



In Focus

The Bulletin of Bedford Camera Club –
September 2011

www.bedfordcameraclub.co.uk



Editor Martin Nellist
10 Glebe Road
Amphill
Bedford
MK45 2TH
Tel: 01525 403417
Email: martin.nellist@ntlworld.com

Next issue December 2011
Closing date for copy Tuesday 8th November 2011.

Contents

President's Message.....	1
Editorial	2
A Cautionary Tale.....	2
Annual Exhibition 2011	3
1. Print Judging, 15th March 2011.....	3
2. PDI Judging, 22nd March 2011	3
3. The Opening, 12 th April 2011	3
The Annual Exhibition then and now.	3
'Getting more from your photography with panels of prints' by Barry Freeman FRPS DPAGB, 29 th March 2011	4
A Panel of Prints Dec 6 th 2011.....	4
Competition 'Solitude' 5 th April 2011.....	4
Competition 'Open' 26 th April 2011	5
Top Ten Points totals for the 2010 – 2011 Monthly Competitions.....	5
Secrets of Cheap International Air Travel.....	6
Felicity Bickley AV Cup Interclub Competition, 14 th April 2011	6
'Home and Away' by David & Judy Hodgson DPAGB, BPEI & CPAGB, BPEI 19 th April 2011.....	7

Annual Dinner, 10 th May 2011	8
Annual General Meeting 3 rd May 2011.....	8
Alternative method of dodging and burning.	8
Notes from a Novice	9
Summer Meeting 26 th July, 2011	10
BCC Trip To Ascot.....	10
The day we went to see the Queen.....	11
A Photographic Day in Southwold	12
Selling old equipment.	13
An Introduction To Your New Competition Secretaries	13
Competition Rules	14
Club Competition Subjects 2011-2012	15
External Competitions 2011-2012	16
Other Dates for your Diary	17

President's Message



A very warm welcome to you all at the start of Bedford Camera Club's 2011 - 2012 formal programme.

I hope you have been able to take every opportunity to amass a huge portfolio of award winning images ready for this year's competitions. In spite of the many thousands of miles travelled by members during the course of the summer, it may well be that those taken within a few miles of home turn out to be the best. All will be revealed as the season progresses.

Before we embark on the new season, I would again like to thank both Tony Joyce and Mike Quickenden for the huge amount of time and effort they have put into BCC. Tony of course for all the competition involvement especially over the last few years and Mike as you know had the Annual Exhibition down to a fine art as well as having the website and image projection at his finger tips. We are extremely grateful to both of them.

You will see from the programme that Helen has once again worked hard to put together a varied and interesting programme to suit all tastes and styles of photography. The programme also lists the external competitions, which we as a club, intend to enter. More club members attended these events in 2010 -2011 than in previous years and we are hoping for a further increase on those numbers. Claire Boardman and David Hogg our Competitions Secretaries for this season will keep you well informed about selection evenings, competition dates and results,so watch out for news.

The annual dinner last May was very successful and attended by more members and their partners than previously. Of course those of us going to Derbyshire are looking forward very much to the weekend in October. Many thanks to Mike Olney for organising both of those events.

Again, more members have taken part in this year's very varied Summer Tuesday programme . We have already been to Felmersham, Harrold, Little Paxton, Woburn and Old Warden, as well as taking part in a Photoshop tutorial evening. We should have a good range of images to upload onto the club website by the end of September. We have Mike Clifton, John Pegram, Claire Boardman, and Tony Joyce to thank for organising and co-ordinating the events.

We are anticipating the arrival of several new members again, so please make them feel welcome and part of the organisation.

You will notice quite a few changes to the way various activities have been organised in previous years. Your committee, the competition rules and the organisation of the Annual Exhibition are the major ones. We will endeavour to give you plenty of notice of events and how they are to be organised but please don't hesitate to ask if you have any questions.

It remains for me to wish you all a creative and fruitful BCC photographic season.

Diana Moss

Editorial

This is a larger than usual issue of 'In Focus' for two reasons. Firstly there has been the need to include the revised competition rules but secondly my appeals for copy have been more than usually answered. I even had

two reports on the same visit. I felt that both of these, by Claire and Moira respectively, were worthy of inclusion. Subsequent issues of 'In Focus' may be smaller not because of a shortage of articles but the continuing development of the web site will probably allow us to bring you more news at less than four-monthly intervals.

As Diana indicates, and as you will know if you were at the AGM, there are some changes in the Committee for 2011-2012. Read about these in my short summary of the AGM. However, I would like to take this opportunity to express my thanks to Marilyn Southgate, our outgoing General Secretary, for her sterling service over seven years and to welcome her replacement, Simon Bray.

Now to more mundane matters. I am not a fan of Epson printers but, for the time being, I have a small S20 mainly for printing letters and other documents. A couple of months ago, the S20 pulled the usual Epson trick of telling me that it needed a service and thereupon ceased to work. An enquiry to the nearest Epson Express service centre soon established that to clean out the waste ink tray and reset the copies-printed counter would cost £45 + VAT i.e. more than this printer is worth. This time, however, I knew that this was an Epson con and with the help of my son-in-law I located and bought for £3 on Ebay an Error Resetting Disc. This worked perfectly and the printer has been printing normally ever since. The waste ink has not been a problem.

The closing date for the next issue is 8th November 2011. I am happy to take submissions in longhand but prefer Word documents in 10 point Times New Roman. My thanks to contributors to this issue and to Diana, John Holt, Simon Bray, Marilyn and Vaughan for proof reading, and to Piers Hemy, way up in the Black Isle, north of Inverness, for continuing to be our printer.

Martin Nellist

A Cautionary Tale

For a more comprehensive report see PAGB e-news August 2011 Issue 48 Page 2

On 31st July it was revealed that **£18,000** had been misappropriated from the coffers of the Welsh Photographic Federation! Not surprisingly this has left the WPF in some trouble and an emergency levy has been imposed on member Clubs to generate sufficient funds to keep the Federation working. A new treasurer has been appointed and the WPF's advice to members is **PLEASE DO NOT COMMUNICATE WITH THE TREASURER LISTED IN THE WPF DIRECTORY!**

Martin Nellist

Annual Exhibition 2011



Bedford Camera Club Annual Exhibition April 2011 Award Winners

Back row. Bruce Deacon, Vaughan Southgate, John Pegram, Pat Quickenden, Martin Nellist, Alan Horn, Mike Quickenden. **Front Row.** Steve Ridgway, Diana Moss (President), Dave Hodgson (Bedford Mayor), Hazera Forth, Michael Clifton, David Shephard (*Inset.* Deryck Cutler)

1. Print Judging, 15th March 2011

After a late start, caused by a family problem, our judge, Ron Tear, delivered a commentary on those prints that previously he had selected for the exhibition. Mostly he used each print as a cue for a discourse on a location or topic suggested by the image. Since there are very few places in the world that Ron has not visited and photographed, there was virtually no time for a critical analysis of a print's photographic merit or quality of presentation.

This was the first occasion upon which we successfully used the 'straight-across' seating arrangement.

To provide an adequate number of prints for display, Mike Quickenden and Stan Searle selected an extra two prints from each entrant.

2. PDI Judging, 22nd March 2011

Trevor McHugh judged this part of the Exhibition and on this evening he worked through a 200 slide marathon during which we saw some stunning images. As always I didn't entirely agree with the final selections but Trevor is a very good judge and it was a welcome relief to have a judge who talked knowledgeably about the images rather than about himself.

3. The Opening, 12th April 2011

For the second year running, the Exhibition ran for a week in the Hall of Bedford High School. On the evening of Tuesday 12th members gathered to view the prints together with the Mayor of Bedford, Dave Hodgson. An AV of the PDI entries, compiled by Tony Joyce ARPS, was projected, the Mayor presented the awards, and photographs were taken. The President thanked all those who had worked to make the Exhibition a success and in particular Mike Quickenden, Tony Joyce and Matthew Rowntree. The full results can be seen on the Club website.

Martin Nellist

The Annual Exhibition then and now.

In 1998 Mike Quickenden took over the running of the Annual Exhibition. At that time it was in the Harpur Street Library but in 2002 the Library inexplicably and short-sightedly closed its Exhibition area just to make extra storage room for a few now obsolete videos. For a year we had to make do with a one-day event in the Priory Church Hall but then Mike managed to obtain space for us in the Bedford Museum where we stayed until 2007 when the Museum entered a programme of renovation.

In 2008 our port in a storm was the University of Bedfordshire's Polhill Site. Here we had to revert to supplying our own stands for the prints and finally replace the old wooden stands with the second-hand Nimlock stands bought for the Centenary Exhibition held in the Harpur Suite in 2006. We still needed to use these stands when in 2009 we moved to the Christopher Fry Hall at Bedford Modern School. Although the Hall was an excellent venue and there was plenty of parking we were rather too far out of town to attract sufficient audience.

So for the 2010 and 2011 events, we were very happy to move to the large Hall at Bedford High School although the proximity to the town centre did not increase numbers as we had hoped. Now, after coping with all these venue problems and making a massive contribution to the Exhibition and lots more, Mike has decided it is time for him to hand over to someone else. I was one of those who thought that he would be difficult to replace. Fortunately, a relatively new member, Alan Horn has stepped into the breach with enthusiasm and determination.

We are not yet able to provide a great deal of detail on the plans for the 2012 event but you should know that it is proposed to move the show to The Harpur Suite in the middle of town. For cost reasons we shall limit the hire of the hall to 2½ days from 19 to 21 April 2012 and Alan has already obtained some sponsorship. The Times and Citizen have agreed to run a public print competition in conjunction with the event and we hope this will help publicise our event. More detail will be posted on the website and if necessary circulated by email or by post to members not connected to the Internet.

Martin Nellist

'Getting more from your photography with panels of prints' by Barry Freeman FRPS DPAGB, 29th March 2011

Barry came from Ipswich to pass on his enthusiasm for panels of prints, usually of six but occasionally of four, which tell a story. eg. a series of images taken from the same place over a whole day showing the change of light and in the case of seascapes, the sea level. Mostly they were landscapes taken in Cumbria, Northumberland and eastern England. Originally, Barry printed both colour and monochrome (mainly infrared) in the darkroom, but latterly he has switched to inkjet. An easy humorous delivery accompanied some most interesting images. The high cost of producing such panels was not discussed.

Martin Nellist

A Panel of Prints Dec 6th 2011

Inspired by Barry Freeman's lecture on panels in March, we have decided to have a club evening of panels. Members will be invited to submit sets of 3 to 6 prints, about which they will be invited to make some remarks e.g. the basis of the theme or the way they were shot. The panels could be ones which have previously been entered for the Craddock cup or which members have done for RPS awards. We would prefer, however, to see new work. If you produce a panel now you will have an entry ready for next year's Craddock Cup! Martin Nellist has agreed to organise the evening and more information will be given at club evenings.

Helen Shanks

Competition 'Solitude' 5th April 2011

Solitude was not an easy theme but, as can be seen from the winning images displayed in the web site gallery, members responded well. David Steel, a regular visitor from Cambridge both as judge and lecturer, judged with his usual competence and awarded first in the **Print** competition to Jim Burnett for *Roaming in the gloaming* and in the **Projected Images** competition to Alan Horn for *Blind Man - Central India*.

This was the first competition in which PDIs could be entered by uploading through the website and all worked well.

Prints		
1 st	Jim Burnett	<i>Roaming in the gloaming</i>
2 nd	Jim Burnett	<i>It's a long way down</i>
3 rd	Alan Woodward	<i>On the Doorstep</i>
H. C	Clive Walton	<i>Alone with the Oyster Catchers</i>
H. C	Clive Walton	<i>Serene Isolation</i>
H. C	Diana Moss	<i>Peace</i>
C	Martin Nellist	<i>Lone cricket</i>
C	Diana Moss	<i>No Way Through</i>
C	Diana Moss	<i>One Tree Hill</i>
Projected images		
1 st	Alan Horn	<i>Blind Man - Central India</i>
2 nd	Peter Robinson	<i>Risparmiare un euro</i>
3 rd	Claire Boardman	<i>Deep in Thought</i>
H. C	John Pegram	<i>And I thought she loved me</i>
H. C	Graham Pumphrey	<i>Rough shack</i>
H. C	John Pegram	<i>Lonely</i>
C	Jim Burnett	<i>Soaring - lonely as a cloud</i>
C	David Hogg	<i>Tranquility by the fjord</i>
C	Terry Sykes	<i>Simply Wet</i>

Martin Nellist

Competition 'Open' 26th April 2011

Peter Prosser APAGB, a former Kodak employee, proved to be a good judge who explained why the image was good and what flaws it had. He was also able to work to time. He will be invited to judge again, I'm sure. *Fading Glory* by Diana Moss was judged to be the best print and *Young Swallows* by Bruce Deacon the best PDI.

Prints		
1 st	Diana Moss	<i>Fading Glory</i>
2 nd	Martin Nellist	<i>Ampthill Clock</i>
3 rd	?	?
H. C	Diana Moss	<i>Oil on Water</i>
H. C	Tom Yates BPE3*	<i>Glanville Fritillary</i>
H. C	Alan Horn	<i>Shutters, Lucca, Tuscany</i>
C	Claire Boardman	<i>A Winter's Walk from Blauherd</i>
C	Deryck Cutler ARPS AFIAP BPE4*	<i>Rule Britannia</i>
C	Moira Mc Aneny	<i>The Poker Pecker</i>
Projected images		
1 st	Bruce Deacon	<i>Young Swallows</i>
2 nd	Deryck Cutler ARPS AFIAP BPE4*	<i>Footwork</i>
3 rd	Clive Walton	<i>Clover</i>
H. C	Tom Yates BPE3*	<i>Painted Lady</i>
H. C	Tom Yates BPE3*	<i>Adonis Blues</i>
H. C	Bruce Deacon	<i>I'm ready to go</i>
C	Deryck Cutler ARPS AFIAP BPE4*	<i>Dinmore Manor</i>
C	Mike Quickenden LRPS	<i>Fountain Detail, Trafalgar Square</i>
C	Claire Boardman	<i>The Golden Ball</i>

Martin Nellist

Top Ten Points totals for the 2010 – 2011 Monthly Competitions

It has been very encouraging that we have seen some new names emerging as authors of placed images in both the 'Print' and the 'PDI' monthly competitions. These names also appeared in the top10, in both competitions, at the end of the year. The points are tabulated in the table below.

The 'Prints' competition was very close until the last 'Open' competition when our President Diana gained points for all three of her entries, ending the year with a total of 30 points (better luck next year Barrie). Martin Nellist was second with 25 points and Jim Burnett third with 24 points. Deryck Cutler was fourth with 19 points and David Hogg fifth with 17 points. Congratulations! As you can see the top 10 positions have been listed. If you would like to know where you came and you do not

appear on the list please ask. It is great to see two new members David Hogg and Alan Horn in the top 10.

In the PDI competition, another new member Bruce Deacon came first with 22 points, followed very closely by Tom Yates on 21 points. Deryck Cutler and Alan Horn tied for third place with 19 points and Peter Robinson was fifth with 17 points. Again Congratulations!

O =Open; FD = Food & Drink; S = Solitude

	O Oct	FD Dec	O Feb	S Apr	O Apr	Total
PRINTS						
Diana Moss	6	5	2	7	10	30
Martin Nellist	2	6	6	4	7	25
Jim Burnett	5	2	2	12	3	24
Deryck Cutler	2	2	5	3	7	19
David Hogg	10		7			17
Alan Horn	3	4	2	2	5	16
Clive Walton	2	2	4	6	2	16
Alan Woodward	2	3	2	6	3	16
John Pegram	3	7	4	1		15
Claire Boardman	2	2	2	3	4	13
Barrie Moss	2	3	2	3	3	13
Peter Robinson	2	3	2	3	3	13
PDI's						
Bruce Deacon	2		9	1	10	22
Tom Yates	3	2	7	2	7	21
Deryck Cutler		7	2	2	8	19
Alan Horn	2	5	2	7	3	19
Peter Robinson	2	4	2	6	3	17
Claire Boardman	2	4	2	5	3	16
John Pegram	2	2	5	6	1	16
Martin Nellist	2	2	5	2	3	14
Clive Walton	2	2	2	2	6	14
Tony Joyce	2	7	4			13

Barrie Moss	2	4	2	2	3	13
Graham Pumphrey	2	3	2	4	2	13

Claire Boardman

Secrets of Cheap International Air Travel

Since joining Bedford Camera Club three years ago, some of you have commented that I do rather well for international travel and have suggested that I must have a rather nice income! I certainly do rather well for travel but my income, as a person who took early retirement, is not high.

I have discovered a few ways of getting good value for air travel and I hope that the following tips will prove useful for others:

- I shop at Tesco for most of my petrol and food and always use my Tesco Clubcard to get the Clubcard points. When these arrive at regular intervals I always exchange them for British Airways air miles. These give me several free European flights each year.
- I visit North America several times each year and, to get the most reasonable airfares, always avoid June & July and the Christmas holiday period.
- I always use UNITED airlines for my transatlantic flights. They have a very generous air mile scheme even for economy passengers.
- I use a UNITED airlines credit card and this gives me one air mile for every pound I spend. I always pay the full bill each month and the card costs me nothing! Use it for all major purchases including fuel and the miles soon accumulate.
- Avoid weekend flights. Midweek travel is always cheaper and there are often more empty seats on a flight.
- Sometimes the airlines overbook flights and need volunteers to miss a flight and travel later. I have done this on numerous occasions and the reward for a missed flight home from North America is now \$1000 in travel vouchers and often a free upgrade to business travel on the next available flight. (Last year on a return trip back from Chicago I missed two flights and came home with \$2000 worth of airline vouchers!)
- The new cheap fare European airlines such as Easyjet and Ryanair often have cheap promotional flights especially if they are launching a new route. (In the past few years I've flown out to Marrakech, Prague, Budapest and Krakow for stupidly cheap fares, sometimes as little as £1 each way!)
- For frequent flyers such as myself, purchase an annual policy for travel insurance. It is far

cheaper than buying successive short term policies.

David Shephard

Felicity Bickley AV Cup Interclub Competition, 14th April 2011

This event was hosted by Ampthill and District Camera Club in Millbrook Village Hall. The evening began on a sad note when we learnt that our Judge, Peter Coles FRPS had died quite suddenly and been replaced by Di Burns FRPS AV-FIAP and Mike Burns ARPS. Di and Mike proved to be able replacements and, at the end of the evening, helped present a fitting tribute to Peter.

The event was won by Bedford Camera Club with entries from Tony Joyce and Barrie Moss. This was a very good result for BCC but there is no denying that we lack strength in depth in AV and need to encourage more members to 'have a go'.

Never had it so good - Buckingham 13
Excellent night images taken in Central London were set to Queen's 'Don't stop me now'. I felt that it deserved a better score.

Spirits of Venice - Leighton Buzzard 15
Mostly this consisted of misty shots of Venice with carnival ladies superimposed in a ghostly and effective way.

Frost - RAVE 18
I think RAVE is short for Rushden Audio Visual but I could be wrong. We saw lots of images of frost particularly on grasses. Also there were good pictures of birds and of leaves against the light. The music conveyed the 'ting' sound of ice drops.

Colours - Ampthill and District 13
I disliked the music which accompanied some good flower images but not much more. The judge was unhappy with the fades.

Brothers in Arms - St. Neots 18½
This was rather a dirge but the images, mostly of Madingley cemetery were good and the judges were impressed.

Gaudi - New City 13½
I enjoyed this documentary on the life and architecture of Gaudi with a stirring 'Barcelona' ending. However, the judges were not happy with a perceived division into two parts.

Battle of Britain - Kempston 15½
This was a terrific compilation of mono close ups of the Battle of Britain monument on the Embankment. Startlingly graphic images were achieved by desaturating and intensifying contrast. However, it lost

out against *Why*(see below) because of the very loud music and lack of portraits of live old soldiers.

October - Bedford 16

This was a good sequence of autumn images set to suitable music.

Bugs - St Neots 14

Excellent close-ups of insects and spiders were shown to the tune of Ugly Bug Ball sung by Burl Ives. For me this was perhaps the best AV of the evening.

Windmills of Your Mind - RAVE 12

Based on the popular song this was all about wheels and spinning.

99 Red Balloons - Buckingham 12½

A compilation of good images of hot air balloons but not many were red and after a while the sequence became boring.

Willen Lakes - Kempston 17½

The images of Jet Ski's in action were excellent but were badly let down by the music and the voice over.

She Sells Seashells - Ampthill & District 17

This was the excellent documentary on the development of fossil hunting which John and Jose Currant had shown last year at the Bedford Club. It began with pioneer fossil hunter, Mary Annis, on the Dorset coast and progressed from Lyme Regis to the Natural History Museum.

York Minster - Leighton Buzzard 19

These excellent images of the Minster scored well but, for me, lacked a good story.

Why? - Bedford 19

Tony Joyce had put together some good images particularly the portraits of soldiers etc and moved from Statue faces to real people, crosses and poppies. The judges liked it.

Come Autumn we Sleep - New City 17

This was very similar to the *October* sequence..

		32½	4
New City	<i>Gaudi</i>	13½	
	<i>Come Autumn We Sleep</i>	17	
		30½	5
Kempston	<i>Battle of Britain</i>	15½	
	<i>Willen Lakes</i>	17½	
		33	3
Bedford	<i>October</i>	16	
	<i>Why?</i>	19	
		35	1

Martin Nellist

'Home and Away' by David & Judy Hodgson DPAGB, BPEI & CPAGB, BPEI 19th April 2011.

Unfortunately, although some of her prints were featured, Judy was unable to participate in this presentation of prints from her and David's own garden and more exotic locations. Few domestic gardens will provide a backdrop for photographs of eagle owls, however. Some of David's asides also indicated a measure of photographic family rivalry that we might have enjoyed witnessing.

His enthusiasm for wildlife, in particular birds – whether perching on sticks or paddling in shallow water – presented the opportunity for an interesting commentary on the current trends in competition judging of natural history photographs. Why are the criteria different in an Open competition than in one themed as Natural History? When, for example, is an animal 'unrestrained'? Simply hiding the jesses clearly does not count. Birds in flight would seem to fit the bill, however, and much of David's more recent wildlife photography centred on this.

The other major theme of the 'Home' section was his enthusiasm for applying 'poster edges' in his Photoshop post-processing and of texture in his images, from peeling door paint to landscapes. Arguably, some of these were best seen from a distance and not suited to all tastes.

The 'Away' images, shown after the coffee break, ranged in location from the United States to India, via the islands of the Caribbean and Hawaii. Yet again, know your location and choose your time of day and lighting. The mix of landscapes and portraits, natural history and shipwrecks was uniformly excellent. David's attempts to engage the audience and encourage participation were somewhat less successful. Surely someone can tell the difference between a curlew and a whimbrel!

This was an impressive collection of images, both colour and monochrome – the latter, intriguingly, including some natural history shots – accompanied by an entertaining, and understated but informative,

Buckingham	<i>Never Had it so Good</i>	13	
	<i>99 Red Balloons</i>	12½	
		25½	8
Leighton Buzzard	<i>Spirits of Venice</i>	15	
	<i>York Minster</i>	19	
		34	2
RAVE	<i>Frost</i>	18	
	<i>Windmills of your Mind</i>	12	
		30	6
Ampthill & District	<i>Colour</i>	13	
	<i>She Sells Seashells</i>	17	
		30	6
St Neots	<i>Brothers in Arms</i>	18½	
	<i>Bugs</i>	14	

commentary. It was an enjoyable, if somewhat restrained, evening.

Barrie Moss

Annual Dinner, 10th May 2011



Once again the White Hart at Flitton was the venue, and provided excellent fare, for the Annual Dinner on 10th May. This image, taken by ex-President Stan Searle, features three more ex-presidents, Mike Quickenden, Tony and Kay Beaumont together with Pat Quickenden. Many thanks to Mike Olney for making the arrangements.

Annual General Meeting 3rd May 2011

The following is a short summary and not the official minutes.

Diana Moss was confirmed as President for a second term. After seven years of excellent service, Marilyn Southgate resigned as Honorary Secretary and was replaced by Simon Bray.

After presenting his report on the 2011 Annual Exhibition, Mike Quickenden announced that he would stand down from organising the Annual Exhibition but would be available to help his successor. He was thanked for the massive amount of work he had done not only for the Exhibition but also for maintaining the website and the IT aspects of Competitions. Mike stood, but was not elected, to the new Committee.

Tony Joyce presented an oral report as Competitions Secretary and also resigned from the Committee.

Diana presented certificates to winners of the Merit Awards in the Annual Exhibition.


Following a vote the new Committee and the jobs subsequently allocated are as follows:-

Diana Moss (President), Simon Bray (General Secretary), John Pegram (Treasurer), Claire Boardman (External Competitions), David Hogg (Internal Competitions), Helen Shanks (Programme Secretary), Martin Nellist (In Focus Editor), Matthew Rowntree, Mike Clifton (Summer Tuesdays Co-ordinator), Peter Robinson (Membership Secretary), , Mike Olney (Social

Secretary), Vaughan Southgate (Immediate Past-President)

Martin Nellist

Summary of the Accounts

	Income, Expenditure Account and Balance Sheet	01/04/2010 to 31/03/2011
--	--	--------------------------------

Income and Expenditure	2010-2011	2009-2010
Income		
Subscriptions	2502.00	2277.00
Guest Fees	123.00	122.00
Raffles	263.00	290.00
Refreshments	355.98	278.45
CD Rom hire	8.00	2.00
Donations / grants	187.00	30.00
Family & Friends	63.00	55.00
Miscellaneous	25.00	0.00
Bank interest	1.04	1.04
Social events	1780.64	1280.00
Book sales	0.00	8.00
Inter Club Competition 2008	45.00	0.00
Total income	5353.66	4343.49
Expenditure		
Syllabus & Programme	0.00	35.00
Family & Friends	45.00	45.00
Hire of hall	1215.00	1305.00
Lecturer and judge fees	519.00	562.50
Exhibition 2010	142.02	0.00
Officer expenses	187.29	348.22
EAF subs	128.25	119.00
EAF insurance	65.06	64.49
Equipment	57.26	0.00
Miscellaneous	77.48	59.00
In Focus	119.84	119.54
Social Events	1777.18	1280.00
Exhibition 2011	168.86	0.00
Inter Club Comp	70.00	0.00
Exhibition 2009	0.00	30.00
Total expenditure	4572.24	3967.75
Net Profit/(Loss)	781.42	375.74
Balance Sheet		
Account Fund B/F	5,099.91	4,724.17
Net Profit/(Loss)	781.42	375.74
Total	5,881.33	5,099.91
Petty Cash	42.89	94.94
Refreshments and Raffles Floats	25.00	25.00
Current Account	3,233.34	2,455.91
Deposit Account	2,625.10	2,624.06
Unpresented cheques/Paying in	-45.00	-100.00
Outstanding Invoices	0.00	0.00
Total	5,881.33	5,099.91

Signed & Approved	
John Pegram Treasurer	David Olney Auditor
Date: 03-05-2011	Date: 26.4.2011

Alternative method of dodging and burning.

In response to an emailed query from **Colin Day**, a relatively new member, **Steve Ridgway** described a method for dodging and burning which he learnt when the Dodge & Burn tool in Photoshop was less than ideal.

1. Select your topmost layer in the **Layers** palette.
2. Select **Layer -> New -> Layer...** from the main menu bar – a **New Layer dialog** should pop up.
3. Enter some meaningful text in the “**Name:**” text field.

4. In the “**Mode:**” combo box select “**Soft Light**” – an additional option will appear at the bottom of the dialog: **Fill with Soft-Light-neutral color (50% gray)**.
5. Tick the check box for “**Fill with Soft-Light, etc.**”
6. Leave the opacity at 100%.
7. Click “OK” At this stage you should have created a new layer with the name you gave it. You’re now ready to dodge and burn using a **Brush** (keyboard shortcut “B”) to paint into this new layer.
8. Use the keyboard shortcut “**D**” to set the default black/white foreground and background colours.
9. **To burn:** make the foreground colour Black, and use a large very soft brush, with low opacity (10%) and paint into the new gray layer. You can gradually build up the effect by painting over the same area, again and again.
10. **To dodge:** just switch the foreground colour to White, and paint. The keyboard shortcut “X” swaps the foreground and background colours, so I use this when switching from dodge to burn, and vice versa.

I hope that helps.
Cheers,
Steve Ridgway

Extra comment from Steve. I often use a Transparent-to-Black gradient fill in the soft light layer to apply a gradual burning in towards the edges of images.

Notes from a Novice

Our first meeting of the Summer Evenings was more of a Question and Answer evening held at the Russell Park Club. Several members turned out to what became a good talking evening too. Mike Clifton asked if there was anyone who would like to start the evening off with any questions, so I got out my list not knowing whether my questions would sound silly to the experienced photographers in the room! I found it to be a quite rewarding evening coming away again a little wiser than when I went in.

We visited Felmersham Nature Reserve again and this time I did wander off on my own to see if I could find anything interesting to photograph. I had the time to attempt setting the camera up and to think about what I was doing. Although I only seemed to shoot flowers (oh and one damsel fly) other members were photographing woodpeckers and owls! Oh well better luck next time Moira! A social drink at The Sun Inn ended a really pleasant evening.

Last year we visited Woburn in the early morning and so to ring the changes we made an early evening visit. I had decided to try out my new tripod. However, I must admit I didn’t feel at all comfortable with it and really should have experimented with it first. Others who had tripods

seemed so slick in erecting and dismantling them, the result of practice no doubt. Arriving in the car park at 6.00 pm, I had time for a cup of tea before our 6.30 pm start. Having arranged to meet back at the car park at 8.30pm, we were left to our own devices. Somehow this evening I seemed to be lagging behind. Apart from the tripod, I had to think about camera settings and to remember what I had been reading in my books and what I had seen on my DVD tutorials. Walking past one of the lakes I noticed that the reflection in the water of the cerise pink flowers of a beautiful Rhododendron on the far bank gave an amazing effect. Luckily there were two swans feeding. ‘Ah Haa!’ I thought ‘the perfect picture’. The only trouble was that I could never seem to get both swans with their heads out of the water at the same time! Meanwhile everyone else had disappeared further into the park and so I shouldered my tripod and set off in pursuit. Eventually I caught up with Claire Boardman and Tony Brooks and, as we were talking, Claire just happened to turn round to see some deer tip toeing across the path not a hundred yards away. Cameras to the ready, well, except Moira’s. By the time I’d adjusted the tripod legs what could have been a good image was just a small backside in the distance! This started a conversation about tripods which decided me to try what Claire was doing and convert my tripod to monopod by simply unscrewing one of the legs and to see if I could get on better by this method. But in order to find out I remembered when I bought it the chap gave me a demonstration and I had to use a double ended threaded screw to fix the camera to the monopod. Now question, where did he say the screw would be kept? Oh yes unscrew the head and that screw when taken out would be wider one end than the other. Turn it upside down screw camera on and ‘Bob’s your uncle’. Right I was now ready to shoot with the monopod except the time was getting on and Claire thought we ought to be heading back towards the meeting point! I dismantled my camera, folded the tripod and secured it to my camera bag. When we got back to one of the exit gates Claire decided to put her camera away and I did the same. Only, on inspection of the tripod the centre stalk was not where it should have been. Oh no I thought it’s dropped out while walking back, so whilst Tony Brooks held my camera and bag and Claire my 99% complete tripod, I retraced my steps and met the others making their way back to the car park. “What’s up” they said. “I’m looking for my tripod stalk, it’s 12” long with a hook on the end.” We all started to look for it. As luck would have it I found it, the only straight thing amongst literally hundreds of small twigs lying on the ground, so many thanks go out to all who helped in the search. We all went on to the pub and a disaster for Richard and Claire! No food served in the evenings! So the pair went off in search of food, any food and, within the hour, arrived back at the pub with two enormous pizzas and permission from the landlady to eat them on the premises (they did offer slices to everyone)! So all’s well that ended well for that evening.

The Paxton evening was not as we all hoped it would be and we returned with very few images. It was a pleasant walk though and the only consolation for me was one

member, no names mentioned, of course, had 'problems' connecting his camera to his tripod. We all had a good laugh at this touch of 'Moira Syndrome'.

Claire was 'in charge' for our evening at Priory Country Park and had decided to give us two themes to photograph along with photographing other images in the park. One topic was 'Motion Blur' and the other 'Something Red'. The second was easy enough because John Pegram had a red fleece jacket, so all we had to concentrate on was the 'Motion Blur'. No I'm only joking we weren't allowed to take shots of John. I spent quite sometime watching Canadian Geese goslings with their parents by the side of the canoe slalom. I had brought some pieces of bread with me hoping for a good shot but when they heard the bag the parents went straight into the water and the youngsters were sliding one after the other down the concrete sides of the slalom course and landing in a heap in the water. There must have been at least 12-16 of them. Alas, once again, I only captured an image of the last one sliding down and guess what? Yes, it was out of focus. If only someone else had been in charge of the bread I might have got a good shot!

The Photoshop evening at Renhold Hall was interesting. Unfortunately I have Photoshop 7 and the evening was geared around the CS Series of Photoshop so I was very limited in what I could do. Nevertheless it gave me a good insight to the programme and I did become more familiar with Photoshop. However, we seemed to be going through things so fast that there was insufficient time to jot everything down. Our understanding might have been improved had we concentrated on just two topics. I don't think that I was the only one with these thoughts either. During the interval we all enjoyed Claire's home made cookies with our tea and coffee.

I was away on holiday for The Birds of Prey and Bedford Cycle Club evenings but came back refreshed for Harrold Country Park visit. However, I just couldn't get things together. I think my brain was somewhere else. I took several images of a heron and even saw it catch and consume a fish but you'll just have to take my word for it as I hadn't set the camera up right! The group did seem to get separated and I found myself going down an overgrown nature trail. After a while I turned back as it was rather lonely and I didn't feel comfortable. Eventually I met a couple of other members and remained with them for the rest of the evening. On the whole, even though I enjoyed the social chit chat in the pub afterwards I was a little disappointed with the evening.

The following week, because nothing had been arranged on the programme, we went back to Priory for a stroll, with the themes 'Short and Curly' and 'On the Diagonal' (Claire was in charge again)! The short and curly wasn't altogether easy and we probably all took the same diagonal but again it was a pleasant walk and we then went on to Diana and Barrie's. They had laid on a superb BBQ and we socialised until dark.

So this is the novices report on the Summer Evenings so far and thanks to all who are trying to help me improve my photography. I will get there in the end!

Moira McAneny

Summer Meeting 26th July, 2011

Those members who were unable to attend the summer meeting held on the 26th July missed an excellent meeting which was held in two parts. We met Claire at 6.30pm at the Priory Marina for a stroll around the park when the weather could only be described as in the parlance of the old Kodak film inserts "Cloudy dull" We were given our subjects for the evening as "On the diagonal" and "Short and curly" and asked to make our way to the President's home by 8.30pm. We were left to define as best we could the titles we had been given. Some of us were weighed down with heavy photographic equipment and others had small digital cameras or, as I suspect, none at all. We all started to make our way around the park at our own speeds with the weather looking sometimes rather threatening. Fortunately we didn't have any rain and apart from dodging the speeding bicycles, where one heavily built man came silently up behind us at speed on his bicycle on three occasions and who by his demeanour clearly blamed us for being in his way, the evening provided an enjoyable stroll. We then made our way to the President's home.

On arrival, Barrie, our Barbecue Chef for the evening was busy with his cooking utensils and flaming barbecue preparing the sausages and beef burgers whilst Diana was loading the tables with all varieties of food and condiments. Around 23 members rolled up to be met with baked potatoes and a table loaded with mouth watering choices that would suit everybody. Members chatted and got to know each other with no shortage of wine to help things along and then, as the evening went on, another table of various kinds of mouth watering gateaux appeared which had been provided by the ladies.

To say that this was an excellent evening would be no exaggeration. Thanks were expressed during the evening to Diana, Barrie and Claire for their hard work in making it all possible and to the other ladies who were present and who contributed as well as helped to make the evening such a success. Without doubt the evening was enjoyed by everyone present and showed that the social life of a camera club is just as important as "f" stops and "apertures".

Stan Searle.

BCC Trip To Ascot

*BCC Members, BCC Members,
Where have you been?*

*We've been to London, [well Ascot], to photograph the
Queen.*

David Shephard very kindly sent an e-mail out in the Spring, inviting Members to use the spare ticket he had to visit Royal Windsor Park. This would allow us to see the Queen and her Guests transfer from the Royal Cars to the horse-drawn carriages. The procession of carriages would then travel down the Golden Mile, to be greeted by the crowds of onlookers at Royal Ascot.

Matthew Rowntree was the first person to respond to David's kind invitation and had volunteered to drive. Moira had also asked to be included and had asked her friend Rosemary to join her. Matthew's son James and Matthew's Mother were also going, which left one space in the vehicle. Moira rang me and explained the situation; I jumped at the offer. So, with great anticipation, we set off to see the Queen and hopefully a few other members of the Royal Family.

We had arranged to meet David and his friends at the Windsor Park Farm Shop [well worth a visit if you are ever in the vicinity]. From there we drove into the Park to find the car park. A small hiccup found us parked in the wrong car park. We only found out after we had all evacuated the car and extracted our belongings, which included chairs, picnics and as you fellow photographers will appreciate, huge amounts of camera equipment.

We then found the correct place to park and set up camp. David asked officials and the various security men where the best vantage points were. There was much discussion as to what lenses and camera settings we should use. We hurriedly ate our picnics and chatted to other onlookers, some of whom had been there on previous days and were able to talk us through the programme of events.

After lunch, we made our way up to where we would get our first sight of the approaching carriages. The place was buzzing with excited young school children and dedicated Royalists. As the carriages approached we snapped away, [what I mean is, we carefully composed the shots we wanted to get perfectly correct in the camera], until a police van arrived and parked right in front of us, blocking our view. This police van delivered some of the riders and escorts who either sit on the carriages or ride the horses. I guess someone has to drive. They were rather magnificent in their bright red livery and made wonderful subjects. David asked them to pose for us.

We had approximately 15 minutes until the Queen, Prince Phillip and their Guests arrived, so we had plenty of time to get lots of photographs of the horses, carriages and riders. The big decision for the organisers was whether, because of the darkening skies, the carriages should be covered, or remain open. Obviously the latter was the preference for the crowds but what a huge responsibility for the person who has to make that decision. Heaven forbid that the Queen should get soaked to the skin. You could probably be sent to the Tower for lesser offences.

The Queen, Prince Phillip and their Guests arrived in a number of Royal Cars and transferred to the carriages. Of course at that moment it started to rain, but the decision had already been made and the carriages remained open. It was lucky for us, as we had a good view, albeit a very brief one, of the Royal Party. The Queen even obliged by giving us a smile and a wave in our direction. I am sure I heard her say to Prince Phillip 'Smile! It's Bedford Camera Club'. It was just a fleeting glimpse but a wonderful experience enjoyed by all of us. Thank you to David for providing the passes and for sharing his knowledge of the Royal Family, and thank you to Matthew for driving.



Did we get any good images? I don't think mine are competition winners but it was certainly worth taking the camera equipment. I really enjoyed sharing the experience with friends from BCC. How fortunate we are, that our camera club offers members much more than just lectures and competitions. Roll on the next opportunity to go out for a day, or more, to share a common interest with friends. As many of you know I enjoy a good laugh and we certainly did that.

Claire Boardman

The day we went to see the Queen

Before the summer break David Shephard emailed members to see if they would like to go to see the Queen transfer from limousine to horse drawn carriage on the Wednesday of The Royal Ascot Races. He had applied for a pass before and been unsuccessful but on this occasion had received two. I rather fancied this and got in contact with David. Although he had filled his car, he suggested that I talk to Matthew Rowntree who had the second pass. When I spoke to Matthew he said I could bring a friend so Rosemary came along with Matthew's mother and son James. I had also mentioned it to Claire Boardman but she wasn't sure whether she would be available. When Matthew said he had room for one other I rang Claire again, she consulted her diary and found she was free. So a full people carrier set off at just after 10.00am. We picked Claire up from her home and when we pulled up there was a window cleaner cleaning her windows. When Claire got into the car my friend said, "Is that your husband?" Well, Claire burst out laughing and opened the window and said to the window cleaner, "My friend wants to know if you're my husband!" Somehow I knew then, that we were going to have a good journey down and I wasn't wrong.

We happened to bump into David at The Windsor Farm Shop and on our arrival David came out of the tea room to say that we hadn't got time for a cup of tea (as we arrived later than him and he and his party had had theirs). When leaving the tea shop he said he would indicate when we passed the Copper Horse and Windsor Castle. So we got back into our vehicles to follow David to our place of parking. Well, indicate he did! On passing where the Copper Horse was, as sure as eggs were eggs, out from the car window came an arm which virtually went over the top of his roof pointing with his index finger with a to and fro motion of his arm and for Windsor Castle his arm came out again pointing and to-ing and fro-ing to the right! When we arrived at the Car Park, David had already parked and paid £2 for his ticket. We did likewise.

We had just got all the bags out of the car when David came up to us and said that we were in the wrong car park and we were to go and get our £2 back as we had been allocated a place off Dukes Drive actually in the Park itself. So all the bags went back into the car but as we were out of the car we said we would start to walk to Dukes Drive. Matthew then drove the car over towards the allocated car parking place but we ended up all getting into the car again when we were told it was much too far to walk. At the car park entrance we all got out and were greeted by a man who said "Are you David Sheppard's party?". Well we looked really surprised. What treatment for Bedford Camera Club Members! He led us to where there was a good place to wait for the Queen to pass. This gentleman tuned out to be one of David's guests, so at least we were altogether.

Once we had got our chairs and picnic sorted some of us walked further down Dukes Drive under David's instruction to get pictures of the horses and empty carriages getting in place for the Queen's transposition from car to carriage. David was continually filtering through information to us via a security officer and he relayed "Her Majesty's left the palace" and "She's X number of minutes away". Once we were back to our base we got into position against the rope barrier. Unfortunately at that point it started to drizzle and drizzle it did although the Queen and Guests kept their hoods down on their carriages.

I was hoping that I had got the right settings on my camera and it was nerve racking thinking that within a few seconds it would be all over, we all would only have one chance to get that picture of the Queen and Prince Phillip. I had put in my bag a small plastic fold up step, just in case I might need it - and need it I did. It gave me at least another 8" in height, just right to exclude the tops of heads. Would this be my moment of glory to get a really good image of Her Majesty or was I going to mess it up altogether? Keep calm, I kept telling myself and then we heard the clip clop of the horses and there she was the Queen in all her glory smiling and waving and then she was gone. What would my camera reveal. Well, I was lucky, and I mean lucky.

For once I was elated to find I had actually got a half decent image. In fact one way or another we all got reasonable shots of either the horses, The Queen or the footmen. It was good, and we were all very pleased with our day out. Such a privilege for them to see us so close! Shortly after, we all packed up our picnic things, loaded them into the car and went back to The Windsor Farm Shop, and this time did have a relaxing cup of tea and chat about the afternoon. David was thrilled with his Buckingham Palace carrier bag which you only got, if I remember rightly, from the deli counter in the farm shop. We followed David part way back where he said he would point out to us one of Sir Elton John's houses and once again his arm appeared over the top of his roof with his prominent pointing action.



All in all it was a fun day full of humour and laughter and although David has already been thanked we thank him again for making it such a good day out. He was a pleasure to be with. My thanks to Matthew for driving us safely, and to everyone else in the car especially James, Matthew's son, who was extremely well behaved throughout the day.

Moira Mc Aneny

A Photographic Day in Southwold

On a rainy day in August, about 15 members of the Camera Club descended on Southwold in an attempt to take the "Photo of the year". Unfortunately, due to the weather, I am not sure anyone managed to get that elusive shot. We did, however, have a great day! After a cup of tea in the Pier cafe, it was off to take our photos. Southwold is famous for its colourful beach huts, and a lighthouse which, for some reason, is situated in the middle of the town. I, personally, spent some time at the model boating lake, watching grown men playing with their toy boats, but it was great fun watching the different types of boats, and photographing them! From there it was a walk under the pier, (to get out of the rain) where I took a few quite nice photos. A walk along the sandy beach, over the groynes, which almost beg to be photographed, takes you to the beach huts, situated on the sand. These are very colourful, and a great photo opportunity. Then, up a small hill to the row of black cannons, pointing out to sea, although I am not sure they would be very effective against an invasion from that direction, but I am sure that most of us photographed

them. Then it was lunch time, and we all met up at the pub next to the Lighthouse. Lunchtime saw the last of the rain, and by the time we came out of the pub, the sun had made a welcome appearance. I decided I wanted to take photos of the beautiful Church of St. Edmond's. Walking through the town, now in sunshine, was wonderful as the holiday makers came out in force and it was a photo opportunity of colourful window displays and various signs. Now it was time to go back to the beach to see children playing on the sand, a few braver ones in the sea, and to photograph sandcastles, waves, groynes and anything that looked interesting on the way to the award winning pier. Here is the famous Water Clock, a Heath Robinson like contraption which works by water falling into various buckets, and which gets you quite wet if you stand watching for too long. We all met back at the pier café and agreed that despite the earlier rain, a good time was had by all.

Peter Symonds

Selling old equipment.

Roy Kneeshaw wrote to say that he had managed to sell an EOS 30 film camera to Richard Wellborne, a dealer in old photographic equipment now based in Kempston. Although Roy had not received very much, he was pleased that the camera had at least been sold and had found Richard Wellborne a decent person to deal with. His contact details are 01234 853972 or mobile 0754 6981066.

Martin Nellist

An Introduction To Your New Competition Secretaries

Hello and welcome to the new season at Bedford Camera Club. For those of you who don't know us, I would like to introduce myself, [**Claire Boardman**] and **David Hogg** to you, as your new Competition Secretaries.

I will be running External Competitions, liaising with judges and assisting David with the Internal Competitions.

David, who joined as a member last year, will have overall responsibility for the Internal Competitions. He will run the Digital section, overseeing the downloading and e-mailing of entries, projection and keeping scores throughout the year. David has plenty of experience as he ran Internal Competitions at his last club in Guildford.

We are aiming to set up a system that will allow us to video the prints in Internal Competitions and project them onto a larger screen to enable those members at the back of the room to have a better view.

We have discussed, at length, various different scoring systems, as I felt that last year there wasn't enough differentiation between entering an image (1 point) and being awarded a 'Commended' (2 Points). We are therefore adopting a system where the judge will award each image a mark out of 20, with an additional 3, 2, or 1 points being awarded for the 1st, 2nd and 3rd placed images respectively. For example, if your image is awarded 20 points out of 20 and is then placed 2nd, you will score a total of 22 points for that image, which will be recorded and added to your running total for the seasonal points competition thus far. No 'Highly Commended' or 'Commended' places will be awarded. Instead we will name those authors who have scored 20 points and possibly those who score 19, depending on numbers.

Only two prints and two PDIs can be entered for each of the competitions in the seasonal points competition. There will be no reserve as we feel this gives an equal opportunity to all members. Points will be accumulated for each individual author throughout the season. The overall winner will be the person with the most points from the following five competitions.

'OPEN' [October]
'MIST, STEAM OR SMOKE' [February]
'BOOK OR FILM TITLE' [March]
'LIVING WORLD' [April]
'OPEN' [April]

The following competitions have their own entry requirements and are NOT included in the seasonal points competition:

'PHILIP LEPPER MEMORIAL TROPHY' [November] 3 images – 1 Landscape, 1 Seascape and 1 Skyscape
'POINTS OF VIEW' [December] 6 images
'ARCHITECTS' ASSOCIATION TROPHY' [January] Up to 3 images. This year's subject is 'Architecture and Materials'.
'NALGO CHALLENGE CUP' [January] Up to 3 images. This year's subject is 'Urban Life Decay'.
'AV COMPETITION' [January] An entry is an executable file (prepared using software such as Pictures-To-Exe) containing a minimum of 10 images and not exceeding a running time of 5 minutes.

The same scoring system will be used [marks out of 20 and an overall winner and 2nd and 3rd places when required]. The only exception is the AV competition where members vote for 2 winners to represent the Club at the Felicity Bickley External Competition. Please note these competitions are individual competitions and the winners are determined on the evening of the competition. Cups or trophies are awarded.

We hope that when images are marked out of 20, each individual author will have a better idea of how they are faring with their photography. However, remember photography is very subjective. The best advice I was given when joining BCC was not to take the marks and

criticism personally. The important thing is that YOU like the image.

Both of us, and the Committee, would like to see more members participating in competitions. As many of you will know, I joined the Club 3 years ago. I can honestly say that I hadn't heard of a PDI at that stage. We all have to start somewhere and the Committee is very eager to help, in any way we can, to improve your photography and ensure that you enjoy it. We gain a great deal of knowledge from judges and lecturers but we are very keen to get more practical evenings into the schedule. We know that competitions are not for everyone but don't be afraid to have a go. Please ask if you don't know how to prepare an image for projection or you are unsure of how to mount a print; I had to.

All the required information on COMPETITIONS, RULES, DATES and HOW TO SUBMIT IMAGES for both Projected Image and Print Competitions can be found in your Members' Handbook, 'In Focus' and on the Website.

Good luck to you all for the forthcoming season and most of all enjoy your photography.

Claire Boardman

Competition Rules

Only Honorary and paid-up Members of the Club may enter the Club's competitions.

A maximum of 2 images may be entered per monthly points competition (open and themed competitions). This does not include the Points of View competition (maximum of 6 images), the Philip Lepper competition (maximum of 3 images), or the NALGO and Architects competitions (maximum of 3 images).

Images may be in colour or monochrome.

THE SAME IMAGE CAN ONLY BE USED TWICE IN CLUB COMPETITIONS. For example, you can enter the same image as a print and as a digital image (or two prints, or two digital images), but then it cannot be used in the club competitions again. Entering an image in colour and then again in monochrome also counts as two 'uses'. Unless it is significantly different, an image is considered the 'same' even if it has been cropped, or has undergone other modifications in post-processing. The Competitions Secretary has the right to withdraw a competition entry if it is believed that this 'twice' rule has been exceeded.

The exception is the Annual Exhibition which has its own rules. An image that has already been seen twice in Club Competitions can be shown again in the Exhibition, if it has not already been selected or shown in a previous Annual Exhibition.

Images will be scored out of 20 points, and in all competitions, 3rd, 2nd and 1st places will be announced.

During the monthly points competitions, these places will gain 1, 2 and 3 additional points respectively. In the Points of View, Philip Lepper, NALGO and Architects' competitions, the 1st place images (or image sets) will be awarded their respective trophies. The Audio / Visual (AV) competition is judged by member vote, not out of 20 points.

The copyright to the images must belong to the entrant.

For manipulated images, the entrant must have sole copyright of the final image and its components.

Prints may be commercially printed or mounted.

Please be aware that all prints will be photographed for the purpose of placing them in a gallery on our club's website (Projected Digital Images will also be placed on the website). If you do not wish your images to be displayed online, please see the Competition Secretary at the beginning of the competition evening, or better still, email the Competition Secretary as soon as possible.

You are encouraged to submit entries to every competition, even if you haven't entered previous competitions in a season.

Image Requirements

There are two types of competition – Print and Projected Digital Image (PDI), and the requirements for each are as follows:

Prints – Prints should be mounted with a minimum image size of 300 sq. cm, on a mount with a maximum size of 50 x 40 cm. Although it is not compulsory for Internal Club Competitions, you are strongly encouraged to use mount sizes of either 50 x 40 cm or 40 x 30 cm. These are the only two sizes of mount permitted in our Annual Exhibition and 50 x 40 cm is the required mount size for entry into the EAF Championships. The following information must be **clearly shown** on the back of the mount:

CLUB – BEDFORD CAMERA CLUB

TITLE – (CLEAR AND CONCISE)

AUTHOR – (A. N. OTHER)

No identifying information may appear on the front of the print.

PDIs – Image size must be no larger than 1400 pixels wide by 1050 pixels high. Images may be thinner (1400 pixels wide but less than 1050 pixels high) for letterbox formatted images, or narrower (1050 pixels high but less than 1400 pixels wide) for portrait formatted images. Images should be in sRGB colour profile, and saved as a JPEG file at the highest quality setting.

File names should be of the format: **n_A B_x.jpg**
where **n** = Image priority (1 or 2)

A B = Authors first and last names
(separated by a space)
x = Image title

For example:

1_David Hogg_Low-Level Spitfire.jpg
2_David Hogg_Chiddingfold Bonfire.jpg

No commas, underscores or other punctuation characters should be included in the image title or authors names, but hyphens and apostrophes are allowed. Underscores may only be used to separate the 'Image priority' number, the authors name and the image title.

Competition Entry Process

Prints & PDIs – Entries are to be submitted by email to intcomp@bedfordcameraclub.co.uk by midnight on the Friday preceding the competition. 'Entries' comprise image titles for Print competitions, and digital image files for PDI competitions. Once your entries have been successfully received, a reply will be sent confirming your entry into the competition.

Prints only – should be handed in NO LATER THAN 7.15 p.m. on the evening of the competition and placed on the respective priority pile (1st choice, 2nd choice).

Judges like to have a brief look at ALL of the prints before the competitions commence, so late entries may well be disqualified. (PLEASE try to ensure you arrive in plenty of time to enter your prints before 7.15 pm). You will be able to collect your prints at the end of the evening.

If members do not have email access, they must write their entries on a form (available on club evenings and from the club website), and leave it in the competition box on the previous club evening (generally a week prior to the competition). For PDI entries, images should be copied to a memory stick or CD, and left in the box on the previous club evening, together with an entry form.

Monthly Competitions

A maximum of 2 prints and 2 digitally projected images may be entered. *Each image* will be marked out of 20. An additional 3, 2, or 1 points will be awarded to the 1st, 2nd, and 3rd placed images respectively. The Judge may well award 20 points to more than three images. It will be up to the Judge to choose his/her top three images (please note that there will be no Highly Commended or Commended positions). A cumulative points system is operated in both classes (PRINTS AND PDIs) for the 5 POINTS COMPETITIONS. The winner, in each separate class, will be the AUTHOR with the most points at the end of the season.

NALGO Challenge Cup and Architects' Trophy

For the 2011/2012 competitions, entries are to be PRINTS only (maximum of 3 prints per member). The 1st place images from each competition will receive a respective trophy. The subject of this year's NALGO Challenge Cup competition is 'Urban Life Decay' and

the subject of this year's Architects' Trophy competition is 'Architecture and Materials'.

Philip Lepper Competition

For the 2011/2012 competition entries are to be *PROJECTED*. An entry is expected to be 1 image of a LANDSCAPE, 1 of a SEASCAPE and 1 of a SKYSCAPE. Each image will be judged individually on a points basis (OUT OF 20), the winner being the member with the highest aggregate score from all three images. In the event of a draw, the judge will pick an overall winner. Entries must be handed in one week in advance of the competition if on a CD or memory stick (accompanied by an entry form) or by the Friday before the competition if e-mailing entries. The 1st place image set will receive a trophy.

Points Of View

This event will take place in St Albans on Sunday October 16th. The competition is for Projected Images that have been taken on the set day between specified times. There will be 6 titles to capture on the day and an entry into the competition in December will require 1 image for each of the 6 titles. There is no restriction as to how many images you take on the day but only 1 image per title, is permitted in the competition. In December a Judge will mark each image out of 20 and the AUTHOR with the most points from his/her 6 images will be the winner.

AV Competition

A competition for AV (Audio / Visual) presentations to be projected digitally from an executable (.exe) file compiled using software such as Pictures-to-Exe. There is no restriction to the number of AVs that an individual can enter but the Competition Secretaries may have to limit numbers if there is a large number of entries. Members will be asked to pick their top two AVs, and then the two AVs with the highest number of votes will represent Bedford at the Felicity Bickley Trophy in March.

Club Competition Subjects 2011-2012

2011

October 18th – 'Open' – Prints and PDIs
PDIs due by Oct 11th if on a memory stick or CD or by 14th Oct if e-mailing your entry.

November 8th - Philip Lepper Memorial Trophy – 'Landscape, Seascape and Skyscape' – PDIs.
Cumulative scoring on 3 PDIs (one of each subject).
PDIs due by Nov 1st if on a memory stick or CD, or by Nov 4th if e-mailing your entry.

December 20th 'Points Of View' – 6 PDIs
PDIs due by Dec 13th if on a memory stick or CD, or by Dec 16th if e-mailing your entry.

2012

January 17th – Architects' Association Trophy – 'Architecture and Materials' – Prints only
Nalگو Challenge Cup – 'Urban Life Decay' – Prints only. Titles to be emailed by Jan 13th.

January 24th – AV competition. Entries on the evening on CD or memory stick.

February 7th – 'Mist, Steam or Smoke' – Prints and PDIs
PDIs due by Jan 31st if on a memory stick or CD, or by Feb 3rd if e-mailing your entry.

March 6th – 'Book or Film Title' – Prints and PDIs
PDIs due in by Feb 28th if on a memory stick or CD, or by March 2nd if e-mailing your entry.

April 3rd – 'Living World' – Prints and PDIs
PDIs due in by March 27th if on a memory stick or CD, or by March 30th if e-mailing your entry.

April 24th – 'Open' – Prints and PDIs
PDIs due in by April 17th if on a memory stick or CD, or by April 20th if e-mailing your entry.

External Competitions 2011-2012

Bedfordshire Invitation Inter-Club -Friday
October 28th
Hosted by – Letchworth Garden City CC
Venue – Letchworth Settlement, Nevells Rd,
Letchworth. SG6 4UB
Time – TBA
6 PDIs (1400 x1050 pixels). A maximum of 2 per author, plus one reserve from any source within the Club but may NOT be a third image from any author.

3 Way Battle between Bedford, Biggleswade and Letchworth – Tuesday November 29th
Hosted by – Bedford CC
Time – 7.00 p.m. for 7.30 p.m. start
Judge – Keith Long ARPS
10 PDIs & 10 prints. A maximum of 2 per author of each type, from any source within the club.

Cambridge Inter – Club Digital Competition 2012 –
Saturday January 21st
Hosted by – Cambridge CC
Venue – Whittlesford Village Hall, Whittlesford,
Cambridgeshire, CB22 4NE
Time – TBA
Judge – Leigh Preston FRPS EFIAP
5 PDIs (1400x1050 pixels) from any source within the Club. We have to submit:

1. Monochrome Open (any subject)
2. People
3. Landscape
4. Natural History

5. Open(any subject)

A sixth image (any subject) is also required as a reserve to be used in the event of a tie.

EAF Club PDI and Print Championships 2012 –
Sunday February 12th
Venue – The Latton Bush Centre, Southern Way,
Harlow, Essex. CM18 7BL
The Print Competition shall consist of **two** rounds with a maximum of 25 images.

Round 1 shall have 15 images from any source within the Club. At least 5 prints must be Mono, at least 5 prints must be Colour and not more than 3 can be Natural History. A maximum of 3 prints per author.
Round 2 shall have 10 images from any source within the Club. At least 4 prints must be Mono, at least 4 prints must be Colour and not more than 3 can be Natural History. A maximum of 5 prints per author.
Reserves –5 prints of which at least 2 must be Mono, 2 must be Colour and a maximum of 2 Natural History. A maximum of 2 prints per author.

PRINTS MUST BE MOUNTED ON RECTANGULAR CARD 50CM X 40CM

The Projected Image Competition shall consist of **two** rounds with a maximum of 25 images and judged at a resolution of 1400 x 1050 pixels.

Round 1 shall have 15 images from at least 5 authors within the Club. Not more than 3 images to be Natural History and a maximum of 5 per author.
Round 2 shall have 10 images from at least 5 authors within the Club. Not more than 2 images to be Natural History and a maximum of 2 per author.
Reserves – 5 images of which a maximum of 2 can be Natural History and a maximum of 2 per author.

St. Ives Interprint Competition 2012 – Saturday
February 25th
Hosted by – St. Ives PC
Venue – Free Church, Market Hill, St. Ives. PE27 5AL
Time – 8.00 a.m. to approx. 9.30 p.m. 8 prints from any source within the Club. Colour or Mono, any subject and a maximum of 2 per author. Mount size 20x16ins (50x40cms) with digital copies on a CD

The Brotherhoods Challenge 2012 – Tuesday March 6th
Hosted by – Peterborough PS
Venue – Parkways Sports and Social Club, Maskew Avenue, Peterborough. PE1 2AS
Time – TBA
7 PDIs and a reserve from any source within the Club.

3 Way Battle between Bedford, Kempston and Shillington 2012 – Monday March 12th
Hosted by – Shillington & DCC
Venue – The Village Hall, Hexton Rd, Barton- le-Clay. MK45 4JY
Time – TBA
Judge – Gerry Metcalf DPAGB (from Bottisham and Burwell CC)
10 PDIs & 10 prints. Max 2 per author of each type, from any source within the Club.

New City PS Digital Central Challenge Cup –
Thursday March 15th
Hosted by – New City PS
Venue – Tickford Centre in Newport Pagnell
Time – 7.30 p.m.
6 PDIs and a reserve from any source within the Club.

The Felicity Bickley Trophy – Thursday March 29th
Hosted by – Ampthill & DCC
Venue – Millbrook Village Hall, MK45 2JD
Time – 7.45 p.m. for 8.00 p.m. – 10.00 p.m.
An **Audio-Visual** Battle in which the Bedford entry will be the two AV's judged to be the best of those entered in the Club Competition on Tuesday 24th January 2012.

A45 Challenge – Thursday April 12th
Hosted by – Bury St. Edmunds PS
Venue – County Upper School, Beetons Way, Bury St. Edmunds, Suffolk. IP32 6UK
Time – Doors open at 7.00 p.m. for a prompt 7.30 p.m. start.
Judge – Eric Saul ARPS, EFIAP, DPAGB, APAGB.
5 PDIs and a reserve from any source within the Club.

Other Dates for your Diary

16-18th September 2011 Bedfordshire Steam & Country Fayre, Old Warden Park, Shuttleworth.
Usually this is a rich source of subjects.

30th September to 2nd October. For the annual Club weekend away we will be staying at the Three Horseshoes Inn & Country Hotel, Blackshaw Moor, Leek. ST13 8TW www.3shoesinn.co.uk The hotel is situated on the A53 2 miles north of Leek and on the edge of the Peak National Park. These weekends are usually very enjoyable. Members go their own ways during the day but meet for dinner and breakfast. It may not be too late to book. Contact Mike Olney on 01525 862775 or email him at michael@silsoe99.freeserve.co.uk

15th October 2011 Photographic Festival in Parkside Hall, Ampthill from 10.30 am till 4.30 pm. This event is being organised by the Ampthill and District Camera Club to raise funds for the redevelopment of Parkside Hall. It will include an exhibition of photographs, improve your photography sessions, young people's photo competition, practical portraiture sessions, audio-visual sequences and images of Ampthill community life and of Nissan-lez-Enserune, Ampthill's Twinned Town. Admission £2.50. Accompanied children under 16 free. There may be features here that we might apply to our own new look Annual Exhibition.

Monday 17 October 2011 Pastels and More by Irene Froy EFIAP MPAGB HonPAGB BPE4* (supported by PermaJet) Prints with simultaneous projection

at Shillington and District Camera Club, The Village Hall, Hexton Road, Barton-le-Clay MK45 4JY at 7.45 for 8pm.
Contact: Jose' Currant Tel 01525 634316
E-mail: jose@studio17a.me.uk
Entrance: £1.50

Thursday 20th October 2011 Mastering Macro Techniques by Bob Brind-Surch at Biggleswade and District Camera Club, The Conservative Club, St Andrew's Street, Biggleswade, Beds, SG18 8BA at 7.45 for 8pm.
Non-members admission £3.
Tel: 01767 316176
email: secretary@biggleswadecameraclub.c.uk
website: biggleswade.co.uk

6th November 2011 The EAF event "Prints for All" will take place at the **Fulbourn Community Centre, Haggis Gap, Fulbourn Cambridgeshire** and will be hosted by **Chelmsford Camera Club**.
All being well the Speakers will be:-

John Devenport FRPS MPAGB EFIAP with "Monochrome Images" – varied monochrome images

Anne Cassidy FRPS FIPF AFIAP with "Talking Pictures", Colour and Monochrome Images – a selection of Documentary projects and Visual Art work

Margaret Salisbury FRPS EFIAP APAGB FIPF MFIAP with "Dragonpix" Very successful, Images of people in Ghana's Villages, Venice Carnival, UK and USA Landscapes - colour and monochrome prints

Organised by Naomi Saul ARPS. EFIAP. DPAGB. APAGB. BPE4* these day long events are bookable and are highly recommended. Booking forms usually come to the Club but you can also keep an eye on the EAF website.

Martin Nellist

