater consistency could be achieved; perhaps we could approach the EAF for a discussion evening on this topic?

It is good to hear that next season we will be having more opportunity to discuss each others work and that a mentoring arrangement for new members will be available.

On a personal note I am standing down from the committee this year, so would like to thank all members for their past support, especially all the officers and committee members; they work tremendously hard for the club.

Enjoy the summer, keep 'clicking', (mechanically, electronically, and emotionally!!), create some stunning images and look forward to an enjoyable 2010-2011 club season.

John Richards



'Hard Times' by John Richards

Have a great summer break, take lots of pictures and visit - Our Annual Exhibition—

Our annual summer break has begun. We reconvene for the 2010-11 season in September.

In the meantime, please keep visiting our website for news of our exhibition, next season's programme (detailing speakers, events, etc.) and details of our events during the summer months.



'GI'— By Geoff Eldridge

Our Annual Exhibition

Is at [The Rhodes Centre Bishops Stortford](#) beginning on the 21st June, open daily 10am & 5pm

Entry is FREE, please do come along and support this event.

For any potential members, you will be able to see the wide range of the work we produce. There will also be an outline of the forthcoming season with information on speakers, activities and workshops.

Wednesday 23rd June, between 7-9 pm is our private view open to all members and their families. A chance to get a private look at our work, catch up and have a drink or two!

Saturday 26th June is the open day for members of the public, between 10am & 3pm. There will be members of the club there to answer questions and also a few demonstrations etc.

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Workshop - The importance of Subject

This article is based on the recent BSCC workshop on "The Importance of Subject".

Take a look at the photograph (Image 1) and consider the following questions.

What is the primary subject of the image?

What are some of the key elements in the image and how do they help or hinder?

What could be done to make it clearer what the primary subject is?

It is helpful to establish what we mean by the "subject" of an image. A working definition is that the subject is the primary OBJECT (or group of objects) in the image and/or the primary TOPIC or INTENTION for the image.

So, what is the subject in the above photograph? Is it the people, the view, the sheep, the post or, perhaps, the sense of companionship in enjoying a walk together?

The group of people is, probably, what initially draws the eye in the photograph, i.e. the people seem to be the focal point of the image, but so, possibly, is the view - although it is not very interesting. The sheep also attract attention which both helps and hinders, especially those sheep which are partly hidden (since parts of animals, e.g. when they overlap, are often distracting). Ultimately, we are left unsure as to what the subject of the photograph is and the experience of viewing the photograph is unsatisfying.

If the photographer had been clear about what the subject of the photograph was, had made sure that the subject stood out clearly, and had built up the image around the subject (e.g. by excluding distracting and irrelevant elements and concentrating on what is relevant to the subject), the image would have been much more satisfying to look at.

Consider the same questions for the second photograph (Image 2). Whilst there is still some room for interpretation, it is clear that the family group is the primary object in the image. The group stands out clearly from the background, is clearly recognisable and forms a pleasing shape. One might argue that the lighthouse on the island draws the eye too much - or that it adds a useful secondary (but relevant) point of interest. It might also be argued that the subject is neither the family nor the lighthouse *per se* but the shared enjoyment of a family outing. The title of the image, in this case *Boxing Day Outing at Rockcliffe*, helps to narrow down the various interpretations and lead the viewer closer to the photographer's intention.



Image 1

The Photographer must be—
'clear about what is the 'Subject' of the Photograph'

Image 2





EXAMPLE RULES AND TOOLS FOR— 'USE OF SUBJECT'

Decide on the Subject

Make it obvious what the subject is.

Choose/select something specific to be the subject - don't include multiple subjects that lead to confusion over what the main subject is.

Make sure the focal point in the image (i.e. what draws the eye) is a part of the subject.

Make sure the focal point / subject is interesting!

Don't include distracting elements that will take attention away from, or detract from, the subject.

It is often the case that the photographer is not consciously aware at the time of taking a photograph of whether or not the subject is clear - or, indeed, exactly what the subject is. It is more a case of the photographer seeing something that appeals. But rules still apply. Taking a variety of photographs of the scene with different positioning of the elements will provide a range of results that can be reviewed subsequently for clarity of subject. Applying the basic rules and tools of composition - such as placing key elements on a third, use of diagonals, simple shapes, interesting lighting, contrasts etc. - helps to maximise the chances of getting a successful image.

The photograph in Image 3 was taken because of the strong graphic elements and atmosphere in the original scene. Several photographs were taken with slightly different positioning of the elements and this one was selected as having the most satisfying composition to reflect the subject of 'serenity' which was subsequently chosen for the image.

Make the Subject Stand Out

Make the subject stand out clearly from the background e.g.:

- By contrast (dark against light, small against large, one colour against another, smooth against rough, sharp against out-of-focus etc.);
- By making the subject easily recognizable and visually and intellectually interesting;
- Where the subject comprises individual objects, by arranging these in a way that attracts attention (e.g. into a pleasingly shaped grouping), or by looking out for such a grouping, rather than a confusing mess;
- By excluding distracting and irrelevant elements and concentrating on what is relevant to the subject.
- Place the subject in a strong position in the image e.g. on a "third" or "intersection of thirds".

Build Up the Image Around the Subject

- Include additional elements which are relevant to, and support, the main subject.
- Ensure that all elements help the image. Don't include irrelevant or distracting elements.
- Include elements which create actual or implied lines to draw the eye to the subject and then around the image and back to the subject.
- If there is an underlying topic or intention for the image, ensure that the objects in the image suggest and support this.
- Avoid distracting elements e.g. parts of other objects appearing out of the side or top of the main subject, objects / light patches etc. that draw the eye away, etc..
- The subject can, of course, be a pattern or a study in light, colour, tone, shape, texture etc. - exclude elements that detract from, or are irrelevant to, this pattern or study.
- A title can help to clarify the intended image.

Our thanks to Tony Watts for this Workshop

COMPETITION**SECRETARIES****REPORT— 2009/10**

During the year we held 3 print competitions judged by Ray Kimberley, Barrie Hatten and Caroline Mockett.

The Monochrome competition was much better entered than in past years, which was very encouraging. Altogether 7 members entered prints and the final winner was Tony Watts with 80 1/2 points, runner-up John Richards with 72 points. (Average 9 pts per print)

Colour Prints, this competition was entered by 13 members, final winner Tony Watts 81 1/2, runner-up Barbara Egerton with 78 1/2 points.

Colour slides. We had 4 slide competitions over the year overcoming the problems caused by two judges having to cancel at the last minute. These were judged by Elaine Allen substituting for Maggie Tear, Heather Clarke substituting for Patricia Keyer, Sue Dobson and Liz Hatten. After some very close competition throughout, with 10 members taking part, the final winner was David Rome with 68 points, runner up George Dann with 64 1/2.

Digital Images. This competition was judged at the same time by the same judges as the slides, with entries by 25 members. Final winners were Barbara Egerton and Geoff Eldridge with 70 points each. It was very encouraging to have so many entries from new members.

Colour task Competition. Entered by 12 members with 4 images each, won by Barbara Egerton with 71 marks, equal second John Godfree and Samantha Debbah with 67 marks.

This year's exhibition was judged by Malcolm Tinn.

Monochrome prints, 27 entries from 6 members, cups were won by John Richards, Colin Maskell, Andrew Macpherson and Richard Chambers, certificates to Barbara Egerton and Tony Watts.

Colour Prints. 12 members submitted 57 prints; cups were won by Kay Thompson, Andrew Macpherson, and John Godfree with certificates to Tony Watts, Barbara Egerton, John Richards, Richard Chambers, Andy Bishop and Janet Hosford. No portrait cup.

Colour slides. 8 members entered 48 slides, cups to Alf Towells, Mollie Godfree, Kay Thompson, Janet Hosford and George Dann with certificates to John Godfree and John Hosford.

Digital Images. This was the best entered section with 17 members entering 102 images. Cups were awarded to Barbara Egerton, Emma Evans, Geoff Eldridge with certificates to Richard Chambers, John Richards, Dietee Dents, Andy Bishop, Andrew Macpherson, Samantha Debbah, James Lawrence, Janet Hosford, Gilliam Maskell, Bill Edwards, Jean Platt and John Hosford. No N.H. award.

Outside Competitions.

Melbourn Cup, knock-out for 16 clubs, 24 digital images per club, 4 per member not more than 2 years old.

Round 1, Stevenage 375 B.S. 384

Round 2, B.S. 408 Cambridge 430 eventual winners.

Brentwood

Battle at home- B.S.C.C. 497, Brentwood 505

B.S.C.C. won Digital by 1 mark, prints Brentwood by 9

Cambridge Digital

36 clubs enter 5 images per club winner Norfolk Photographic Group 91 marks then Bottisham and Burwell 85 marks, Swavesey and Breckland imaging 84 marks B.S. 72 marks.

St Ives interprint – 8 prints, marks out of 10, 31 clubs Ware and District 71, Duston C.C. 70 Cambridge 69 B.S. 53

Moulsham Shield – 6 clubs, 8 images marks out of 20.

Moulsham Lodge 147, North Romford 143, B.S. 138, Braintree 137, Ingatestone 131, Maldon 129

B.S.C.C. multi Battle

5 clubs taking part with 5 prints and 5 digital images per club, marks out of 20

Cambridge 183, Saffron Walden 173, B.S. 163, Hertford 157, Moulsham Lodge 144

E.A.F. Inter Club Competitions

This year for the first time we took part in the print competition. This was judged on the same lines as the D.I. competition. Each club had 15 prints in round 1, including 5 monochrome, with max of 3 prints per author, and only 3 natural history prints. Marks were out of 15, the 10 clubs with the highest marks going through to round 2. We had 134 marks in round 1 against the lowest qualifying score for round 2 by Swavesey of 150. Ware won with 277 with Beyond group on 271, and then Cambridge and Chelmsford both had 266.

Digital Image Competition

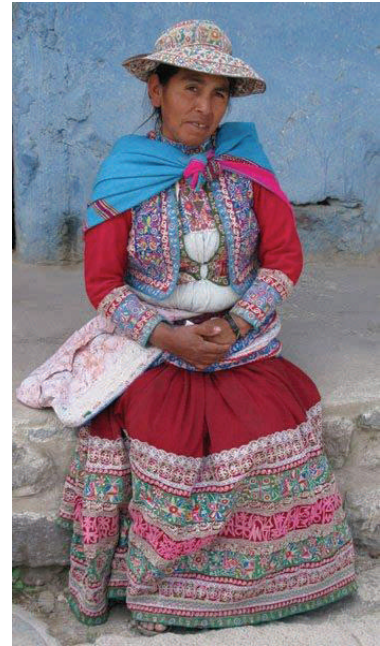
35 clubs took part and at the end of round 1 B.S. had 139 marks against the lowest qualifying score for round 2 by Harlow and Ipswich both with 151. Beyond Group won with 279, with Breckland Imaging Group on 271, Norfolk Photographic Group 270 and Cambridge 264.

E.A.F. Exhibition

Entries for this are made through the club but are chosen by individual members. This year 3 members entered the colour print section and 5 members the digital section. We had 1 acceptance in each section. John Godfree had Female Siskin feeding on Niger seeds accepted as a print while in the digital Geoff Eldridge had 'Together' accepted.

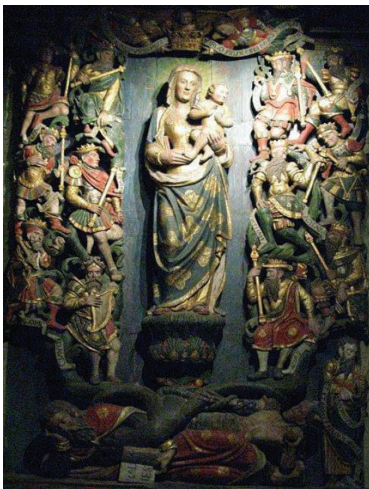


**BSCC
Annual Exhibition
2009 - 2010 Season
Results**



Monochrome Prints

Award	Author	Print Title
Best Print Overall Harris Cup	John Richards Colin Maskell	Web Plans Revealed Paddling, Curves & Lines, Legs 'R' Us <i>(Best Three prints from same Author)</i>
Best Open Print	John Richards	Web Plans Revealed
Best Portrait Print	Richard Chambers	Mother's Love
Best Record Print	Andrew Macpherson	Anglesey Abbey
Certificates of Merit	Andrew Macpherson John Richards Barbara Egerton	Little Hadham 2Don3D: Exploring the Magic of Mobius Losing the Battle Against the Sea
Highly Commended	Tony Watts Barbara Egerton	A Winter's Day, Sea Fishing, Church of St. Giorgio (Texture and Tones) The Dome

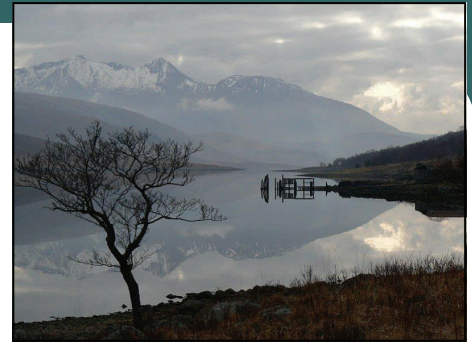


COLOUR PRINTS

AWARD	AUTHOR	PRINT TITLE
Rose Bowl Best Print - Overall Best Three Colour Prints <i>(From same Author)</i>	Kay Thompson Andrew Macpherson	Above the Clouds New Stort Cyclebridge, Training Ship, Stavros S. Niarcho
Best Open Colour Print	Kay Thompson	Above the Clouds
Best Record Colour Print	Andrew Macpherson	Wimpole Hall
Godfree Trophy	John Godfree	Female Siskin (Carduelis Spinus) feeding on Niger Seeds
Certificates of Merit	Andrew Macpherson Tony Watts Barbara Egerton John Godfree	New Stort Cyclebridge, Training Ship, Stavros S. Niarchos Evening in Mile End, Fishing in the Rain The Old Ship Hoverflies Feeding on Nectar, Culicene Mosquito Resting on Emerging Fern Frond Waiting, Boxing Day Outing at Rockcliffe Past Times
Highly Commended	Tony Watts Barbara Egerton John Richards Richard Chambers Andy Bishop Janet Hosford	A Ghost's Work is Never Done Going Underground Lowry-esque at Liverpool Street Ecluse de Montet

COLOUR SLIDES

AWARD	AUTHOR	SLIDE TITLE
Best Slide Overall	Alf Towells	Sue
Grey Goose Goblet <i>Best Three Slides - same Author</i>	Kay Thompson	Point of View, A Quiet Corner of Ireland, The Uragha Standing Stones
George Dann Cup <i>Best Open Slide</i>	Mollie Godfree	Fishing Boat Among the Ice Floes
Best Portrait Slide	Alf Towells	Sue
Michael White Cup <i>Best Record Slide</i>	Janet Hosford	Eglise St. Ouen
Clarke Trophy (Otter) <i>Best Natural History/ Nature</i>	George Dann	Monarch
Certificates of Merit	George Dann Alf Towells John Godfree Janet Hosford Kay Thompson	Sunset at Ely, Tortoiseshell on Dahlia Alonzo Ladies Slipper Orchid Altar at Ste. Suzanne Leaning on a Lamp Post
Highly Commended	John Godfree Alf Towells John Hosford	Autumn Scene, Loch Pityoulish, Great Skua or Bonxie, Chiffchaff, Summer Visitor Laura, Rose Finishing Off



DIGITAL IMAGES

<u>AWARD</u>	<u>AUTHOR</u>	<u>IMAGE TITLE</u>
Best Image Overall	Barbara Egerton	Loch Etive
Best Three Images from Same Author	Barbara Egerton	N/A
Best Open Image	Barbara Egerton	Loch Etive
Best Portrait Image	Emma Evans	Noah
Best Record Image	Geoff Eldridge	LMS No. 5690 Leander
Certificates of Merit	Geoff Eldridge	Father and Son, G.I.
	Richard Chambers	Mother's Love, Lady in Red
	John Richards	Hard Times
	Dieter Denis	Lawn Bowls
	Andy Bishop	Change of Shift
	Andrew Macpherson	Gratify
	Samantha Debbah	Peruvian Lady, Arequie
	Janet Hosford	Altar Piece at St. Aignan
	James Lawrence	Spider's Web
	Gillian Maskell	Sidmouth Walk
	Barbara Edgerton	Young Herring, Gulls Resting
	Andy Bishop	Like Father, Like Son
	John Richards	Celebration
	John Hosford	Holy Statue
	Dieter Denis	Old Watering Trough Bath
Jean Platt	Swan Landing	

Highly Commended



The newsletter will be on our website, where you will also find lots of information about the club and galleries of photographs by our members.

Web Site: www.stortfordcameraclub.org.uk

President — George Dann APAGB
Chairman — Kevin Scott

Thanks for reading 'Bye for now' -
 and enjoy your photography—JR