



A WARM WELCOME FROM YOUR EDITOR

Hi, a warm welcome to the Camera Club's first news letter, and to the start of a new club season.

I do hope you will find this years activities both entertaining and inspirational in helping you to get the most from your photography.

These are exciting times for us, the digital age has opened up so many opportunities. There is no longer any doubt that photography is an art form, and former boundaries seem to have melted away. Many artists use photography in a wide variety of ways, and we are hearing more and more about fine art photographers; the sheer volume of high quality images available on the internet is quite

staggering.

We are looking forward to a high standard in our own competitions and it is important that we work as a team to improve our club status.

With this in mind I am asking you all to tell committee members how you feel our club activities could be improved. Also what would you like to see in this news letter? Contributions in the form of members experiences; of favorite picture locations; for example, or camera settings to produce particular effects would be extremely welcome, in fact any aspect of photography.

Meanwhile may I suggest one or two ideas that I thought you may like as regular features.



They are—

Notes on our speakers and judges.

A workshop topic.

A Question and Answer section—e.g. members questions answered by other members.

Members special interests.

"and the rest is history" - featuring photography of the past.

Our Judges and Speakers

Ron Tear will be visiting our club on Tuesday 22nd September. The Topic is "New York, London, Tale of two Cities", and Maggie Tear will be judging our first slide & digital competition on the 6th of October. They say - "We are both prolific photographers and judges. We give lec-

tures on a vast variety of subjects to all kinds of societies and clubs. We try to entertain and inform. Find out more about them and their stunning photography at—

Ronandmaggietear.co.uk

"A section out of the memorial bronze mural (3d Jon the north bank near Westminster bridge. An evocative piece of art."— Ron Tear



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Audio Visual Presentations

Dave Wilcox & Dick Williams

- will be visiting our club on the 13th of October to show us some of their stunning AV Sequences.

Find out more about audio visual presentations from the Royal Photographic Association.

In addition to specialist speakers and practical demonstrations, these often include assessment sessions under the guidance of Panel Members for people aspiring to Royal Photographic Association Distinctions in the Audio-Visual and Photo Harmony categories.

The Group has developed extensive contacts with AV workers and organisations overseas and a number of Members have had notable successes in AV festivals abroad.

AV NEWS Magazine is published four times a year. It is sent free to all members of the RPS AV Group. It is now available for sale by subscription - see details on website.

One of the most valuable elements of RPS AV Group membership, it is full of news, current and forthcoming events, articles and letters, reviews of equipment and technical information to keep you informed and up to date.



The Audio Visual Group:

is one of the largest and most active of the Royal Photographic Association Groups, with many overseas members. Information on all aspects of AV is available through the quarterly magazine AV News.

The Group offers an extensive programme of events, organised on a regional basis and usually in the form of all-day seminars.

Website - Avg.rps.org

Digital-av.co.uk

This site is a resource to help you get started with digital Audio Visual Photography. It may also help you to find lots of new and exciting ways to create your sequences.

Digital AV
Digital AV seems to be the new buzz word in Photography at the moment. It is now being successfully tried by seasoned photographers, who would have never previously contemplated mixing their slides with taped sound tracks.

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Workshop— "Wow factor" - aesthetics

During the 2008-2009 season Tony Watts and John Richards had considerable discussion on what contributed to the 'Wow factor' - what exactly gave an image the capability to gain top marks? Is it possible to analyse and identify the major attributes of a top quality image? Was there any common ground in the criteria that judges used to award marks, and did all judges look for the same attributes?

Intriguing questions, not easily answered! Both Tony and John drew up lists of aesthetic criteria. These were combined and reduced to the following -

Factors that contribute to the quality of an image—

Subject matter (or category)	Interpretation Impact (Colour or monochrome) Presentation (quality of printing, proportion & mounting) Key elements – shape, tone, form, pattern, texture Contribution of title (or message of image not clear)
Composition	Use of :- Rule of Thirds Golden mean Rhythm (into and around image) Repetition of shapes Division of rectangle Diagonal (from right or left) Perspective (Aerial or linear) Other considerations Cropping(strong/weak subject position) Balanced or unbalanced (also of light/dark shapes)
Appropriate focus	Sharp (or crisp) Un-sharp Depth of focus (or field) Use of out of focus background (or foreground) No focal point (or cluttered) Strong focal point
Contrast	Too dark / too light. (or too much or too little contrast) Burnt out high-lights, (or underexposure) Lack of detail in shadows, (or overexposure) Use of :- Subtle tones Low key / high key Back lighting, strong directional lighting, etc.
Colour	Appropriate (or inappropriate use of colour or monochrome) Colour too strong (or too weak), or unintentionally unnatural Use of :- Subtle colours Discordant colours Harmonising colours Complementary colours

A good quality image will probably have several of these factors or attributes, combined appropriately. Have we missed anything out? Which are the most powerful? Many would say use of the rule of thirds, and harmonising colours. We would be interested in your comments.



"Is there any common ground in the criteria that judges use to award marks?"



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.

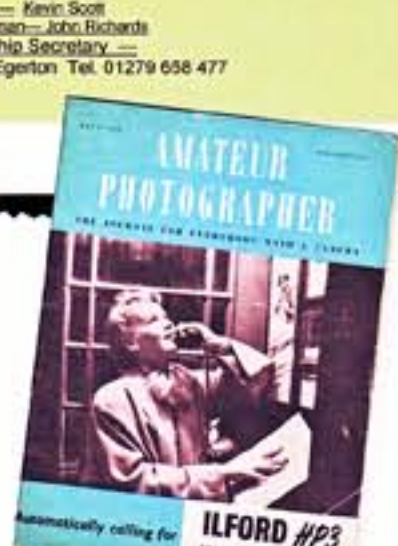
We welcome your contributions to our news letter. Please email articles, images, jekar1@aol.com

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 Davn APAGE

Chairman — Kevin Scott
Vice Chairman — John Richards
Membership Secretary — Barbara Egerton Tel. 01279 658 477



"the rest is history....."

I came across a very old copy of Amateur Photographer the other day, and inside an article by Joseph Newton, titled 'How I make my Exhibition Pictures' It is interesting to read that in 1953 photographers went to any lengths to try and achieve the effect they wanted. I quote from the article, - "Prints are made on Kodak Royal or Bromesko papers and developed in D156, normal strength, or diluted up to 4 times according to contrast required. With this method I acquire better shadow quality without block-ing up.



When enlarging, masks, hands and dodgers of all sorts are pressed into use, in fact nothing is barred to give me the results I want. The prints when dry are

studied carefully to see if any improvements can be made, such as highlights that require toning down or any portion needing to be a little lighter. For the former "muck-oil" is used, lamp black or Payne's grey, which I find cover most subjects. For the latter ferricyanide plus a little bromide comes into use. The print is soaked in water and is then blotted; small areas are touched with a camel-hair brush dipped into the re-ducer. For large areas cotton-wool is used, then the reduction can be stopped by washing in water and transferring to the fixer to prevent stain and again wash-ing. This method must be carried out, of course, before any oil reinforcement or spotting is done, otherwise this will most likely rub off.

Lamp black and sepia water-

colour are used for both prints and slides. Using a fine sable brush well moist-ened and rubbed on to pigment with a twirling motion to keep the brush to a point and applied to margin of print or slide, about an inch stroke will do. I now have a wedge of colour, so I clean and dry the brush, moisten very slightly and choose the portion of the wedge that matches the portion to be treated. The secret of spotting is to use a brush that is practically dry. After drying for a few days the prints are given a rub over with dope, and when carefully done this removes all trace of handwork'.

Who can say that an image has been 'over manipulated today?'

Thanks for reading 'Bye for now' - JR