



Cheam Camera Club

April 2018

Newsletter

From the Editorial Team

Jonathon Bartle introduces the second newsletter of the 2017/18 season:

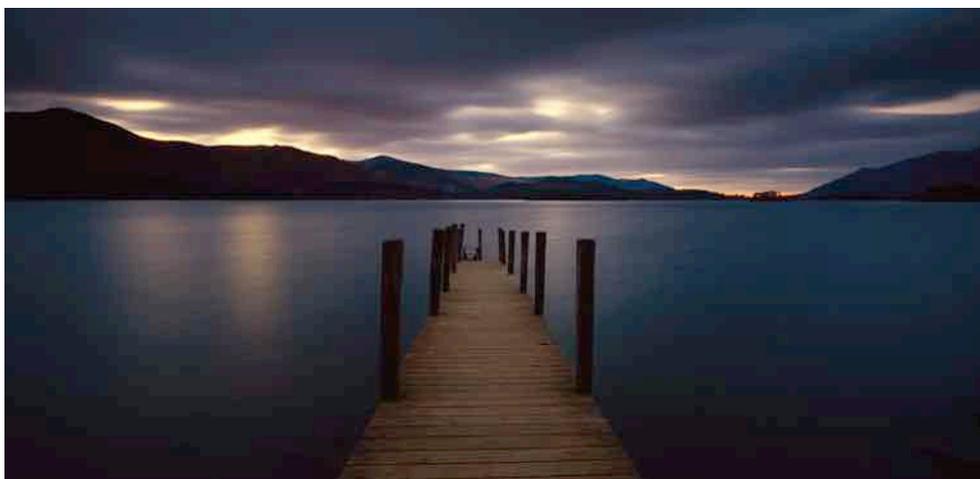
This edition of the Club's Newsletter covers the second part of the 2017/18 season, from the beginning of 2018 to April 2018.

The Club has already completed its Colour print competition and just held its annual exhibition both of which were wonderful showcases for the Club's many talented photographers. Well done to everyone who has been involved, especially Graham Head, Exhibition Secretary, his team of helpers and those of you who entered images. There's a full article about the Exhibition on page 39 and the final print results are on page 12.

Again, our members have come up with some wonderful images and there have been more inspirational talks and outings. Well done to everyone involved in the Club's activities, whether you share your images or your talents at members' evenings or contribute in some other way. You make collating this Newsletter a pleasure!



*Fox in Wait by Karen Begg
(2017-18 Annual Exhibition, Public Award, Most Popular PDI)*



Derwent Jetty by Kevin Austin (2017-18 Annual Exhibition, Best Colour Print)

Contents

From the Editorial Team.....	1
From the Archives.....	2
An Interview with.....	3
From Her With The Bell.....	4
In the Background.....	5
Looking Forward.....	6
Learning to Photograph Birds.....	7
Coastal Inspiration.....	8
How did you do that?.....	9
Club Internal Competitions.....	11
The Leader Boards.....	11
Colour Prints.....	12
Monochrome Prints.....	18
Projected Digital Images.....	25
Ladies v Gents PDI Competition.....	34
External Competitions.....	34
Epsom Non-Advanced Competition.....	34
FSLPS Inter-Club Competitions.....	35
SPA Inter-Club PDI Competition.....	35
Club Events.....	36
Members' Evening.....	36
Match an Image Competition.....	38
The Club's Annual Exhibition.....	39
External Speakers.....	42
Club Outings.....	44
Coming Up.....	46
Breaking News.....	47
In summary.....	51
Just for laughs.....	51
About the Club and Contacts.....	51





From the Archives

Following up from the images reproduced in the last edition, here are a couple more, which Trevor Burton found in the Club's store room....

Prints from the Club's Past



Undated



Dated 1987

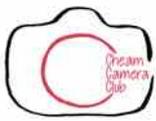
Caption: A fun day for the family.....

Members of the public showing an interest in the Cheam Camera Club exhibit.

There are a couple of headless bodies in the first image! Can you identify them from their other features? Or do you have some information about these pictures?

If you have stories or images from the Club's past which you'd like to share, please email them to newslettercheamcc@gmail.com.





An Interview with...

In this edition Debbie Whitton tells us about our President, **Moira Taylor, LRPS**:

Moira has been President of the Club for the past 5 years. She spoke to me recently about her time with the Club.

“There were always photos in my childhood home growing up, my paternal grandfather enjoyed taking portraits. My father also had a camera, with a pull-out hood – one pinprick in that and all the photos were ruined! However, we never had cameras as children – they were too expensive.

My husband Jim got to retirement age and I asked him what he wanted to do. He said he would like to have done art or photography, so I bought him an easel, a camera and a few books. When he sadly died, I thought perhaps I'd take up photography as well. By chance, there was an ad in the local paper for a class in developing black and white prints at Sutton College (SCOLA as was). I went along, and loved it – seeing the picture appearing and knowing the right time to take it out of the developer.

I met Doug Firth and Len Cooper there, they pestered me to join the Club and we became good friends. The first evening I went, it was a colour print competition, and I thought 'I'm hooked!' We would go out taking photos wherever we thought there was an opportunity; Doug did the driving, a bit like the Last of the Summer Wine trio!

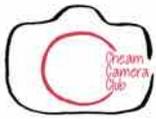
I've always preferred mono to colour somehow, I found I could do more in post-processing. I did another course at Nescot with John Lunn as a tutor, where I got my LRPS qualification. I loved the darkroom work, and I rigged up my bathroom for a while, with shutters especially made for the windows.

Encouraged by one of the early adopters of digital photography at the Club, Stuart Pearce, I went on another course; I thought it was wonderful. Then in 1999, I bought a computer and printer on the same day, and started my conversion over to digital photography. I could see the benefits straightaway, and enjoyed learning how to use Photoshop, the equivalent of my darkroom. Some members of the Club were not so keen initially, and used to heckle us as cheats!

I soon joined the Club Committee, and was proud to be Chairman from June 2005 for 5 years, handing over to Michael Nightingale. Then I was proud to be elected as the Club's President, which is an honorary position, I get to do all the nice jobs like giving out awards and so on.

I've had a lot of fun with photography – outings, holidays, friends. It has such enormous scope and is up to you and your imagination, and can be so rewarding.”





From Her With The Bell

Chairman, Marian Guess, gives her update:

Primroses out and lighter evenings must mean that Spring is here and trying to pull us away from the chilly damp clutches of winter.

However this period has been a cheerful one for our club. Despite the season we have maintained good weekly attendances and only had to rearrange one evening because of snow. We have welcomed several new members since Christmas and I am pleased to see them settling in and beginning to contribute to club activities.

I'm sure they had not come across an evening quite like our Match an Image with Carshalton and Photocraft recently with a packed room, much audience participation and neck and neck scores. Judge Steve Lawrenson did a great job in keeping order.

I am grateful to Carole for producing name badges which I certainly find useful as I hope others, and not just new members, do too. We are now kept in order by Emily who is a firm and efficient Name Badge Monitor and I am grateful to her.

You will see from the range of contributions to this newsletter that a lot of members work behind the scenes to help run the club and if you would like to join them and bring new ideas, please let me know. Beyond photography I am not always aware of your other skills and interests and available time so I have to rely on you to fill me in.

To ensure continuity and back up it would be really helpful if people with specific jobs had a shadow or deputy learning the ropes and being able to step up when needed. This is currently in place with Jonathon shadowing Graham as Exhibition Secretary. If you would like to get more involved please let me know.

We have the AGM coming up on 23rd May and I would encourage you to attend if you possibly can. It is your opportunity to have a say in how the club is run. A formal notice, agenda and proposal forms will be sent out in due course.

New policies will be added to the website shortly concerning Data Protection, the law on which is changing at the end of May, Child Protection, relating to members between the ages of 13 and 17 and Travel Expenses for members who travel at the request of the club to represent us and transport prints etc to external events.

Since writing the above our Exhibition has come and gone displaying some excellent and very pleasing work over a range of abilities and genres. This has led to 10 visitors expressing an interest in the club so hopefully we will be welcoming some new members soon.

All good wishes for a successful remainder of the season.

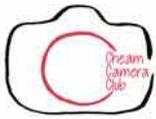
Marian

Chairman

Cheam Camera Club

April 2018





In the Background

What goes on behind the scenes at the Club?

Here we set out the officials and members of the various committees following the appointments made at the Club's 2017 Annual General Meeting:

This season marked a significant change in our various officers so I thought it is worth showing the names of those members who have generously given up their time to ensure the Club's programme continues to run smoothly, providing so much pleasure for all of us:

The Committee and Sub-Committees:

Chairman - Marian Guess LRPS

Vice Chairman – Carole Baker

Treasurer – Colin Churcher

Secretary – Karen Begg LRPS

Programme Secretary – Gerald Sorenti

Supported by Programme Committee Members:

Carole Baker

Jane McGuire

Keith Wellbelove

Judges Secretary – Carole Baker

Social Secretary – Jane McGuire

SPA Representative – Nishi Sharma

Selection Committee Secretary – Graeme Wales LRPS CPAGB

Supported by Selection Committee Members:

Kevin Austin

Margot Baker

Susan Leathers (Reserve)

Alistair Heath (Reserve)

Exhibition Secretary – Graham Head

FSLPS Representative – Debbie Whitton

Digital Team Leader – Elvio Morcillo, assisted by Kevin

Webmaster – Nishi Sharma SWPP

Supported by Web-site subgroup:

Colin Miller

Jonathon Bartle

Non-Committee:

New Members – Michael Nightingale LRPS

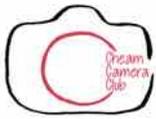
Internal Print Competition Co-ordinator – Kevin Austin

Publicity – Carole Baker

Auditor – Gordon Parker FCA

All of our committees benefit from members offering their help and ideas – should you feel after reading the articles that you have something to offer and are able to commit four or five evenings a year, then please do speak to Marian Guess, who would be more than willing to discuss the committees further.





Looking Forward

Programme Secretary, Gerald Sorenti, tells us about what he's been doing in readiness for the 2018-19 season:

Whilst we move towards the end of the 2017/18 season, the Programme Committee have been working hard to plan the programme for 2018/19. To give you an idea of what has been planned, I can say that we have booked some very interesting speakers, including the following:

Justin Minns - A landscape photographer who specialises in atmospheric images that capture the natural beauty of the landscape, particularly near his home in East Anglia. This will give us an opportunity to see the images and work from a photographer outside our immediate area, and develop techniques, particularly in landscape photography and the use of filters.

Matt Emmett - "Rediscovering our forgotten heritage" - Art photography of at risk heritage, subterranean spaces and industrial remnants.

Pat Couder & Ian Brash - An interactive talk on indoor photography and post production.

Terry Donnelly FRPS - Sony sponsored event - use of mirrorless cameras, benefits, technological advancements and examples of his work, used for distinctions and personal projects. A Sony rep will be bringing full range of Sony Alpha cameras, which people can handle and ask questions. This event will complement last year's talk and bring attendees up to date with recent developments.

Fred Barrington ARPS - 'From 'Ackney to ARPS and After' - a talk about his photographic journey to ARPS and beyond.

Steve Kingswell - ICM (Intentional Camera Movement) & ME (Multiple Exposure) - An Evening of Acronyms

Gavin Hoey - The return of this ever-popular speaker with an interactive talk titled "Lighten-up". This will be a very entertaining learning experience, as those who have seen Gavin will know. For those who haven't yet seen Gavin, I can assure you that you will enjoy and learn something from this evening.

All of the above, with the exception of Pat Couder and Ian Brash, have websites, which can provide further details; just type in their names on Google or any other search engine.

We are also arranging Members' Evenings. The first one will be on the first evening back from the summer break. This year we are not having an open evening, however we will be asking members to submit and talk about their "Favourite Image(s)". Each member taking part will give some background about why they favour the image, some background about it including why they took it and details of any post processing work carried out. The evening will include PDIs and Prints. Please start thinking about this as September will be here sooner than we think. Full details of the event will be published before the summer break.

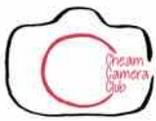
Finally, if you have any ideas about speakers or members' evenings, please either speak to me, or e-mail me via cheamccprogramme@gmail.com. If you would like to assist with planning the programme by joining the sub-committee, please also speak to me or e-mail me.

Gerald Sorenti

Programme Secretary

Cheam Camera Club





Learning to Photograph Birds

Michael Nightingale tells us how he takes such wonderful photographs of birds:

I've been a member of the CCC for about 10 years. Meeting up with like-minded photographers has given me lots of opportunities, and I have enjoyed doing landscapes, cityscapes, flower photography, street photography in many different settings.

But photographing birds is currently my favourite activity; not surprising as my surname is Nightingale! Over the years I've enjoyed watching birds, using binoculars and a telescope.

But then I started photographing them using a telephoto 70 - 200 lens, and visiting various Wetland Centres including Barnes, Arundel and Slimbridge. I also went to centres with owls and other birds of prey. I tried to get as close as possible and include suitable backgrounds. This was good - but I really needed a longer lens!

Last summer I got an email from Lenslab. They were advertising a 3 hour workshop in Sussex photographing woodland birds. And it was possible to hire a longer lens! So in June I went to Miller's Wood in Handcross, Sussex; it was an amazing experience. John Stanton has created a haven for woodland bird photography with 6 hides in a peaceful and beautiful setting.

So I decided to buy a 100 - 400 Canon lens for my 70D SLR, and have been back three times! John charges £50 for a day's visit. He provides bench seating and beanbags. It is usually possible to use 2 or 3 different hides, with a continual variety of woodland birds flying into view. They are attracted by hidden food, and sit briefly on branches, logs, boulders etc. Great spotted woodpeckers are common. I have seen some rare birds including a goldcrest; once a sparrowhawk made a brief and dramatic appearance.

I discovered that you need to be constantly alert and able to rapidly focus on a bird, because they don't pose for photographers! The birds come and go very quickly, so I use a fast shutter speed (> 1/500) and an aperture of around f6.3 to get a soft background. I look forward to going at different times of the year, because the backgrounds will be different. Spring and autumn will probably be my favourites.

The Wetland Centre at Barnes has ornamental ducks and geese. I have been back to photograph them with my new lens, finding it is best to use a monopod to support the lens. These water birds also move rapidly, and an even faster shutter speed is needed. An aperture of around f11 usually gets the bird in focus. A bonus is to capture the bird in some beautiful reflections from the colourful surroundings.

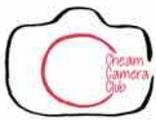
Photographing birds of prey in flight is my next challenge, and I will soon be visiting the Hawk Conservancy Centre near Andover to develop this skill. I would like to photograph kingfishers, so please let me know of any suitable locations! And please chat with me if you are interested.

Useful links:

Millers Wood - <http://www.johnstantonphotography.co.uk>

Barnes Wetland Centre - <https://www.wwt.org.uk/wetland-centres/london>





Coastal Inspiration

Carole Baker tells us about her experience on Rachael Talibart's workshops:

For me, standing on a beach (whatever the weather) watching the sun rise or the sun set has been one of those life enriching 'things' I have found since starting my photography journey. There is nothing better than having the beach to yourself and enjoying the moment, taking a little time to breathe, in the chaos in which we now live.

Rachael was the very first judge I encountered when I joined Cheam Camera Club back in 2014. I started to follow Rachael's work in the summer before I joined, so was most pleased to meet her that September.

Knowing some of the photography she would be sharing during her talk in February of this year – Tides and Tempest, I was slightly giddy with excitement (yes, I know I need to get out more!).

I have attended two of Rachael coastal workshops, one back in 2014, Piers and Wrecks, West Sussex and another in November 2016, in East Sussex. If you get the chance, do try some workshops (whatever type they may be), even if you pick up one tip during the day – it can transform the type of photography you choose to produce, or perhaps change the direction you had expected to travel in.

Personally, I prefer the type of workshop where you are able to put your own stamp on the images taken during the workshop, but however much you try, the images will always show the influences from the tutor – which is probably why we choose the tutors we do!



Above image by kind permission of Rachael Talibart



Selsey



Eastbourne

With my love of the coast, coastal workshops are the obvious choice, and I feel an Isle of Harris holiday coming up as soon as I can – influenced not only by Rachael but also by the images being displayed at the Club.

Most of Rachael's images shown during her talk – Tide and Tempest, were taken in Eastbourne and Newhaven.

The day of my workshop, we were luckily enough to experience stormy skies, a massive downpour, along side high winds (although not an official storm) – not the weather most of us would be out and about in – but we all know, as photographers, the bad weather can bring us pictures we just don't get when the sun is shining. This day was most definitely the wettest I have ever been, only very recently have I experienced being the coldest!



Newhaven - settings: 300mm. 1/800, ISO 800, F14

For more information about Rachel's photography and her workshops visit her F11 Workshops website at

<http://f11workshops.com/>



How did you do that?

Kevin Austin had a good suggestion that the Newsletter incorporates more background information about some of the images – for example, why the photograph was taken, the challenges that were encountered, what was trying to be conveyed etc. These articles have been well received so here are a few more secrets being revealed:

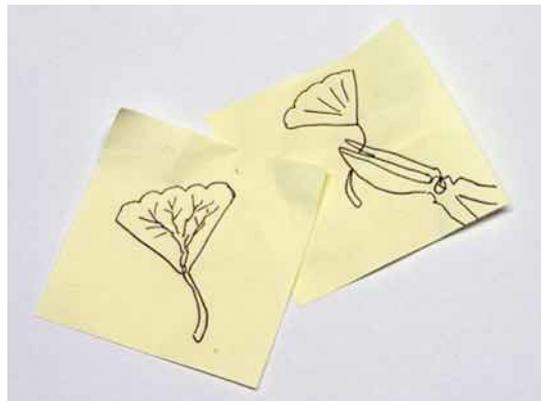
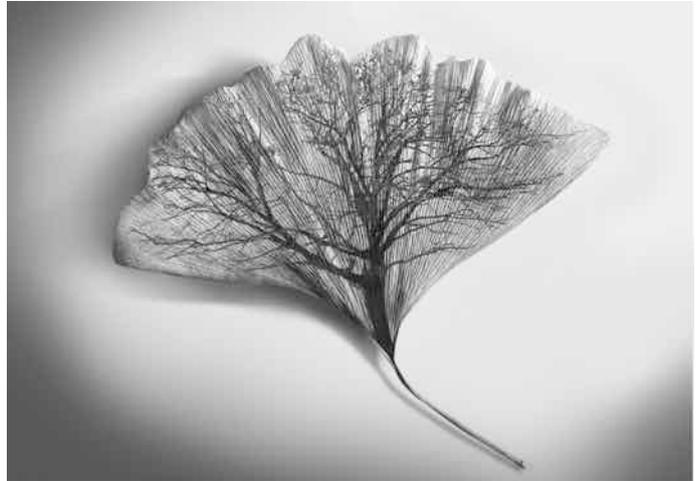
Tree Dreams 1 by Ken Underhay

So, I was asked to explain how I created this image.

It was a protracted process that began in October when walking a dog I was looking after and noticing as the dog stopped to interrogate a tree trunk, the beautiful leaves that were on the ground. Using a reserve poo bag, I collected up a dozen leaves and we headed home.

After a Google search I discovered these beautiful leaves are from a Ginkgo tree.

As they dried out they changed colour and the crinkly texture became more apparent. I wanted to do something very simple and subtle with them.



In a moment of daydreaming I did some scribbles that might be ways of photographing them. My pocket quite often has pieces of paper with little ideas on them for a project or photo. One of these had the leaf being held by a pair of secateurs as if it were the beak of a bird going to build a nest. The second was the tree superimposed on the leaf.

So fast forward to the end of February and you find I'm standing on my dining table with a tripod, some white paper and the Ginkgo leaf. Gentle afternoon light coming through the window and I'm holding a piece of white card to add a gentle bounce light back into the opposite side. I've angled the leaf with a little piece of blue tack and am moving the set around a millimeter at a time to get some sort of composition together that I like and trying to work out the best focus set up.

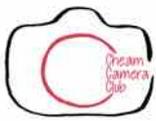
I tried everything from single point, 57 point and full 3D and still struggled. In the end it was single point but very carefully positioned. Tip for Nikon users if you go into live view, focus and hit OK button it will show you the exact focus point at huge magnification. This is a tip from Steve Perry '7 Best Nikon Tips' on YouTube <https://www.youtube.com/watch?v=cNUH5dCaLMU>. If your focus appears a little soft, gently change to manual focus and fine tune. By doing this in various positions I found the best plane of focus for my limited depth of field to get everything as sharp as I wanted without resorting to focus stacking.

Next, I was in Cheam park on a dull day scouting for trees that could match the shape of the leaf. Shooting intentionally to over expose, I got the detail in the tree trunk and lost the sky to white. This would prove very useful when cutting out the tree a little later.

Back home the chosen pictures got opened in Camera RAW. After some minor adjustment we jumped to Photoshop, whilst the pros and cons of Camera RAW versus Lightroom are a matter of choice, this detailed image manipulation can only be done in Photoshop or a similar image editing programme. So, after getting the two image onto separate layers in a Photoshop file I took the great advice of Keith Wellbelove from our club meeting on manipulating his images and did a very quick version first to check if it worked like I hoped it would. This involved positioning and scaling the leaf to fit over the tree and changing its blend mode to multiply and lowering its opacity. Yes, it looked like a goer.

Now on to complex bit. First turn the opacity and blend modes back to the default. To cut out the tree I turned off all the layers except the tree and opened up the channels tab. This shows the colour values for each channel and if you copy one channel (usually the blue one) by dragging its icon onto the new icon channel at the bottom, then turn off all the channels except the new one and you will have a dark tree against a whitish background. Go to "Image adjust" in the top menu and select levels. Adjust till you have a true silhouette of the tree. By over exposing earlier I avoided the chance of small bits of cloud appearing as greys.

Now Command click on the new channel icon and this will select the silhouette as a selection then swap back to the layer view panel.



Do two things. First go to the top menu and under "Select" choose inverse. Second with the outline of little lines showing click on the add layer mask icon at the bottom of the layers panel. This will cut out the tree beautifully. If it needs any refinement use a brush set to black and paint on the parts of the tree that you want to remove making sure you are on the layer mask, not the image.

Now you need to select the leaf. This simpler but involves another skill. Create a path in the paths tab. You use the pen tool and trace around the leaf. It takes a bit of learning, but is very useful for creating a selection that you can reselect at any time in the future process.

If you're feeling like giving up about now, you are not alone, but I carried on.

Now we are going to do something a little tricky. We are going to copy the tree image into the luminosity channel of the leaf. Yes, it sounded like gobbledygook when I first read about it. What it means is that the tree branches will take on some of the tonal values of the leaf and give us much better blend of the two.

How you do it is again a two-part process. First go to the tree layer and command click on the mask icon next to the tree, click across to the picture icon for the tree. You have now selected the cut out tree. Go to the top menu and "Select" and the "Image copy."

For the second part go to the leaf layer and in the paths tab command click on the icon for the leaf and switch back to the leaf layer. You have now selected the leaf shape. Go to the channels tab and command click on the top RGB icon, this will select the luminosity values of the leaf. Go back to the layer tab. Turn off the leaf layer and create a new one above it. You now have the little selection lines of the leaf appearing on a blank layer. Lastly go to the top menu, the "Edit menu" and choose "Paste, special into"

Congratulations you should now have a feint tree within the shape of the leaf on this new layer. Deselect everything for the top menu. "Select- deselect." Turn back on the leaf layer and you should see a beautifully subtle tree on top of the leaf veins and details.

Have a go at different blending modes and opacities till you get what you want, sometimes copying this layer will give you the strength you want. Now just treat this as your final image and retouch as you would normally.

I originally called it "Dreaming of trees" and my wife suggested a series of them for some empty frames in our kitchen, so I renamed it "Tree Dreams 1." in the foolish belief that I could produce 2 more, but given the complicated route it took to get here I expect it could well be a series of one.

South Las Vegas Boulevard by Stuart Roberts

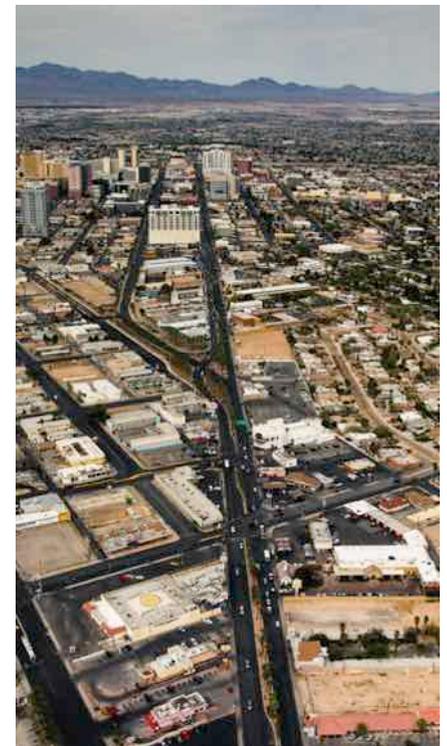
When Jonathon asked me to elaborate on how I took the image of South Las Vegas Boulevard, I thought about how I was going to explain the technical behind the image and then decided I couldn't!

I took this image 6 years ago, in March 2012 and it was a long time before I understood the relationship between aperture, shutter speed and ISO and a long time before I bought my current DSLR.

Prior to my trip to Las Vegas, I had noticed that whenever my husband and I travelled, we'd get home, go through our photos and they'd look remarkably similar because we were taking pictures of the same subject from the same/similar point of view so I started taking pictures with the attraction behind me and this is how I composed my South Las Vegas Boulevard.

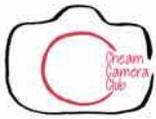
The image is taken on an Olympus-EPL1 compact camera. I was on top of the Stratosphere in Las Vegas and enjoyed the way the Boulevard split into two, disappearing into the distance. I composed the image, focussed at 20mm and the camera did the rest at the following settings 1/320 at F8.0 and ISO400.

I have edited the image in Lightroom and enhanced it in the following ways: I've increased the Saturation, Vibrance and Contrast by about 15% and the Clarity by 25%. I've added a graduated filter from the top of the image to increase the Blue Luminance Shift in the sky to allow the clouds to become more noticeable. A second graduated filter from the bottom of the picture allowed me to increase the exposure as the roads and buildings in the bottom right of the image were too dark. After all the tweaks I updated the Clarity, Blacks, Highlights and Contrast to give me the image submitted.



When I eventually get to go back to Las Vegas, I'm going to try and re-create the image at night with a longer shutter speed, using the knowledge I have gained from the Online Advanced Diploma I'm currently completing (but that's another story!) and my trusty Canon!





Club Internal Competitions

The Leader Boards

Here are the positions of the Club's internal competitions for the 2017/18 season so far:

Colour Prints (Final position, after 4 of 4 rounds):

Category	Leader	Points	Second	Points	Third	Points
Advanced	Kevin Austin Martina Bannellick	70.5	Graeme Wales	68.5	Penny Anderson Carole Baker	68
Intermediate	Michael Nightingale	77.5	Simon Smith Elvio Morcillo	67.5	Michael Leonard	66.5
Standard	Shirley Falcon	72	Lawrence Howes	67.5	Michael Atwell	67

Mono Prints (after 3 of 4 rounds):

Category	Leader	Points	Second	Points	Third	Points
Advanced	Keith Wellbelove	58.5	Kevin Austin	53.5	Penny Anderson	53
Intermediate	Alister Heath	58	Michael Atwell	48.5	Simon Smith	48
Standard	Chris Townley	49.5	Shirley Falcon	47.5	Michael Leonard	46.5

Project Digital Images (after 3 of 6 rounds):

Category	Leader	Points	Second	Points	Third	Points
Advanced	Susan Leathers	58	Penny Anderson	56.5	Martina Bannellick	55.5
Intermediate	Jonathon Bartle	55.5	Andrew Sanders Gerald Sorenti	54	Debbie Arnell Carole Baker Michael Nightingale	52
Standard	Jane McGuire	53.5	Michael Atwell Peter Carsons	52	Chris Townley	50.5





Colour Prints

The Colour Print competition comprises four rounds each with a maximum of two images per member. There are three categories: advanced, intermediate and standard. The competition has competed for 2017/18 and the final results are shown below:

Colour Print - Advanced Category

This competition was close throughout the season, only to end up with a draw for first place and 4th place only 2½ points behind!

Round		1		2		3		4		Total
Date		14 Sep		29 Nov		14 Feb		28 Mar		
Judge		Rob Bonfield (SPA)		Steve Kingswell ARPS AFIAP (SPA)		Eddie Hyde LRPS (SPA)		David Eastley ARPS (SPA)		
Author ↓	Image →	1	2	1	2	1	2	1	2	
Penny Anderson		9.5	8.5	8	9	8	10	7.5	7.5	68
Kevin Austin		10	8	9.5	8.5	9	9	7.5	9	70.5
Carole Baker		9	8	9.5	7.5	8	8.5	8	9.5	68
Margot Baker		7.5	7.5	8.5	8.5	8.5	8.5			49
Karen Begg		7.5	6.5	7.5	7	7.5	8.5	8	9.5	62
Martina Bennellick		10	7.5	8	9.5	9	8.5	8	10	70.5
Susan Leathers		8.5	8.5	9	7	7	8			48
Graeme Wales		8.5	7	7.5	8.5	8.5	9.5	9	10	68.5
Gary Weaving		9.5	7	6.5	10	10	8	6	7	64
Keith Wellbelove		7	8.5	8.5	6.5	10	9.5	8	8.5	66.5

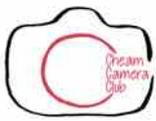
Images from co-winners:



Cumbrian Mountainscape by Kevin Austin



Blue Ice by Martina Bennellick



Goshawk by Penny Anderson



The Shard at Twilight by Karen Begg



Talking In The Rain by Graeme Wales



Girl In The Gallery by Keith Wellbelove

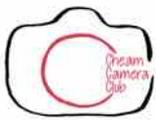


Up In The Tress by Gary Weaving



Evening Sail by Carole Baker





Colour Prints - Intermediate Category

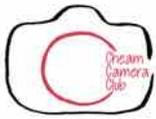
Having won last year's Standard Category, Michael Nightingale dropped just 2½ points from the maximum of eighty points, scoring five 10s; you can see why when you look at his article earlier in this newsletter and his image below.

Round		1		2		3		4		Total
Date		14 Sep		29 Nov		14 Feb		28 Mar		
Judge		Rob Bonfield (SPA)		Steve Kingswell ARPS AFIAP (SPA)		Eddie Hyde LRPS (SPA)		David Eastley ARPS (SPA)		
Author ↓	Image →	1	2	1	2	1	2	1	2	
Michael Barker-Hemings		7.5	7.5	7	7.5					29.5
Michael Leonard		7	7.5	8	10	7	9.5	9.5	8	66.5
Elvio Morcillo		8.5	8	9.5	8	7	8.5	8.5	9.5	67.5
Michael Nightingale		9.5	10	10	10	9	10	10	9	77.5
Simon Smith		10	8.5	8.5	8.5	10	7.5	7	7.5	67.5



A Coal Tit by Michael Nightingale





Rock Flower by Simon Smith

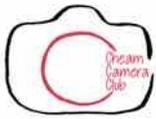


Who Me? by Michael Leonard



Mountain Recession by Elvio Morcillo





Colour Prints - Standard Category

Shirley Falcon, Lawrence Howes and Michael Atwell saved their best until last, overtaking Ken Underhay (who missed one round) to take the honours in the Standard Colour Print category. Stuart Roberts joined half way through the season scored well with his four images. This all bodes well for next season. Well done, folks!

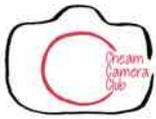
Round		1		2		3		4		Total
Date		14 Sep		29 Nov		14 Feb		28 Mar		
Judge		Rob Bonfield (SPA)		Steve Kingswell ARPS AFIAP (SPA)		Eddie Hyde LRPS (SPA)		David Eastley ARPS (SPA)		
Author ↓	Image →	1	2	1	2	1	2	1	2	
Michael Atwell		8	10	9	8	9	7.5	8	7.5	67
Trevor Burton		8	7.5	7.5	7	9.5	7.5	6	6	59
Yvonne Earl		8	7.5	9.5	7.5	8	8.5			49
Shirley Falcon		9.5	9	8	8	7.5	10	10	10	72
Paul Harper								8.5		
Lawrence Howes		8	8	8.5	8	8	8.5	9.5	9	67.5
Linda McCann				8.5						8.5
Colin Miller		8.5	9							17.5
Stuart Roberts						8.5	9.5	9.5	7.5	35
Ken Underhay		8.5	8.5	10	9			9	8.5	53.5
Chris Townley		8.5	7	8	10			8	8.5	50
Trevor Walker					10					10

Shirley Falcon with two of her images.....



Down and Out by Lawrence Howes





Camouflage by Michael Atwell



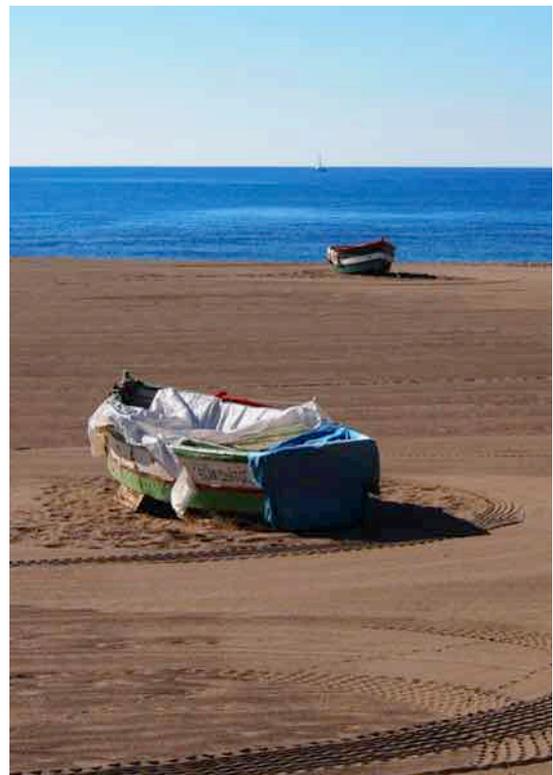
Through the Waterfall by Ken Underhay



Autumn Tints by Chris Townley

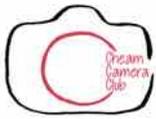


Portrait of a Young Guardsman by Paul Harper



Stranded by Stuart Roberts





Monochrome Prints

The Monochrome Print competition comprises four rounds each with a maximum of two images per member. There are three categories: advanced, intermediate and standard.

Monochrome Prints - Advanced Category

With five 10s, Keith Wellbelove, has extended his lead in the Monochrome Print Advanced category, but the others can still catch him. One round to go; let's see what happens!

Round		1		2		3		Total
Date		4 Oct		15 Nov		14 Mar		
Judge		Andy Smith LRPS CPAGB (KCPA/SLFPS)		Paul Graber LRPS (SPA)		Jay Charnock FRPS (SPA)		
Author ↓	Image →	1	2	1	2	1	2	
Penny Anderson		8	10	8	8	9	10	53
Kevin Austin		8.5	9	9.5	9	8.5	9	53.5
Carole Baker		9	9	9.5	8.5	8.5	8	52.5
Margot Baker		10	9	8	8	8.5	9	52.5
Karen Begg		8.5	8.5	7	8	7	7.5	46.5
Martina Bennellick		8	10	7.5	8.5	9	9	52
Elvio Morcillo		8.5	8	9	10	7	10	52.5
Michael Nightingale		7	9	7.5	6	8	8	45.5
Graeme Wales		8	9	10	6.5	9.5	8.5	51.5
Gary Weaving		9	8.5	8	6.5	7.5	8	47.5
Keith Wellbelove		10	10	10	8.5	10	10	58.5



Cones



Curves and Ball

...by Keith Wellbelove





The Hemisferic - Valencia by Kevin Austin



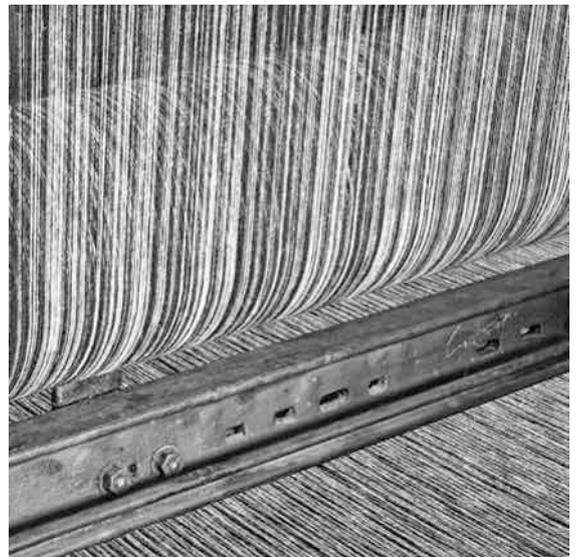
A Walk In The Park by Andrew Sanders



Dereliction by Carole Baker

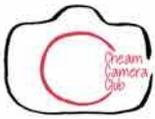


Iceland Mountain Sunshine 2 by Margot Baker



The Weaving Machine by Graeme Wales





Reflections by Michael Nightingale



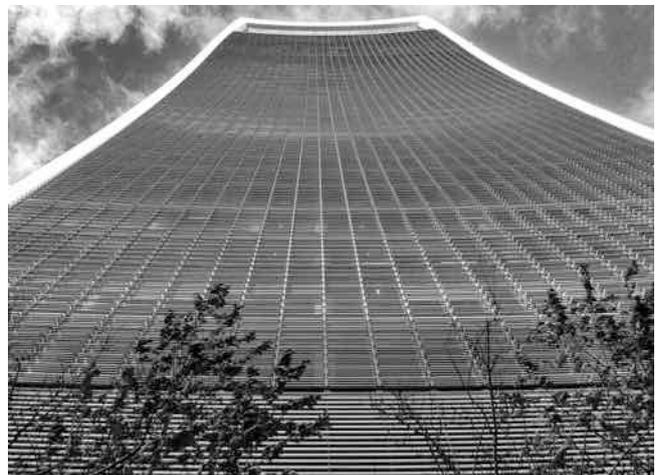
Which Way??? By Martina Bannelick



Egret by Elvio Morcillo



Backlit Branch by Penny Anderson

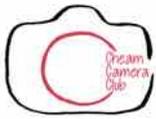


Looking Up by Karen Begg



Edge of the Lake by Gary Weaving





Mono Prints - Intermediate Category

Dropping just two points so far, Alister Heath, leads the small but impressive group which forms the Intermediate category.

Round		1		2		3		Total
Date		4 Oct		15 Nov		14 Mar		
Judge		Andy Smith LRPS CPAGB (KCPA/SLFPS)		Paul Graber LRPS (SPA)		Jay Charnock FRPS (SPA)		
Author ↓	Image →	1	2	1	2	1	2	
Michael Atwell		8.5	8.5	7.5	7	8.5	8.5	48.5
Alister Heath		10	10	9	9.5	9.5	10	58
Lawrence Howes		8	8	8	7	8.5	8	47.5
Susan Leathers				8.5	9.5			18
Simon Smith		7	8.5	10	7	7.5	8	48

Images by Alister Heath



Falmouth Bay



Wheal Coates Tin Mine



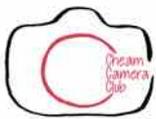
The Audience by Michael Atwell



*The Open Door Beckons
by Simon Smith*



*Map or Smart Phone
by Lawrence Howes*



Mono Prints - Standard Category

Chris Townley dropped just ½ point in the third round, to take the lead, but the scores are close. It's a shame that Michael Leonard didn't enter two images in round one!

Round		1		2		3		Total
Date		4 Oct		15 Nov		14 Mar		
Judge		Andy Smith LRPS CPAGB (KCPA/SLFPS)		Paul Graber LRPS (SPA)		Jay Charnock FRPS (SPA)		
Author ↓	Image →	1	2	1	2	1	2	
Michael Barker-Hemings		8	8.5	7.5	8			32
Yvonne Earl		7.5	8.5	8	7			31
Shirley Falcon		7.5	8	8	8	7.5	8.5	47.5
Michael Leonard		8		9.5	10	10	9	46.5
Jane McGuire		10	8.5					18.5
Colin Miller		10	8.5	8.5	8			35
Stuart Roberts						8	9	17
Chris Townley		7	8.5	7.5	7	9.5	10	49.5
Ken Underhay				9.5	10	8.5	10	38

Images by Chris Townley

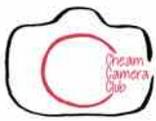


Beach Huts



A Chilly Scene





Street Light by Michael Leonard

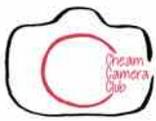


Over The Hill And Far Away by Ken Underhay



Exit Six by Stuart Roberts





Projected Digital Images

The Projected Digital Image (PDI) competition comprises six rounds each with a maximum of two images per member. There are three categories: Advanced, Intermediate and Standard. The images are a selection taken from Round 3 as Round 4 was postponed due to the snow. The revised timetable is published later in the Newsletter on page 46.

PDI - Advanced Category

Round		1		2		3		4		Total
Date		20 Sep		1 Nov		24 Jan		28 Feb		
Judge		Tim Morland ARPS (SPA)		Gerald Kitiyakara LRPS (SPA)		David Smith LRPS CPAGB (SPA)		Roger Mendham LRPS (SPA)		
Author ↓	Image →	1	2	1	2	1	2	1	2	
Penny Anderson		10	9	10	9	8.5	10	Postponed due to adverse weather.		56.5
Kevin Austin		9.5	9	9.5	10	8	8.5		54.5	
Karen Begg		7	7	9	9	9	8.5		49.5	
Martina Bennelick		9	9.5	10	10	8.5	8.5		55.5	
Colin Churcher		10	7	9	7.5	9.5	9		52	
Glyn Davies				8	8.5	9.5	8		34	
Anthony Free		8	8.5	8	9.5	8	8.5		50.5	
Marian Guess		9	8	8.5	9	8.5	8		51	
Susan Leathers		10	8.5	9.5	10	10	10		58	
Elvio Morcillo		6	8.5	9.5	9	8.5	8.5		50	
Graeme Wales		8.5	8.5	7.5	10	10	9.5		54	
Trevor Walker		8	9.5	8	9	8	8.5		51	
Gary Weaving		9.5	8.5	8.5	9.5	8.5	8.5		53	
Keith Wellbelove		8.5	9	8.5	7.5	9.5	9		52	
David Wilkinson		9	7.5	9	10	9	8	52.5		

Images by Susan Leathers

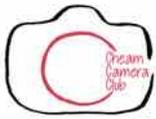


Circle of Thought



Purity





Red Deer in Pine Forest by Penny Anderson

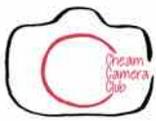


The Big Jump by Martina Bernelick



Early Evening, Bamburgh by Kevin Austin





Life on the Ocean Wave by Graeme Wales



Daybreak at Parys Mountain Copper Mine by Colin Churcher



Green Tree Frog by Gary Weaving



Autumn Tree by Keith Wellbelove

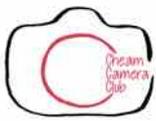


In The Tackle by David Wilkinson



House Of The Rising Sun by Trevor Walker





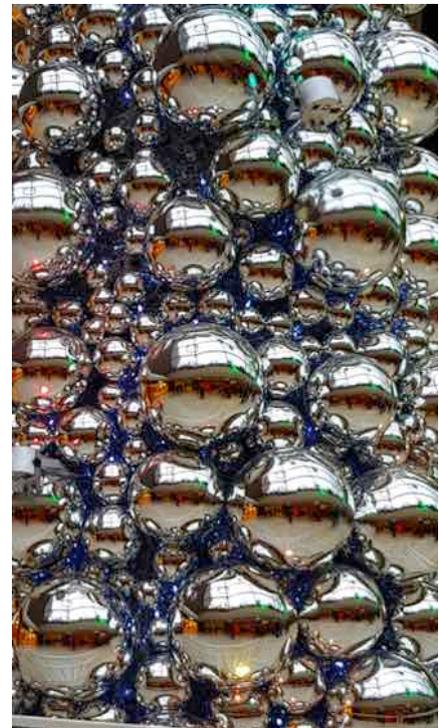
What Have I Forgotten by Karen Begg



Bomber Command Memorial Pilate by Marian Guess



Paris by Glyn Davies



Baubles by Elvio Morcillo



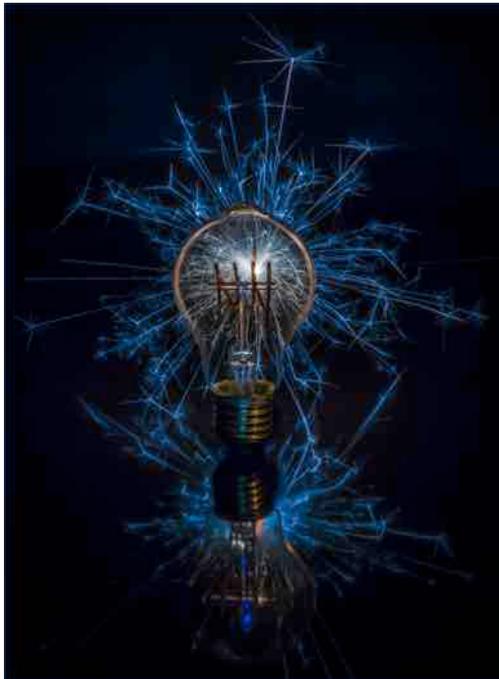
Sunset At The Taman Ayun Temple by Anthony Free





PDI - Intermediate Category

Round		1		2		3		4		Total
Date		20 Sep		1 Nov		24 Jan		28 Feb		
Judge		Tim Morland ARPS (SPA)		Gerald Kitiyakara LRPS (SPA)		David Smith LRPS CPAGB (SPA)		Roger Mendham LRPS (SPA)		
Author ↓	Image →	1	2	1	2	1	2	1	2	
Debbie Arnell		9.5	9	8	9.5	7.5	8.5	Postponed due to adverse weather.		52
Carole Baker		8.5	10	8.5	8	9	8			52
Jonathon Bartle		10	7	10	9.5	9.5	9.5			55.5
Nigel Dixon		10	9.5	10	9.5					39
Alister Heath		8	9.5							17.5
Lawrence Howes		7.5	7.5	8	7.5					30.5
Michael Leonard		6	8	9.5	8	7.5	8			47
Michael Nightingale		9	8	9	8.5	9	8.5			52
Andrew Sanders		9	10	8	9.5	10	7.5			54
Gerald Sorenti		8.5	8.5	7.5	9.5	10	10			54



Let There Be Light by Jonathon Bartle

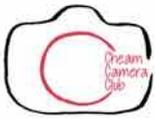


Shall I Light It? By Gerald Sorenti



Fog Break by Andrew Sanders





Stourhead by Debbie Arnell



25 Ways: Sunflowers by Carole Baker

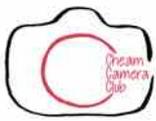


You Look Different by Michael Nightingale



Clouds Over The Hamptons by Michael Leonard





PDI - Standard Category

Round		1		2		3		4		Total
Date		20 Sep		1 Nov		24 Jan		28 Feb		
Judge		Tim Morland ARPS (SPA)		Gerald Kitiyakara LRPS (SPA)		David Smith LRPS CPAGB (SPA)		Roger Mendham LRPS (SPA)		
Author ↓	Image →	1	2	1	2	1	2	1	2	
Michael Atwell		7	9	9.5	8.5	9.5	8.5	Postponed due to adverse weather.	52	
Michael Barker-Hemings		8	7						15	
Peter Carsons		8.5	9	8	10	9	7.5		52	
Panagiotios FouFoutis						8.5	9.5		18	
Linda McCann		7.5	6.5	8.5	7.5	8	8		46	
Jane McGuire		7.5	9.5	9	7.5	10	10		53.5	
Colin Miller		10	7.5	7.5	8	8.5	9.5		51	
Carole Molyneux-Roberts		8.5	7						15.5	
Stuart Roberts						8	9		17	
Nishi Sharma				8.5	8				16.5	
Simon Smith		8	8.5	7.5	10	7.5	8		49.5	
Martin Tidman				9	8	8.5	8.5		34	
Chris Townley		10	8	7.5	7.5	8.5	9		50.5	
Ken Underhay				8	9.5	7.5	8.5		33.5	
Debbie Whitton						8	7		15	

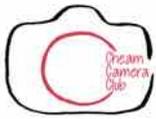


Waterfall Abstract by Jane McGuire



Your Five-a-day - Scary by Peter Carsons





Quick, Whilst Nobody's Looking by Michael Atwell



Sunset at Combe Martin Bay by Colin Miller

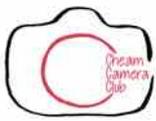


Bookstore Under The Bridge by Panagiotios FouFoutis



Where Have The Fairies Gone? by Linda McCann





Anybody Out There by Stuart Roberts



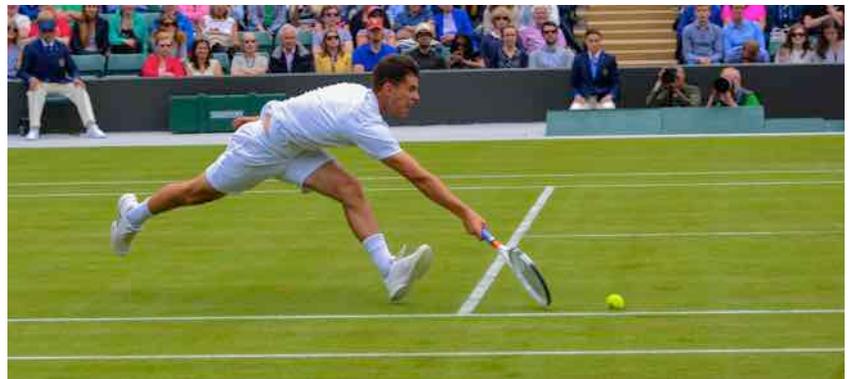
Take Away by Martin Tidman



The Old Canal by Ken Underhay



New Zealand Lamb by Debbie Whitton

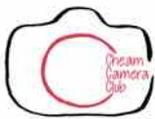


At Full Stretch by Chris Townley



Neglected Boat by Simon Smith





Ladies v Gents PDI Competition

Held on 10th January 2018

Judged by Mike Dales ARPS CPAGB (SPA)

This PDI competition is made up of 60 images; 30 taken by the Club's ladies and 30 by the gentlemen, presented randomly and each scored out of 10. The winning team being the one with the highest aggregate score. Previously each team's selection panel had chosen at least one image from each member of the Club who had entered images into the Club's PDI competition, with no differentiation between the Advanced, Intermediate and Standard categories.

Judge, Mike Dales ARPS CPAGB (SPA), from Carshalton and ex-Chair of SPA Judges, bravely agreed to determine the outcome of the 2017-18 Ladies v Gents competition, perhaps feeling safe in the knowledge that, after 134 judging engagements, this was his last before moving to Bristol!

Following the preview, he commented on the high standard noting plenty of creative twist and images that are a bit in your face; just as they should be in a PDI competition.

The final scores were very close with the Gents pipping the Ladies by just 3 points, 247½ to 244½! The Ladies however managed to score more 10s and 9½s than the Gents, so congratulations all round!



External Competitions

We have taken part in several external competitions this season: the Concorde Trophy Competition, The Federation of South London Photographic Societies Inter-Club Competitions, the Surrey Photographic Association Inter-Club Open Print Competition and more recently the friendly Epsom Non-Advanced Competition. Images are selected by the Club's Selection Committee. The rules are different for each competition and prints by members who belong to and enter for other clubs are not chosen. Here is an update on events since the last Newsletter:

Epsom Non-Advanced Competition

On Monday 22nd January we took part in a friendly 3-way competition at Epsom Camera Club, between ourselves, Epsom Camera Club and Tandridge Photographic Society.

It was a PDI competition for non-advanced members.

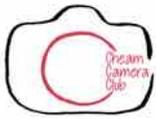
Here is a list of our entered images and their authors, selected by Graeme Wales and the Selection Committee:

Author	Title
Carole Baker	Missing the Action
Chris Townley	Flower Study
Debbie Arnell	Pony
Debbie Arnell	Road to Mount Teide
Gerald Sorenti	Before Texting
Jane McGuire	Sunrise from Leith Hill
Jonathon Bartle	Defying Gravity at Brands Hatch
Jonathon Bartle	Stag Antlers
Ken Underhay	Eye Stopper
Lawrence Howes	Say Cheese
Linda McCann	Blue Bottles
Michael Atwell	You may only have one nut
Michael Leonard	A Look
Peter Carsons	Colca Canyon Condor
Simon Smith	Splat!

The judge was Don Morley (SPA) who scored each individual image; the winning club was the one with the highest number of aggregate points.

This was an enjoyable evening and those of us who went along had a different experience, seeing our images presented against those of another clubs and hearing the critique in that setting. Don said that he was "quite stunned at the quality of the images. Well done to everyone whose images were entered." It was also interesting to meet members from other clubs. The scores were very close; Epsom Camera Club were the winners with 130 point and we tied with Tandridge Photographic Society with 125½ points, only 4½ points behind!





FSLPS Inter-Club Competitions

Debbie Whitton, the Club's FSLPS Representative, gives an update on the Federation of South London Photographic Societies 2017/18 season so far:

The 2017/18 season marked Cheam's return to the South London competition arena, competing across all 3 classes – colour and mono prints and PDIs.

Our highest placing has been in Colour Prints, where we came second in the Plate semi-final. A number of our entries (across colour, mono and PDI) scored 10, and so have been entered into the Punchbowl, Retina Cup and Jack's Jug competitions, the results of which were announced on...

Finals Day - 21st April

...which took place at St. John's Church, Eden Park Avenue, Beckenham BR3 3JN (*Ed: See Breaking News on page 49 for the latest!*)

Judges were Don Morley, David Eastley LRPS (recently at Cheam) and Jay Charnock FRPS and they judged the inter-club finals, certificate winners and open competitions.

Thank you to those who attended and experienced an afternoon of excellent photography and supported Cheam members.

We've had a large number of entries from our Club for the Open Competitions, results of which were also announced on Finals Day. This year's entries across FSLPS was apparently the largest for some time, and we have certainly played our part in that! Across all 10 participating clubs there are 162 colour prints, 132 monochrome prints and 188 PDIs (up from 132, 108 & 142 respectively last year). This resulted in more prints being entered in the Open Competitions than could be displayed at one time, but FSLPS ensured that everyone had at least one print on display in the exhibition and the digital files of other entries will be put into a slideshow so they can be enjoyed by everyone.

2018/19 Competition

The Club will be competing again next year for the 2018/19 season, however I will be standing down as representative after that. If there is anyone who would be interested in finding out more about the role, please let me know, or come and talk to me during the break on a Club night. It's an interesting role, with some admin and visiting a number of other clubs, getting to see some more fantastic photography, talking to their members and seeing their entries without having to pay an entrance fee! I've felt privileged to represent Cheam Camera Club, with such amazing competition entries.

SPA Inter-Club PDI Competition

Graeme Wales, Selection Committee Secretary, recently sent an email telling us about the forthcoming competition:

The SPA Inter-Club PDI Competition, hosted by the Surrey Photographic Association, will be held at East Horsley Village Hall, East Horsley, KT24 6QT on Saturday May 12th from 1.30pm to about 4.00pm.

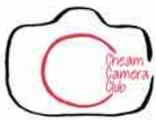
A number of clubs will be represented, including Cheam Camera Club.

The selection committee met recently and has submitted the following group of images:

- Chris Townley - At Full Stretch
- Sue Leathers - Circle of Thought
- Colin Churcher - Daybreak at Parys Mountain Copper Mine
- Andrew Sanders LRPS - Fag Break
- Jonathon Bartle - Let There Be Light
- Graeme Wales LRPS CPAGB - Life on the Ocean Wave!
- Kevin Austin - Dungeness
- Karen Begg LRPS - Loch Lomond mid summer in the rain
- David Wilkinson ARPS - In the Tackle
- Gerald Sorenti - Julie
- Graeme Wales LRPS CPAGB - Dusk in Havana
- Michael Nightingale LRPS - Oblivion
- Gary Weaving - Off Shore
- Sue Leathers - Purity
- Jonathon Bartle - Flying By
- Ken Underhay - The Old Canal

If you would like to see how your PDI does against other clubs, or if you just want to see the standard in other camera clubs, then do come along. I will be there waving the flag for Cheam!





Club Events

The Programme Committee's plans are realised in a range of thoroughly enjoyable events:

Members' Evening

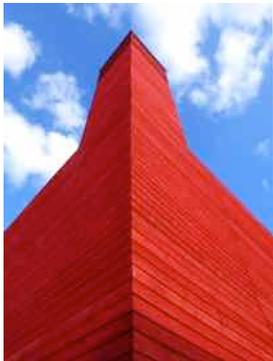
Creative Challenge

Gerald Sorenti, Programme Secretary, set members an interesting challenge to start 2018:

Prior to Christmas members were invited to submit their edited versions of four images provided by Keith Wellbelove. The task was to be creative during the Christmas break and see what could be achieved using any techniques, incorporating anything from these or other images as long as they were our own work.

On the evening authors were invited to give an explanation of the techniques used and why they were chosen.

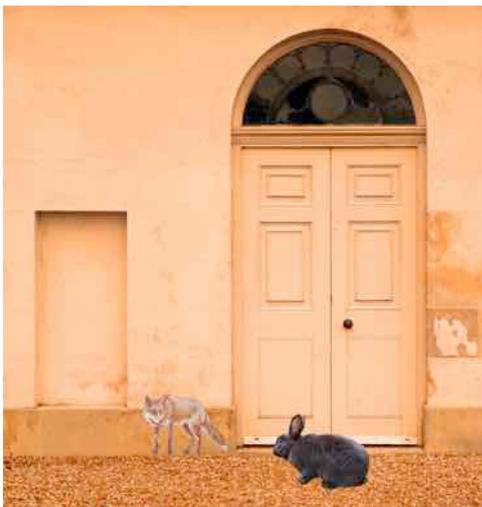
These are Keith's images:

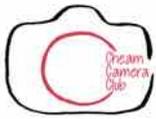


The evening was enormous fun and the discussions around the images generated a variety of questions and allowed sharing of tips and hints for various Photoshop and Lightroom techniques.

Here are a few of the images which were submitted:







Match an Image Competition

Held on 21st March

The Club hosted a very enjoyable and light hearted competition against two visiting clubs: Carshalton Camera Club and Photocraft Camera Club of Wallington, each of which brought a good number of supporters.

In a “match an image” competition, each club takes turn to show an image on screen then the other two clubs have 30 seconds to find an image from their preselected bank of 60 images which matches the one on the screen and display it on their own screen.

The “match” can be by subject, colour, genre etc etc in fact by anything you can justify. This becomes more difficult as each team has fewer images to choose from and it is quite in order to heckle and disagree with the judge!

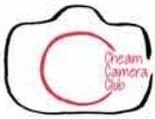
A point is awarded for a “match” as well as for the best matching image in each of the 52 rounds, so a club may receive 0, 1 or 2 points in each round.

Judge, Steve Lawrenson ARPS APAGB (SPA), provided entertaining and robust commentary on the images. He was seldom swayed by the not insignificant banter from the audience!

The final result was incredibly close with scores tied with just two rounds to go! In the end, Photocraft came out on top with 63 points and we tied with Carshalton with 62 points, amazingly just 1 point behind!

Another time we should award bonus points for the delicious cake we provided!





The Club's Annual Exhibition

The Club's Annual Exhibition at Bourne Hall, Ewell ran from Tuesday 17th April to Saturday 21st April.

On Wednesday 18th April, Club members enjoyed a very pleasant evening at our private viewing of the Exhibition. Our Chairman, Marian Guess, welcomed members and their guests, and thanked those involved especially the photographers, volunteers who assisted with setting up the Exhibition itself and the PDI display, stewards and those who provided refreshments.

Our judge for the day, David Smith LRPS CPAGB (SPA), kindly stepped in at the last moment when Monica Weller, who was due to judge and open the Exhibition, became unwell and was unable to come. David is from Woking and is the Vice-President of the Surrey Photographic Association (SPA). He also came to judge Round 3 of our PDI competition. Well done to Carole Baker, our Judges Secretary, for finding such suitable alternative.

David commented on how much he enjoyed the afternoon looking at our images, noting the huge variety, which would no doubt be appealing and encouraging to all visitors to the Exhibition. After assessing your images he made the awards (see next page).

At the end of the evening Marian thanked David and congratulated all participants, especially to our Exhibition Secretary, Graham Head, who is stepping down after running the Exhibition for four years.

Exhibition Secretary, Graham Head, added:

Thank you to everyone who exhibited, stewarded, contributed and assisted to this year's exhibition. It was a great display of work and filled Bourne Hall with colour. As ever it was a fantastic team effort. Congratulations to those who achieved recognition for their work and hopefully we are all inspired to go and experiment with new techniques and subjects.

The public vote received 135 entries and has generated 10 new enquiries about the club, so Michael Nightingale will be busy over the next few days and weeks. If they do appear on a Wednesday night let's make them feel very welcome.



CHEAM CAMERA CLUB PHOTOGRAPHY EXHIBITION

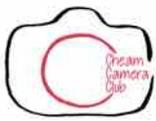


17TH - 21ST APRIL 2018
BOURNE HALL
SPRING STREET EWELL KT17 1UF
TUE-FRI 10am-5pm SAT 10am-4pm

FREE ENTRY

www.cheamcameraclub.co.uk





Judges Awards:

Panel

Position	Title	Author
1 st	The Beauty of the Sunflower	Carole Baker
2 nd	Sandscapes	Graeme Wales
3 rd	Aspects of Derwent	Kevin Austin
H/C	Six Week Old Cubs	Martina Bennellick
H/C	Floral Robins	Debbie Arnell
H/C	British Birds	Michael Nightingale



Carole and her winning panel

Colour Prints

Position	Title	Author
1 st	Derwent Jetty	Kevin Austin
2 nd	Shard at Twilight	Karen Begg
3 rd	Let There Be Light	Jonathon Bartle
H/C	Riverside Sear	Jonathon Bartle
H/C	Orchid 3	Shirley Falcon
H/C	Blue and Gold 2	Margot Baker



Kevin proudly tells Elvio and Gerald about his winning image

Mono Prints

Position	Title	Author
1 st	Reflected View	Keith Wellbelove
2 nd	Can They See Me?	Susan Leathers
3 rd	In the Tackle	David Wilkinson

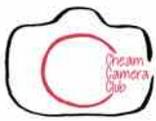
Projected Digital Image

Position	Title	Author
1 st	Fairy Pools, Isle of Skye	David Wilkinson
2 nd	Hatching Honey Bee	Carole Baker
3 rd	Warp Speed	Jonathon Bartle
H/C	A Look	Michael Leonard
H/C	Life on the Ocean Wave	Graeme Wales
H/C	Wildebeest Crossing	Martina Bennellick



David's winning PDI





Public Awards:

Most Popular Panel

Position	Title	Author
1 st 15 votes	Aspects of Derwent	Kevin Austin
	Every Instance is Unique, So Is Every Moment	Stuart Roberts
2 nd 13 votes	Six Week Old Cubs	Martina Bennellick
	British Birds	Michael Nightingale
3 rd 11 votes	Baby's Day Out	Gary Weaving

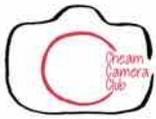
Most Popular Print

Position	Title	Author
1 st 13 votes	Derwent Jetty	Kevin Austin
2 nd 11 votes	Chaaya Lagoon Sunset	Stuart Roberts
3 rd 6 votes	Let There Be Light	Jonathon Bartle

Most Popular Projected Digital Image

Position	Title	Author
1 st 9 votes	Fox In Waiting	Karen Begg
2 nd 7 votes	Cascade	Keith Wellbelove
3 rd 6 votes	Wet Leopard	Martina Bennellick
	Modern Meets History	Jane McGuire





External Speakers

We have had five fine presentations so far this year. Here's a brief reminder....

Optimising Images for Competition

A talk by Marcus Scott-Taggart (17th January)

Jonathon Bartle reports on the evening:

Marcus was Chairman of the Surrey Judges Committee for four years and had recently re-joined the committee as an ordinary member. He was a Chief Technical Consultant for the Printing Industry's Research Association for whom he worked for 37 years. Over the years he has run a number of scientific, technical and commercial photographic departments as well as teaching photography and subjects related to the industry's transition from film to digital imaging.

This promised to be an informative evening for new and more experienced members alike; it did not disappoint.

I hope I have correctly interpreted the scribbles in my notebook, to share some nuggets of advice from Marcus:

- Don't give the judge anything to say! The judge needs to come up with original comments, hopefully constructive, about how the picture could be different. Therefore try to avoid things for the judge to pick on.
- Optimisation is the emphasis of the primary message that you want to put across, highlighting your creativity and avoiding misinterpretation of your purpose, as well as resolving unwanted things that stand out as distractions.
- When choosing an image for competition be wary of any emotional attachment which you may have as it may not be shared by the judge. Remember it's the first time the judge has seen the image.
- Strive to make an impact; there is usually less than two seconds per image in a preview/PDI run-through and you may need to, for example, exaggerate reality, freeze action or add humour.
- Clarity of message – the title can help to influence the judge's interpretation. The message tends to determine the score; it's why street photography tends to score well, even when technically the image may not be as high.
- Composition – think of the shape, balancing the elements within the frame. Consider what you can leave out to concentrate the viewer's attention on your purpose. Assess the form; that is, the relationship of the elements within the image. Bear in mind the texture, patterns, colour and tonality.
- The judge will consider technical aspects of the image including lighting, exposure, noise, focus, control of depth of field, over-enlargement (causing pixilation and jagged edges), over-sharpening (causing outlines). Sharpening is more important for prints due to ink spreading. Consideration should be given to when to use global adjustments against isolated changes. Avoid unnatural colours; we have a memory of colours allowing us to intuitively know what is right.
- The judge should not judge the camera quality, effort of finding the subject or the distance travelled.

Panoramas – How to Capture More With Your Camera

A talk by David Hogg LRPS of Horizon Imaging (7th February)

We welcomed back David Hogg to the Club, following last February's talk. This time David gave us a talk mainly about panoramas and how to capture more with your camera.

The content of the talk was designed to introduce members to the concept of image stitching, and covered a range of powerful applications including gigapixel panoramas, spherical panoramas and virtual tours.

Certainly we left with some ideas for capturing wider vistas and taller skyscrapers with our existing equipment as well seeing demonstrations of some state of the art hardware and software for creating virtual tours.

David recommended overlaps of more than 25% when stitching images together. When using conventional equipment, he suggested that it is best to use the camera in full manual mode (speed, aperture, ISO, manual white balance, manual focus, stabilisation disabled), mounted on a tripod and using a remote shutter release.

He demonstrated a specialist "panorama tripod head" which rotates precisely around the camera's "entrance pupil" to shoot seamless panoramas; some of these can cost less than £100 but more expensive ones (which are more effective) can cost in excess of £250.

He showed the incredible detail achieved in his stitched image of the staircase at the Foreign Office (created from 20 x 3 shot HDR images each at 18 megapixels) which, at 315 megapixels, had been printed on huge sheets to cover building works being carried out to give an aesthetic look to the site.

David also showed us how he uses specialist software to create partial cylindrical panoramas as well as full spherical stitching.





Tides & Tempests – Coastal Photography

A talk by Rachael Talibart ARPS (SPA) (21st February)

"One of the best outdoor photographers working in the UK today"

"A landscape Master" says *Outdoor Photography Magazine* - June 2016

Black and White Photographer of the Year 2018

Classic View winner, Landscape Photographer of the Year 2017

Sunday Times Magazine's award winner, Landscape Photographer of the Year 2016

Rachael is a full-time coastal photographer based in the South of England. Much of her early childhood was spent sailing and this has left her with a life-long fascination for the sea. Rachael travels widely for her photographs but retains a special fondness for the south coast and much of her portfolio is created there. Her most well-known work to date is her Sirens series, monstrous storm waves named after mythological beings and these are now collected in a fine art book published by Triplekite.

Rachael's photographs are frequently published in books and magazines, have been exhibited widely in the UK as well as Barcelona and New York, and appear in private collections in the UK and USA.



Poseidon Rising

She is owner of f11 Workshops, providing photography day workshops in the South of England (See Carole Baker's article on page 8). Rachael also leads photography holidays and residential workshops for Ocean Capture. She is a judge for Outdoor Photographer of the Year, writes for photography magazines and is in demand as a public speaker.

Rachael talk was very inspiring and educational, giving us hints and tips about her preparations for a photo-shoot (e.g. checking tide times, sunrise and sunset times), composition (e.g. getting a low point of view), camera equipment (often using a hand-held 70-200mm lens), camera settings (e.g. typically having white balance set to daylight, setting appropriate aspect ratio and picture style, she often uses 1/4 second exposure for her wave photography), filters (including polariser, little stopper, big stopper, hard and soft graduated. She swaps UV filters during a session when they get dirty), post processing (e.g. setting the relevant import dialogue) as well as tips for keeping equipment dry and for cleaning lenses (she uses Op Tech rain covers and Rosco lens cleaning tissues).

You can find out more at www.rachaeltalibart.com and www.f11workshops.com

Mount Cutting - The Basics and Beyond

A talk by Chris Longridge of Longridge Mount Cutters (7th March)

Chris' practical talk was helpful to members who are already using mounts, either pre-cut or their own, and those of us who are considering producing their own mounts sometime in the future, demonstrating techniques for accurate cutting.

Chris showed that creating your image is only half the work; presenting and mounting finishes it. All too often, this crucial aspect may fall to a complete stranger. He encouraged us to "Take back control!" He demonstrated that Longridge offers a choice of systems which will help you mount your work and transform the image, so that it's presented as you would like and ready for display.

More information (including instructional videos) can be found at <http://www.longridge.co.uk> and Chris has offered a discount to members of the Club when they make a purchase from Longridge.

A Slice of Life – Street Photography

A talk by Dave Mason (11th April)

Dave describes himself: "I am a British born photographer. I take great pleasure in finding the extraordinary in the ordinary, often documenting the surreal happenings on the city streets. After spending most of my life living in South London, I am now based in the Canterbury area."

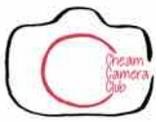
Dave is predominately a street, observational photographer, although anyone present at his talk may have thought that he could be a stand up comic; he gave us a truly entertaining evening full of wonderful images and accompanying anecdotes, describing various categories of photographs in a way which shared insightful information as well as having us laughing out loud.

His topics included London Colour, Street Photography at the Seaside, Paris, Covered Cars, Porthcawl, Manchester, Kent Coast, A Postcard From..., Colourless, amongst others.

During his talk he encouraged us to look for events (e.g. by joining Facebook groups); get there for the build up or stay on afterwards; look ahead and anticipate potential images; hold the camera up in advance; try to avoid eye contact, and more...

Further details can be found at www.davemasonimages.com





Club Outings

Jane McGuire reports on four more very enjoyable Club outings which have taken place during 2018:

So far in 2018:

On **31st January**, the Club had its New Year Dinner at Mimi and Coco in Cheam Village. A thoroughly enjoyable time was enjoyed by a large contingent from the Club, including a return visit by our immediate past Chairman Michael Butcher and his wife Doris, both long standing members of the Club. They were unable to attend the Awards Evening in December and so Moira, our President, took this opportunity to present The Tom Bothwell Trophy to Michael.



In February, a small group of members met up in London for the Chinese New Year Parade, lunch, and a wander. Here's what was reported on the Club's blog:



On Sunday 18th February, six members met up to try and capture some of the festivities in London's West End to celebrate the Year of the Dog. We arrived early to get a good spot outside the Garrick Theatre in order to catch the parade as it went by.

Fortunately the weather was kind to us; in fact it was tricky working out which side of the road would be best to avoid the glare of the winter sun as it moved round. The parade came by slowly, but our photographic options were limited by having to stand in our little huddle, because the crowds had built up significantly by the time the parade started.

After this, we moved along like a herd of sheep to Chinatown, where the crowds were huge, we soon moved on to Trafalgar Square, where we hoped to see the entertainment, but people were being turned away due to the sheer numbers in the area. We escaped into the nearest pub and were relieved to find an almost empty downstairs cellar bar where we had a much needed drink and some lunch.

Suitably refreshed, we then decided to walk to Westminster, and on-route we found some trendy types going in and out of a London Fashion Week event, so we stopped to practice our street portraiture! We also paused at Horse Guards Parade too.

A good day was had by all; we got a few photos, a nice lunch, all topped off with a decent bit of exercise!





On **Wednesday 4th April**, we had a photographic treasure hunt around Cheam Village.

Teams were given a list of 20 items to hunt down and photograph in an hour. Points were awarded to teams depending on the success of the image; the winning team were then bought drinks by the losing teams.

This was a fun evening, which many of those attending have expressed an interest in repeating next year; perhaps because the chips were so yummy!...

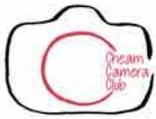


On **Saturday 14th April** several members took the opportunity to practise their sports photography skills at Sutton and Epsom Rugby Football Club. Some members also had lunch in the clubhouse.

Stuart Roberts posted on our Facebook page: "Had a great day today at Sutton & Epsom Rugby - 300 odd pics taken, 200 odd rejected, 100 I'd like to retake and a handful that I really like! Thanks Jane for organising!"

Here are some images of the day:





Coming Up

The Club's Programme for the remainder of the 2018 season:

May 2018

2 nd	Mono Print 4	Mick White (SLFPS)
9 th	Talk: 'Confessions of a Landscape Photographer'	Paul Mitchell FRPS
12 th (Sat)	SPA Inter Club PDI Competition East Horsley Village Hall, East Horsley KT24 6QT	
16 th	PDI Competition 5	Marcus Scott-Taggart (SPA)
23 rd	Annual General Meeting	
30 th	Endeavour Cup 6 PDIs on a theme of your choice	Walter Benzie Hon FRPS (SPA)

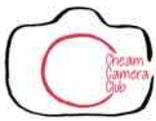
June 2018

6 th	PDI Competition 6	Roger Mendham LRPS (SPA)
13 th	Photographer of the Year Competition No. 1 Up to two Projected Digital Images scoring 9 or more	Don Morley (SPA)
21 st	Photographer of the Year Competition No. 2 Up to two Colour Prints and two Monochrome Prints scoring 9 or more	Rosemary Wilman Hon FRPS AFIAP BPE5 (SPA)
27 th	Club Outing To be arranged	Jane McGuire

July 2018

14 th	Summer Social, 1pm to 4pm Fish and chips and team quizzes at the Girl Guiding Hall, Mickleham Gardens, Cheam. There is a garden there if the weather allows! Bring your own drink. Cost of attending £8.	Jane McGuire
------------------	---	--------------





Breaking News

Facebook Challenge

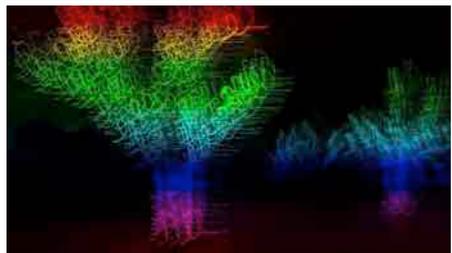
Karen Begg and Jane McGuire, Facebook Co-ordinators, set this year's photographic challenge:

This is a new challenge for members of the Facebook group to take part in during 2018, to encourage us to get out with our cameras and to try something new each month. There are two challenges each month; one mono, and one colour, each with their own topic/ title. Participants are encouraged to submit just one image for each category. They should be creative; think outside of the box where possible, and try something new! The image(s) must be taken during the relevant month. On approximately the first day of each month, the two set subjects will be posted on our Facebook page and then participants have until the last day of that month to take and upload images. As a reward for participating, a variety of the images will be used as the Camera Club cover picture on the Facebook page.

19 people have taken part in the first four months; here are examples of some of the images.

January

Colour – Light Trails



Mono - Trees



February

Colour – Architecture Windows



Mono - Portraits

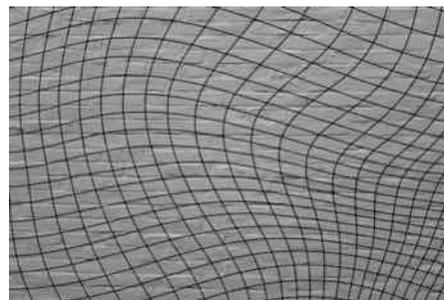


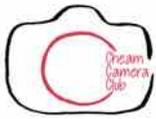
March

Colour – Seasonal Flora



Mono - Abstracts





Annual General Meeting

Secretary, Karen Begg, sent out emails to members on 18 April notifying them of the Clubs AGM:

The Annual General Meeting of Cheam Camera Club will be held on Wednesday 23rd May 2018, commencing at 8pm.

Venue: David Tweddle Hall, St. Andrew's United Reformed Church, Northey Avenue, Cheam, SM2 7HF

The AGM is an important meeting in the Club year. Decisions are taken which affect the running of the club and this is your chance to air your views on any matters that concern you, so you are encouraged to attend.

Any proposals you would like to discuss at the AGM should be handed to Karen no later than 8pm on Wednesday 2nd May 2018 using the form included in her email. Proposals submitted after this will not be accepted.

The agenda for the meeting will be:

1. Apologies for absence
2. Minutes of the meeting held on 24th May 2017 (minutes enclosed)
3. Matters arising
4. Chairman's Report
5. Treasurer's Report
6. Election of officers and members of the committee
7. Proposals
8. AOB

SPA Biennial Exhibition 2018

Surrey Photographic Association - An exhibition of colour and monochrome prints and digital images by members of the 47 Clubs that make up the Association.

This event takes place from Saturday 7th April to Saturday 28th April and is open from 10:00am to 4:45pm, Monday to Saturday at Guildford House Gallery, 155 High Street, Guildford, GU1 3AJ. Admission is free.

The prints shown are in three classes: Colour, Monochrome and Nature, while there are two classes in projected digital imaging: Open and Nature.

Very well done to everyone for entering and congratulations to Nishi, David, Graeme and Jonathon for their Acceptances:

PDI Open

- Fairy Pools, Isle of Skye by David Wilkinson
- In the Tackle by David Wilkinson
- Story Time by Nishi Sharma

Colour Prints

- Windmill at Sunset, Paros by David Wilkinson
- Jodrell Bank by Graeme Wales
- Wave Goodbye to the Bike by Jonathon Bartle

More information can be found at www.guildford.gov.uk/guildfordhouse

Competition Requirements and Deadlines

A reminder from the Digital Team:

Projected Digital Images

The email for our PDI competition is Cheampdi@gmail.com.

Please prepare images to fit within 1600 pixels wide x 1200 pixels high.

All PDIs should be prepared in the same way, whatever shape they are, and this link to the Club website shows you how to do it: <http://www.cheamcameraclub.co.uk/pdi-submission-rules/>

Colour and Monochrome Prints

Entry into both of our print competitions requires authors to send an email with the titles to a new email box.

To enter a print competition, please send your title and a PDI size 1600 x 1200 of your print by 8:00pm on the Monday evening before the competition to cheamprintentries@gmail.com

Please send a PDI of your print as it saves so much time for the members working in the background on your behalf on newsletters, external competitions, the website and publicity.

Consent Forms

Of course, any images are only used in accordance with your wishes on the consent form.

If you haven't completed a form, please contact Colin Churcher who will give you or send you a form.

It would be helpful if you never show images, and such consent doesn't apply to you, if you could send Colin an email to this effect. If you change your mind later and start entering competitions, you can always complete a form then.

If you have any queries or problems in completing the form, please contact Colin.





FSLPS Update

Debbie Whitton gives an update on the recent results of the Inter-Club Finals Day:

The FSLPS Finals Day was very well-attended on the hottest day of the year so far - in a church hall with the blinds down, curtains drawn and no fans or air-conditioning!

The results were:

- Colour prints: West Wickham 71, Beckenham 63
- Mono prints: Beckenham won on the tie break
- PDIs: Beckenham 70, Old Coulsdon 67.5

In the Open Competitions, while none of Cheam's entries were elected as winners, a couple were commented on by the judges as particularly worthy of mention.

They were:

'West Pier', Carole Baker (mono prints - 129 entries), and

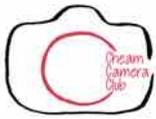
'Sunflower 25 ways', Carole Baker (PDIs - 190 entries).

'Caution - Wet Path' by Kevin Austin was also mentioned by the judge in the PDI Hon Mentions class.

Well done to all Cheam members who took part. 42 images in all - a fantastic effort!

Here are some pictures attached - one especially for Graeme Wales!





Welcome to New Members

It's great to see new faces at the Club. Encouraged by Michael Nightingale, i/c New Members, here's an introduction to a few of our recent joiners:

Panagiotis Fofoutis writes: Although I have been taking photos since a kid. I only recently took it a lot more seriously, probably because I wanted to have better pictures of my kids.

I started with a Sony @33 and used that for 5 years without really understanding the details of photography. For example I used the lowest depth of field as possible and was unsure about why one face was in focus and another (slightly ahead) was blurred. I also never really left Aperture priority mode - not that there is anything wrong with that.

Two years ago I decided to take things more seriously and got a full frame Nikon and actually learned not only how to properly use the camera but also the theory. So I spent lots of time online reading or watching videos. I am still learning but at least now I have a better understanding on how things work. As with most things you never stop learning.

I have also spent alot of time playing around with photo editing software (Lightroom) and a bit on Photoshop (I have the Adobe CC package).

In terms of kit I have gone overboard with lenses and currently have; a 50mm f1.4, a 85mm f1.8, a 18-35mm f/3.5-4 and a 70-300 f/4.5-5.6 (I know but I like to be prepared for anything!)

My current subjects are my kids obviously, but I also love cityscapes and landscapes.

I mainly chose CCC because its local to me, unfortunately Wednesdays have been a bit inconvenient lately so I haven't managed to attend as much.

What I have enjoyed is the competitions as it has given me an opportunity to see other people's photos, and hear the judge's comments, and of course submit my own photos and have them judged.

As a new member I hope to be challenged and pushed, and obviously learn as much as I can, in order to continue picking up my camera and taking pictures.

Stuart Roberts writes:

Why you chose the Cheam CC? I searched Camera Clubs near me and made my decision based on the fact that Cheam Camera Club's Web page looked the most professional and was the easiest to navigate!

Your first impressions of the club? I found the members very welcoming, especially Carole, Jane, Michael and Gerald.

What you have most appreciated or enjoyed? Rachael Talibart's talk, Tides & Tempest, was an inspiration! I thoroughly enjoyed her presentation and hearing the journey she is taking with her photography. I also had a great time on the Chinese New Year outing despite all my images being over exposed!!

What are your particular interests in photography? I (currently) am trying not to pigeon hole my images and forcing myself to take a wide variety of subjects. That being said I prefer taking images of architecture with an emphasis on lines, structure and pattern (or the lack thereof). I don't enjoy taking portraits and tend not to include humans in any of my images.

What is your main camera? I use a Canon 700D and I am also experimenting with an Olympus Pen-EE 35mm Half Frame with Mono Film.

What you would like to achieve as a new member? - I think the more you put into any club, the more you get out. I enjoy submitting images for the various 'competitions' and receiving the feedback from the judges. Being a member has forced me to get out and take more photos and to think about what I'm taking.

Paul Harper writes: I was introduced to Cheam Camera Club by Graeme Wales last September as a novice to club photography I did not know what to expect. Straight away any fears I may have had disappeared as everybody I spoke to were very helpful and friendly.

Since joining, I have found the talks given by the guest speakers interesting, informative and enjoyable. The competition weeks are equally helpful to a novice photographer. Other members have also been helpful and are always keen to help with any problems. The gap between holiday snaps pictures and taking photographs suitable for club competitions is vast with so much to learn having other members who are willing to help is great.

I am not sure at the moment which type of photos I like taking so I'm still experimenting with different styles and subjects.

The first colour photo I entered was a portrait it scored 8½ which I was pleased with. Now I'm busy processing and printing for the future rounds.

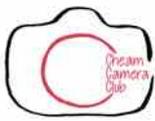
I use a Nikon D3300 camera with 18mm / 200mm zoom, 85mm and 50mm prime lens. The processing software I use is Lightroom 5. Photoshop is the next programme I intend to use.

I hope to continue enjoying Club nights and also to help in the future in the running of the Club even if its only turning out the lights stacking chairs or helping with the teas.

Best of all is the raffle which I have won 4 times since September.

Once again thanks to you all for making Wednesday evening so much fun.





In summary

Jonathon Bartle (Editorial Team) sums up this edition:

At this point in the Newsletter, I typically reflect on how challenging it has been to put it together. This time however has been a little different; for example, I've been able to retrieve most images from the relevant email addresses, members have enthusiastically written articles, I'm honing my word processing skills... What I'm saying is "Well done everyone!"

Whilst it was always my view that it's important to have our Newsletter to record what has happened in the Club, this time I'm beginning to feel that it adds an extra dimension; more information about our new members gives an insight into what's expected of our Club, hints and tips from accomplished photographers/processors/editors helps us to advance our skills. The list goes on!

As always I thank those of you who have contributed articles and images. You have made my life easier and set the bar for others in the Club whose shoulder I will be tapping for contributions in the future. I hope that all aspects of our activities are covered in our newsletters but please do give me your feedback and suggestions for future content; perhaps you could even write an article yourself. Please contact us by emailing newslettercheamcc@gmail.com.

Also, I'd encourage you all to keep a close eye on the [Club's web site \(www.cheamcameraclub.co.uk\)](http://www.cheamcameraclub.co.uk), which Nishi and his team have been regularly updating, as well as participating on the Club's [Facebook page \(www.facebook.com/groups/CheamCameraClubPhotographyForAll/\)](https://www.facebook.com/groups/CheamCameraClubPhotographyForAll/). They provide excellent outlets for the Club's fine work and activities.

I look forward to producing the end of season edition, meanwhile keep up the wonderful photography.

My closing comment is that, although the on-line Collins English Dictionary defines "club" as "an organisation of people interested in a particular activity or subject who usually meet on a regular basis", I think our Club does more than that; there is collaboration and knowledge-sharing, inspiring the members to improve, not just on Wednesday evenings but via Facebook, organised outings and more. Good stuff CCC!

Just for laughs

Here's a joke to make you groan. Please send any you have to me – you must have better ones!...

How many photographers does it take to change a light bulb?

50. One to change the bulb, and forty-nine to say, "I could have done that!"

About the Club and Contacts

Secretary: Karen Begg LRPS 020 8643 7620

Chairman: Marian Guess 01372 273680

Web: <http://www.cheamcameraclub.co.uk/>



Facebook: <https://www.facebook.com/groups/CheamCameraClubPhotographyForAll/>

We hold our meetings from 8.00pm until 10.00pm on Wednesdays from September to June. Meetings are held in The Tweddle Hall, one of the halls attached to St Andrew's United Reformed Church, Northey Avenue, Cheam, Surrey SM2 7HF. The doors open at 7.30pm.

The club is open to all visitors, young or old. Whether you are a beginner or an advanced photographer you are very welcome to join us and we are sure you will find our club meetings very inspiring. No worries if you have never been to our club before, you can just walk in and introduce yourself and a warm welcome will soon make you feel at home.

If you would like to contact someone before visiting us, you can contact Michael Nightingale (tel. 07989 316624).

If you would like a hard copy of the Newsletter please contact us by emailing newslettercheamcc@gmail.com.

For information about the content of this document please contact The Editorial Team (email: newslettercheamcc@gmail.com).

Except as otherwise expressly permitted under copyright law, the content of this document may not be copied, reproduced, republished, downloaded, posted, broadcast or transmitted in any way without first obtaining written permission from Cheam Camera Club (email: newslettercheamcc@gmail.com).

