



Cheam Camera Club

January 2019 Newsletter

From the Editorial Team

Jonathon Bartle introduces the first newsletter of the 2018/19 season:

This edition of the Club's Newsletter covers the first part of the 2018/19 season, from September 2018 to our Awards and Christmas Party on Wednesday 13th December.

First of all, I would like to apologise for a rather late publication; I had hoped to have sent the Newsletter out to you by Christmas so you could read it over the seasonal break. Sorry!

Well, it's 2019 now and I would like to take the opportunity to wish you a belated but very happy New Year and wish you every success with your photography in 2019.

I hope this Newsletter will provide you with an enjoyable reminder of what we have already achieved during the 2018/19 season and will inspire you for the remainder of the season which kicked off on 2nd January with an enjoyable Members' Evening (not covered until the April Newsletter). The Club's next event is the Ladies v Gents Competition on 9th January; the Ladies will be hoping to reverse the result of last year when the Gents just won with 247½ to the Ladies 244½!

In the past I have shown outstanding examples of images from our Advanced category of photographers on the front page but, following a conversation with one of our judges this year when he commented on the high quality of photography from our standard class, I thought I'd give them some of the limelight.

I hope you enjoy them and the rest of this Newsletter.

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Sea Horses by Ken Underhay



Canary Wharf at Sunset by Paul Harper



Summer by Debbie Whitton



From Her With The Bell

Chairman, Marian Guess, gives her update:

As we celebrate the New Year we look back and more importantly look forward.

Looking back we have had a range of events this autumn with some very good speakers whom I hope you found interesting. Subjects cannot always be top of everyone's wish list but I often find that a talk without the most obvious appeal beforehand does in fact prove engaging and informative. It all adds to an awareness of current photography and new ideas can emerge. It's always worth coming to see for yourself what a speaker has to offer.

In the autumn Nishi handed over as webmaster to Colin Miller. Nishi did a great job with the site from setting it up a few years ago to running it until the handover. We owe him a big debt of gratitude. I am delighted that Colin's workload now allows time for him to take it on and I am grateful to him for doing so.

Our usual internal and external competition rounds are continuing and so far we have had mixed fortunes in the latter. However, the season isn't over yet! Debbie Whitton, our South London Representative, does a great job in taking our entries to meetings and she will always welcome support at these events. This applies to the SPA events too. Seeing work from other clubs is always interesting.

The year ended with our Christmas Party and Awards Evening when I hope you found plenty of time to chat with and get to know other members a bit better.

As we start again in the New Year, I would like to reiterate my earlier request for more members to step forward and help with the running of the Club. You will be aware I'm sure that the Club is run by a mix of members some of whom have been in the Club for many years, some a few years and others 2 years or less. At the Awards Evening the 2 special awards went to Trevor who has been a member for more than 40 years and Jane who is now in her 3rd year, both for their significant contributions to the Club. I feel it is important to have a mix of members involved in running the Club so as to keep it lively and relevant.

As the new Facebook challenge is launched, I am pleased to welcome Mark Brown, a new member who has volunteered to help to administer the site.

With the Exhibition coming up in April we have 2 members willing to help but we still need a lead person. Please contact me if you would like to know more about what is involved. It is our most important showcase of the year. There is expertise and paperwork all ready to be handed over so please consider if this is something you might be able to take on. It is not even necessary to attend regularly to do this!

We also need volunteers for other roles and in particular Chairman as I gave notice at the AGM last May that I would stand down at the next AGM this coming May. We have other vacancies too so if you would like to help please let me know so that we can discuss what would suit you best.

I hope you enjoy the remainder of the season and look forward to seeing many of you at the New Year Dinner.

I wish you all the very best in every way for 2019 and hope you will enjoy your photography and the Club and keep on learning.

Marian

Chairman

January 2019



Looking Forward

Programme Secretary, Gerald Sorenti, tells us about what he's lined up for us in the next part of the 2018-19 season:

I hope that that you have found the speakers for the first half of the season, both interesting and inspiring. We started off with Justin Minns, who gave us a wonderful insight into his landscape photography. After some confusion about hall availability, Ady Kerry stepped in at short notice and gave us a technical insight into his photography - this was quite an interactive talk and very well received. Next, we had Darren Nisbitt who showed us his infra-red photography and abandoned buildings, which may have inspired some members to try to access these wonders, or put them off with the various risks involved, culminating in the possibility of getting arrested by the Police in a foreign country. We then had a presentation on mainly indoor photography by Pat Coulter and Ian Brash. As the presenters said, the images on display were perhaps not the best, however their purpose was to show what could be achieved by taking simple photographs and then processing them.

For the second half of the season we can look forward to the following speakers, culminating in the return of the ever-popular Gavin Hoey.

Fred Barrington ARPS - 'From 'Ackney to ARPS and After' - a talk about his photographic journey to ARPS and beyond. Fred has been taking pictures since 1972, and more seriously for the last 10 years. He is an accomplished photographer in many genres and gained his ARPS in 2012 and Associateship of the Federation of International Artist Photographers AFIAP in 2015.

Some of you may have met Fred at RPS events including London street walks.

www.fredbarrington.1x.com

Douglas Kurn - Environmental portraiture / Brooklands project - Douglas Kurn is a location-based photographer who creates environmental portraits and uses reportage photography to provide a strong visual narrative that highlights his client's message. Mostly working with real people Douglas captures engaging, dynamic images that are used in corporate reports, on websites, in brochures, across social media and on advertising boards. He will also be showing his Brooklands project which will give us an photographic insight into this local historic site.

<https://www.douglaskurn.com>

Brian Worley - Colour Management - How to get Prints and PDI's that meet your expectations - Brian is a Canon trainer as well as a photographer. In this talk he will be telling member how to get the best of their images for presentation, both as prints and PDI's. <http://www.p4pictures.com>

Steve Kingswell – Intentional Camera Movement & Multiple Exposure - Many will know Steve as a regular Judge at Cheam, but this time he will be giving a presentation on photographic techniques in a talk titled ICM (Intentional Camera Movement) & ME (Multiple Exposure) - An Evening of Acronyms. Members who have seen this talk elsewhere have highly recommended it, and it will hopefully inspire you to try something different with your camera.

Paul Sanders - Solace - A Mindful Approach to Photography.

Paul is passionate about landscapes. He started as a professional photographer in 1984 working in fashion and advertising. In 1991 he moved to newspapers, which was the start of a long career which ended with him being the picture editor for The Times for 7 years. In 2011 he left The Times to pursue his love of landscape photography, and launch an after school project for young children to develop their visual and creative awareness through photography. He is passionate about landscape photography which initially started as a therapy for him. He found that photography enabled to express himself, and the emotions are visible in the photographs he takes. He favours long exposures of 5 - 45 minutes, to allow the light and elements to move, giving an ethereal quality that has a painterly feel to the images. He does not rely on Photoshop trickery or digital editing, instead he tries to create all his images in camera with only minimal adjustments - colour, balance, exposure contrast. If it takes more than 5 minutes behind a screen he gets bored - preferring to be creating images in the fresh air. www.paulsanders.biz

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.

Thank you all for attending the talks, and for your valuable feedback, as well as suggesting speakers. I also thank you for your assistance with suggestions for Members Evenings, and both for those who kindly assisted with them, and attended - without Members the evenings would not have been as successful as they have been.





From the Archives

Jonathon Bartle, Newsletter editor, adds to and corrects some of the identities of key people in the Club's past which had been published in the August 2018 Newsletter plus some news and images from our past:

Presidents and Chairmen of Cheam Camera Club

An extract from Cheam Camera Club's handbook (undated) describes the beginnings of the Club:

"It was in 1965 that the life of Cheam Camera Club began as a group of seven people, of whom one of our late Presidents, Tom Bothwell, was one. They met in the cellar of The London Tavern, Sutton and called themselves "Group 30", hoping to build up to this number of members.

However, this group quickly changed its venue to two other pubs in turn and also changed its name to the Cheam Photographic Society, with a proper constitution and committee, and grew to almost the 30 members envisaged.

A further move brought the club to The Studio, Old Barns Close, Cheam where the club was to remain for the next 20 years. The name of the club was changed during this period to the present known Cheam Camera Club."

Here is an updated record those key people in the Club's past and present:

Years	President	Vice Presidents	Chairman
Pre-1984	Any suggestions?		
1984-85	Tom Bothwell	[none]	Gwen Hoad
1985-86	Tom Bothwell	[none]	
1986-87	Tom Bothwell	[none]	
1987-88	Tom Bothwell	[none]	Jim Bassett
1988-89	Tom Bothwell	[none]	Jim Bassett
1989-90	Tom Bothwell	[none]	Jim Bassett
1990-91	Tom Bothwell	[none]	Jim Bassett
1991-92	Tom Bothwell	[none]	Jim Bassett
1992-93	[none]	[none]	Jim Bassett
1993-94	[none]	[none]	Jim Bassett
1994-95	[none]	[none]	Jim Bassett
1995-96	Jim Bassett	[none]	Bert Adams
1996-97			
1997-98	[none]	[none]	Derek Hyde
1998-99	[none]	[none]	Derek Hyde
1999-2000	[none]	[none]	Derek Hyde
2000-2001	[none]	[none]	Bob Brewer
2001-02	[none]	[none]	Bob Brewer
2002-03	[none]	[none]	Bob Brewer
2003-04	[none]	[none]	Bob Brewer
2004-05	[none]	[none]	Bob Brewer
2005-06	Bob Brewer		Moir Taylor
2006-07	Bob Brewer		Moir Taylor
2007-08	Bob Brewer		Moir Taylor
2008-09	Bob Brewer		Moir Taylor
2009-10	Bob Brewer		Moir Taylor
2010-11	Bob Brewer	Derek Hyde, Moira Taylor, Susan Hill	Michael Nightingale
2011-12	Bob Brewer	Derek Hyde, Moira Taylor, Susan Hill	Michael Nightingale
2012-13	Bob Brewer	Derek Hyde, Moira Taylor, Susan Hill	Michael Nightingale
2013-14	Moir Taylor	Derek Hyde, Susan Hill, Trevor Burton	Michael Nightingale
2014-15	Moir Taylor	Derek Hyde, Susan Hill, Trevor Burton	Michael Butcher
2015-16	Moir Taylor	Derek Hyde, Trevor Burton	Michael Butcher
2016-17	Moir Taylor	Derek Hyde, Trevor Burton	Michael Butcher
2017-18	Moir Taylor	Derek Hyde, Trevor Burton	Marian Guess
2018-19	Moir Taylor	Derek Hyde, Trevor Burton	Marian Guess

It would be great if you have any additions and/or corrections which I can have to complete this Roll of Honour. Please let me know either on the email address below or in person at one of the Club nights.





Trevor Burton showed contributed these images which have come from an article published in The Banstead Advertiser, 17th June 1982:

BANSTEAD ADVERTISER *JUNE 17. 82*

Focus on the camera club show

HAVING the lens turned on themselves this week are members of Cheam Camera Club. The group are staging their annual exhibition at Sutton College of Liberal Arts. About 300 prints in black and white and colour are on display and there is a continuous slide show. "We have a number of competitions throughout the year," said exhibition

organiser, Mr Keith Pinnock. "In the display we are depicting the work of competition entrants and winners." The club, which meets on Wednesday evenings at the David Tweedle Hall, St Andrew's Church, Cheam, had been going for "donkey's years," said Mr Pinnock. "But we still have some original members." The exhibition, in the students' common room, will run until June 19.



• CURRENCY by Arthur Warner



• ORANG-UTANGS by Gwen Hoad



• BABY by Trevor Burton



• DAGGER by Neville Clarke



• NANNY by Ron Taylor

The text reads:

"Having the lens turned on themselves this week are members of Cheam camera Club. The group are staging their annual exhibition at Sutton College of Liberal Arts.

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"We have a number of competitions throughout the year," said exhibition organiser, Mr Keith Pinnock. "In the display we are depicting the work of competition entrants and winners."

The club, which meets on Wednesday evenings at the David Tweedle Hall, St Andrew's Church, Cheam, had been going for "donkey's years," said Mr Pinnock. "But we still have some original members."

The exhibition, in the students' common room, will run until June 19."

Jonathon Bartle adds: "Thanks Trevor. Wow! 300 images. Can we top that in 2019? Let's try!"





Here are couple of images featuring our current *Tom Bothwell Memorial Cup* holder, Trevor Burton



Jonathon Bartle notes; "Trevor has hardly changed! If you can name others in these images please let me know." Also, if you have stories or images from the Club's past which you'd like to share, please email them to newslettercheamcc@gmail.com.



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 2018 Annual General Meeting and subsequent changes:

These members generously give 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	cheamcccchairman@gmail.com
Vice Chairman and Secretary	Karen Begg LRPS	cheamccsecretary@gmail.com
Treasurer & Data Controller	Colin Churcher	cheamcctreasurer@gmail.com
Programme Secretary	Gerald Sorenti	cheamccprogramme@gmail.com
Supported by Programme Committee Members:		
	Jane McGuire	
	Jonathon Bartle	
	Karen Begg LRPS	
	Keith Wellbelove	
Judges Secretary and Newsletter Editor	Jonathon Bartle	cheamccjudges@gmail.com newslettercheamcc@gmail.com
Social Secretary	Jane McGuire	
SPA Representative	Nishi Sharma	
Selection Committee Secretary	Graeme Wales LRPS CPAGB	cheamselectioncc@gmail.com
Supported by Selection Committee Members:		
Kevin Austin		
Margot Baker		
Susan Leathers (Reserve)		
Exhibition Secretary – vacant		
FSLPS Representative	Debbie Whitton	fslpsccc@gmail.com
Digital Team Leader	Elvio Morcillo	cheampdi@gmail.com
Assisted by	Kevin Austin	
Webmaster	Colin Miller	cheamccwebmaster@gmail.com
Non-Committee:		
New Members	Michael Nightingale LRPS	cheamccnewmembers@gmail.com
Internal Print Competition Co-ordinator	Kevin Austin	cheamprintentries@gmail.com
Publicity	vacant	cheamccpublicity@gmail.com
Auditor	Gordon Parker FCA	

All of our committees benefit from members offering their help and ideas.

Should you feel that you have something to offer and are able to commit four or five evenings a year, then please speak to Marian Guess, who would be more than willing to discuss the committees further.





How did you do that?

Here are some more articles about images you've seen in our competitions, demonstrating how our members achieve such wonderful results:

Blown Away by Panagiotis Foufoutis

I had the idea of having the seeds of the dandelion being blown away by the wind - I thought that would work really well as an image. There were a few ways of getting that image:

- The hard way would be to take a picture of said dandelion and then photoshop some seeds in place.
- The easy way, and what I ended up doing, was to get my daughters to help by blowing the dandelion.

With the photo planned all that was left was the execution.

For this I planned to do it outdoors in one of our wonderful parks in order to add some background to the picture.

In terms of settings I wanted a blurred background so you could tell that you were outside but leave the focus to be the dandelion; and I also wanted to freeze the seeds in the air so needed a fast shutter speed. I settled for F2.8 and 1/2000 with an ISO of 100.

I shot on Continuous High burst mode in order to have a few stills to select from. This was a good idea as there were a few frames where the seeds were not in focus due to the narrow depth of field.

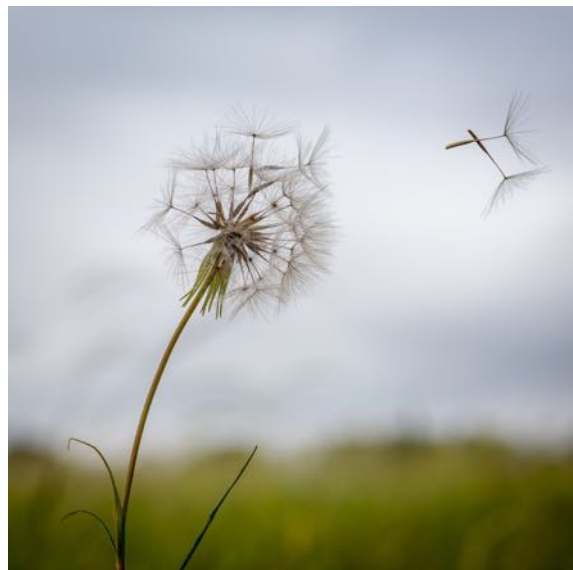
After selecting the image that I wanted, one with the flower and seed in focus I then imported into Lightroom to convert the RAW image. I applied some basic edits such as:

- straightening the horizon;
- removing a third seed that was half out of frame;
- bringing up some of the highlights;
- boost the colours a bit;
- applying a crop - to also remove my daughter from the pic! I decided on a 1:1 ratio.

Here is the before:



And the after:



I think it worked really well!

Jonathon Bartle says "So do we, Pan! And so did the judge, giving a well-deserved 10!"

Filters by Keith Wellbelove

Keith shares with us how he created this intriguing image

Place: Regents Park

Event: Annual Arts Exhibition Aug 2018

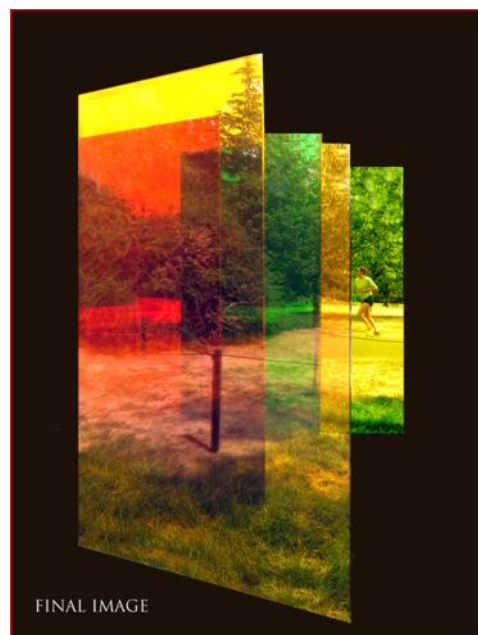
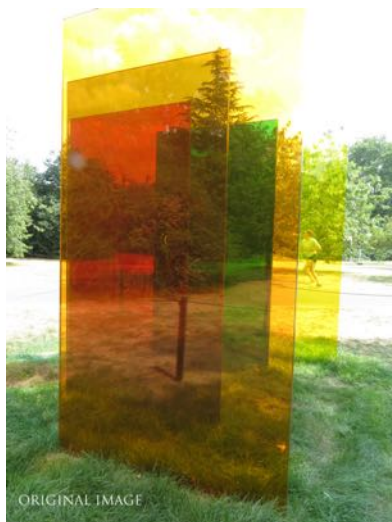
Why: Liked the colours and shapes, something different

Equipment: Canon compact Powerpoint SX730HS (Great small camera)

Settings|: f8 250sec

Taking: Exposed purely for the filters. Waited for someone to enter the distant filter the runner was ideal.

Post Production: Selected, Darkened and Lightened where appropriate added contrast turned outside black and added a Red Keyline.



Jonathon Bartle says "Well seen and executed Keith – a fine 9½"



Tussling Trunks by Ken Underhay

I had just received a new camera as an anniversary present from my wife. So, with a new Nikon D7200 and no idea how to use it properly, we headed off to Chester Zoo with some close friends.

The elephant enclosure is huge and very natural with a mini mountain range, waterfall and pond. The centre of attraction was the new elephant calves that were on display.

With the camera on Auto everything, I snapped away as they played and toppled each other over. Fast forward 18 month later and I'm part of Cheam Camera Club and looking for a suitable print subject for a black and white competition. The couple we went to Chester zoo with are visiting us for the weekend and in the course of a chat mention the elephant calves have been in the news; a deadly herpes virus had taken hold of the calves and they have unfortunately passed away.



This prompted me to start a search through my hard drives for the images I believed I had taken of them playing. Yes, they were there and looked like they would make good black and white tribute picture to happier times.

Luckily in my full auto shooting mode I had shot in RAW as well as JPEG.

Since taking them I have used YouTube to educate me on how to convert to black and white and the following is my preferred method.

I prefer to open my images in camera raw- a built in extension in Photoshop, but I expect most other application will do very similar things, just ask YouTube or do a deep dive into the menus.

Use the auto-black and white conversion and then go to the menu that shows colour balance and see how it looks at the colour content of your original and allows you to alter the tone of some selected colours in black and white.

So if you want one of those dark black skies just tweak the slider on the blues and cyans; want to bring out some of the contrast in the elephants hide just tweak the yellows to make the brown content lighter.

Next save it as a TIFF 16-bit to keep as much colour depth information as possible. Then I open it in Photoshop and refine the black and white look. The most useful technique I have learnt over the last few months is how to increase local contrasts. The technique is simply this. Use the lasso tool and make a rough selection around an area with tones that are quite similar and missing any real detail. With the selection active go to the menu and select levels. The selection you have made will be a mask on a levels adjustment layer. This is a non-destructive layer above the image. Click on the levels icon and it opens as pop up window with a mini histogram and 3 sliders below the histogram.

Look at the position of the sliders in relation to the histogram. In an ideal world we want the sliders to match the position of the histogram. So take the right hand slider - "the white arrow" - and move it to the left until it just matches the histogram where whites are showing. This should bring out a bit of tone into your whites.

Next tweak the black arrow on the left and match it to the first area on the left of the histogram. This brings in some more blacks to the selection we made earlier.

Lastly just play with the centre arrow. This is all about your taste and the area in your selection.

What you see on the screen may look a bit strong and severe. The next part is what makes it all work. Go to the blend mode of the adjustment levels layer and set it to "Luminosity" this will mean your adjustments only effect the light and dark of the image.

Now click on the mask of the levels adjustment - it's the little square next to the levels adjustment icon and will have a black background with a white area where your selection is. Next go to the edit menu and select fill with black.

All your correction will disappear. Now select the paintbrush and with white selected paint onto the mask - viola! the effect of your adjustment will show where ever you paint. You can vary the size of the brush and how strong the brush is and paint on anywhere on your picture that you think is similar in tones to the initial area you selected.

This should crisp-up some selected areas and bring out a bit of the details lost in the mid tones. It was there all the time, but lost in the overall levels of the image, we have now made a mini levels correction tailor made for that particular part of the picture.

If you paint on an area and it looks wrong, you can paint back over in black and it disappears. If it looks too strong you can lower the opacity of the adjustment layer or click on the adjustments icon and it and the histogram reopens and you can fine tune it to your taste.

Now all you have to do is repeat the same exercise on a different area of the picture. Slowly the picture will change in its tonal range and intensity. Then, at the end, go to all the layers and balance them for opacity (strength), turn them on and off and assess the effect – this elephants picture had about 10 adjustments.

It sounds complicated, but as a work flow once you've done it once, it's quick and simple and can transform a picture.



Club Internal Competitions

The Leader Boards

Here are the current positions of the Club's internal competitions for the 2018/19 season:

Colour Prints (After 2 rounds):

Category	Leader	Points	Second	Points	Third	Points
Advanced	Martina Bennellick	38	Penny Anderson Kevin Austin	37	Michael Nightingale Keith Wellbelove	36
Intermediate	Shirley Falcon	37	Elvio Morcillo Michael Atwell	35	Michael Leonard	31
Standard	Ken Underhay	37	Jonathon Bartle	35	Trevor Burton	34.5

Mono Prints (After 2 rounds):

Category	Leader	Points	Second	Points	Third	Points
Advanced	Penny Anderson	38	Karen Begg Graeme Wales	36.5	Kevin Austin	35
Intermediate	Michael Nightingale	36	Susan Leathers	35.5	Michael Atwell	33.5
Standard	Ken Underhay	39.5	Jane McGuire	36	Paul Harper	32.5

Project Digital Images (After 2 rounds):

Category	Leader	Points	Second	Points	Third	Points
Advanced	Penny Anderson Trevor Walker	35.5	Gary Weaving Keith Wellbelove	35	Marian Guess Gerald Sorenti	34.5
Intermediate	Michael Nightingale	34.5	Jonathon Bartle Jane McGuire	33.5	Michael Leonard	32
Standard	Paul Harper	38	Ken Underhay	37.5	Panagiotis Foufoutis	36



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 2018/19 competition has completed two rounds so far and the current positions are shown below.

Colour Print - Advanced Category

This competition is close, with just 2½ points separating the top six participants.

Round		1		2		Total
Date		17 Oct		5 Dec		
Judge		Marcus Scott-Taggart (SPA)		John Warren (SPA)		
Author □	Image □	1	2	1	2	
Penny Anderson		9	9.5	10	8.5	37
Kevin Austin		10	9	9.5	8.5	37
Margot Baker		7.5	9.5			17
Karen Begg		9	8.5	8.5	9.5	35.5
Martina Bennellick		10	8.5	9.5	10	38
Susan Leathers		7	8.5			15.5
Michael Nightingale		7	9.5	9.5	10	36
Graeme Wales		8.5	8	9	8	33.5
Gary Weaving		8	9	8	9	34
Keith Wellbelove		8	10	8	10	36

An image from the current leader, Martina Bennellick.:



Cheetah Cubs with Kill



Colours of Sunset
by Penny Anderson



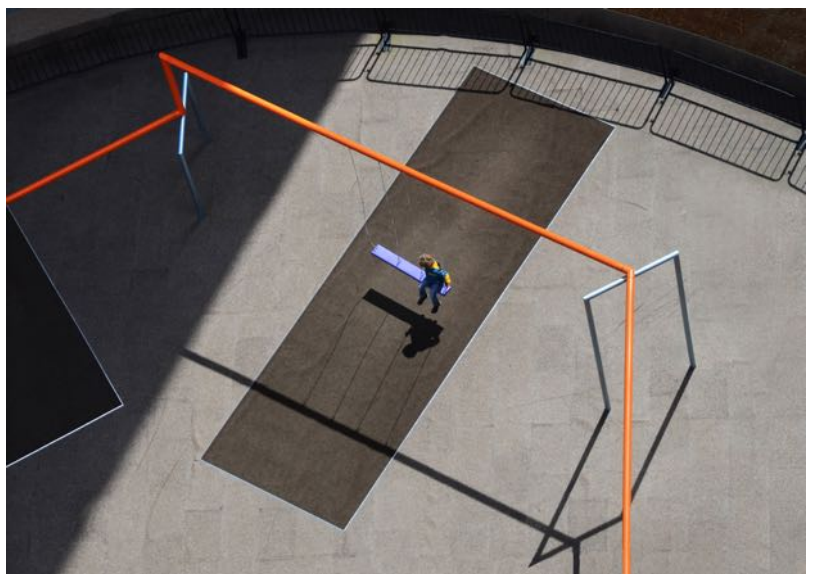
Red Deer and Bothy
by Penny Anderson



Afterglow by Kevin Austin



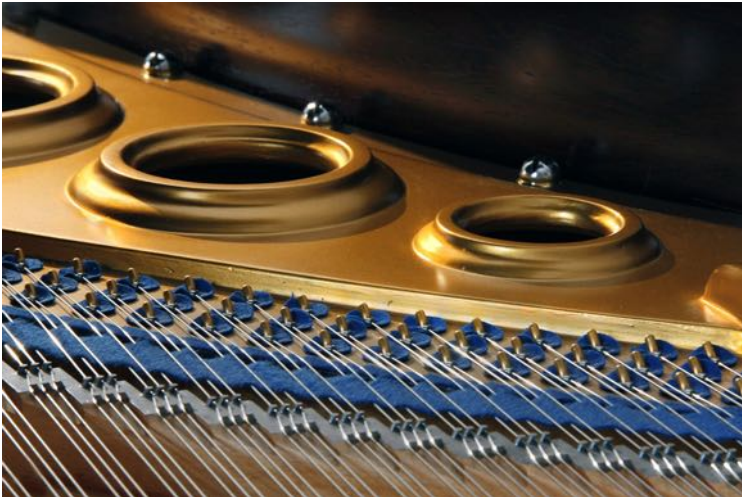
Street Art – All Dressed Up by Susan Leathers



Swing Design by Keith Wellbelove



Looking and Listening by Michael Nightingale



Inside the Piano by Margot Baker



Pollination by Gary Weaving





A Difference of View by Graeme Wales



Colour Prints - Intermediate Category

A small group of photographers are separated by a small margin – all with aggregate scores in the 30s.

Round		1		2		Total
Date		17 Oct		5 Dec		
Judge		Marcus Scott-Taggart (SPA)		John Warren (SPA)		
Author 	Image 	1	2	1	2	
Michael Atwell		7.5	8.5	9	10	35
Shirley Falcon		8	10	9.5	9.5	37
Michael Leonard		9.5	7.5	7	7	31
Elvio Morcillo		10	7.5	7.5	10	35

Editor, Jonathon Bartle, says: Unfortunately I don't have any images from the current leader, Shirley Falcon. Hopefully I'll do better in the next edition.



Swanage Pier by Elvio Morcillo



Magpie at Dusk by Michael Leonard





Strange Forest by Michael Atwell



Colour Prints - Standard Category

Judges have commented on the quality of the images in this group, warning those in the higher categories to watch out! You can make your own assessment, but I think these images are wonderful.

Round		1		2		Total
Date		17 Oct		5 Dec		
Judge		Marcus Scott-Taggart (SPA)		John Warren (SPA)		
Author 	Image 	1	2	1	2	
Jonathon Bartle		9	10	8	8	35
Trevor Burton		8.5	8	8.5	9.5	34.5
Jon Griffiths		8	8	7.5	10	33.5
Paul Harper		8.5	7.5	8.5	9.5	34
Stuart Roberts		8	7.5	7	7.5	30
Andrew Sanders		7.5	9.5	8	7.5	32.5
Chris Townley		8				8
Ken Underhay		10	10	8.5	8.5	37
Trevor Walker				9		9
Debbie Whitton		8.5				8.5

Images from the current leader, Ken Underhay:



Framed By Bridges



The Cove



Let There Be Light by Jonathon Bartle



Two Sides of the Thames by Paul Harper



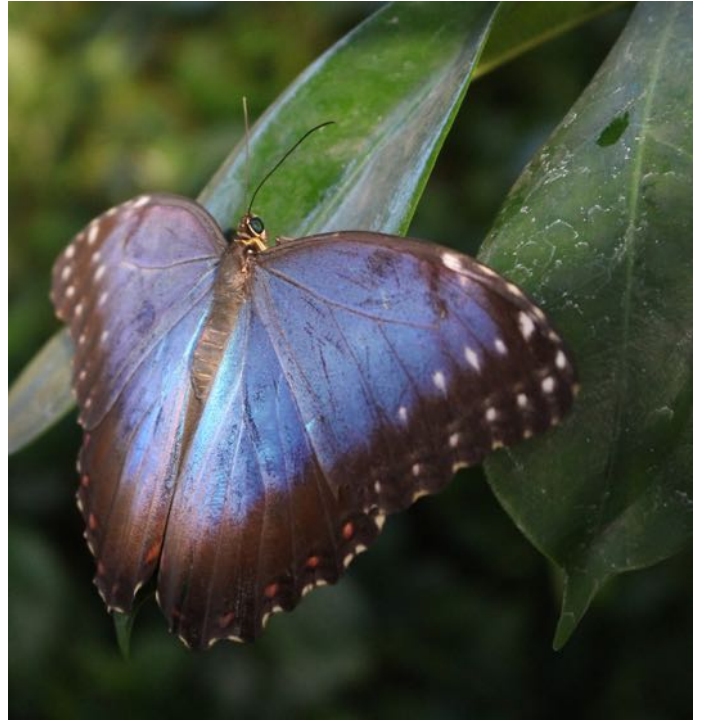
Worn Out by Jon Griffiths



African Elephant Swimming by Stuart Roberts



Back Garden Bee by Andrew Sanders



Wisley Butterfly by Debbie Whitton



Close Your Eyes by Trevor Walker



Keep Ypour Hat On by Chris Townley



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

Just two points dropped by Penny following two 10s in Round 1, but the others are not far behind.

Round		1		2		Total
Date		4 Oct		15 Nov		
Judge		Andy Smith LRPS CPAGB (KCPA/SLFPS)		Paul Graber LRPS (SPA)		
Author <input type="checkbox"/>	Image <input type="checkbox"/>	1	2	1	2	
Penny Anderson		10	10	8.5	9.5	38
Kevin Austin		8.5	8.5	10	8	35
Margot Baker		6.5	7	9		22.5
Karen Begg		9.5	7	10	10	36.5
Elvio Morcillo				8.5	8.5	17
Graeme Wales		8.5	9.5	10	8.5	36.5
Gary Weaving		7.5	9	10	8	34.5
Keith Wellbelove		8.5	9	8	8	33.5

Images from the leader of the Mono Print Advanced Category, Penny Anderson:



Sand Dune Light



Winter Trees



*Tree in Gallery
by Graeme Wales*



*Sunlit Table
by Karen Begg*



*Over the Hill and Far Away
by Gary Weaving*



*Winter Lakescape Derwent Water
by Kevin Austin*



Through the Window by Keith Wellbelove



Misty Mountain by Margot Baker



Trees in the Mist by Elvio Morcillo



Mono Prints - Intermediate Category

This small but impressive group is current lead by Michael Nightingale, closely followed by Susan and Michael Atwell.

Round		1		2		Total
Date		4 Oct		15 Nov		
Judge		Andy Smith LRPS CPAGB (KCPA/SLFPS)		Paul Graber LRPS (SPA)		
Author <input type="checkbox"/>	Image <input type="checkbox"/>	1	2	1	2	
Michael Atwell		8.5	8.5	8	8.5	33.5
Shirley Falcon		8	8			16
Susan Leathers		10	9	8	8.5	35.5
Michael Nightingale		9.5	8	10	8.5	36
Andrew Sanders		9	8	8.5	7.5	33

Images from the leader of the Mono Print Intermediate Category, Michael Nightingale:



Night Shift



Is There a Problem?



Magic by Susan Leathers



Checking the Markets by Michael Atwell



Number 1 Court, Wimbledon by Andrew Sanders

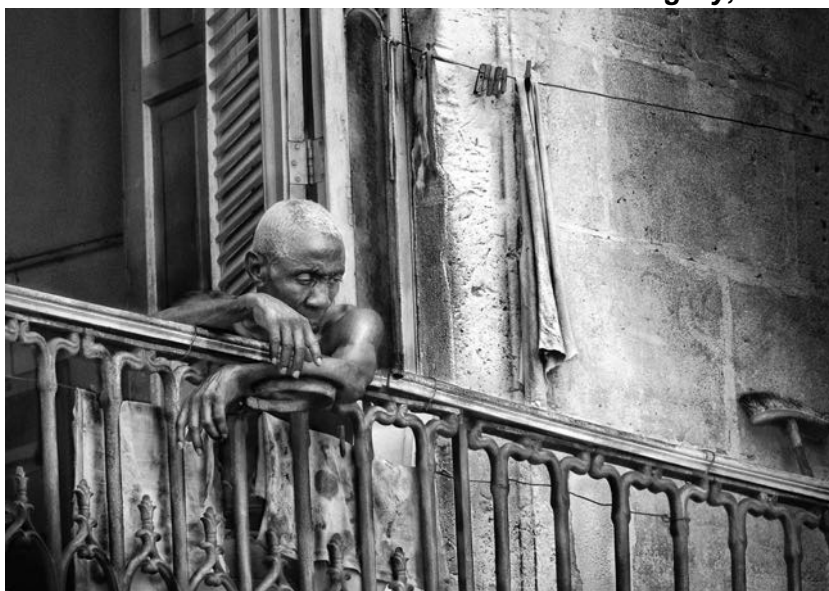


Mono Prints - Standard Category

A great start for Ken who has dropped just ½ a point so far.

Round		1		2		Total
Date		4 Oct		15 Nov		
Judge		Andy Smith LRPS CPAGB (KCPA/SLFPS)		Paul Graber LRPS (SPA)		
Author <input type="checkbox"/>	Image <input type="checkbox"/>	1	2	1	2	
Jon Griffiths				8.5	10	18.5
Paul Harper		8.5		7.5	8	32.5
Michael Leonard		7	7.5	8		22.5
Jane McGuire		9	8.5	9.5	9	36
Stuart Roberts		7	8	8	8.5	31.5
Chris Townley		8.5				8.5
Ken Underhay		9.5	10	10	10	39.5

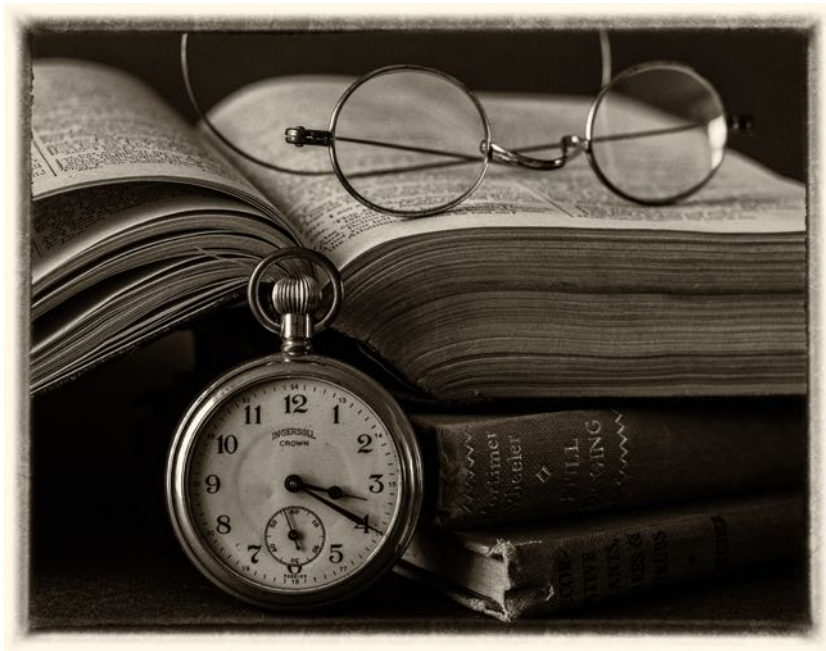
Images from the leader of the Mono Print Standard Category, Ken Underhay:



Despair



Towering Over London



Reading Time by Jane McGuire



Abstract Leaf by Paul Harper



Sweeping Through Kings Cross by Stuart Roberts

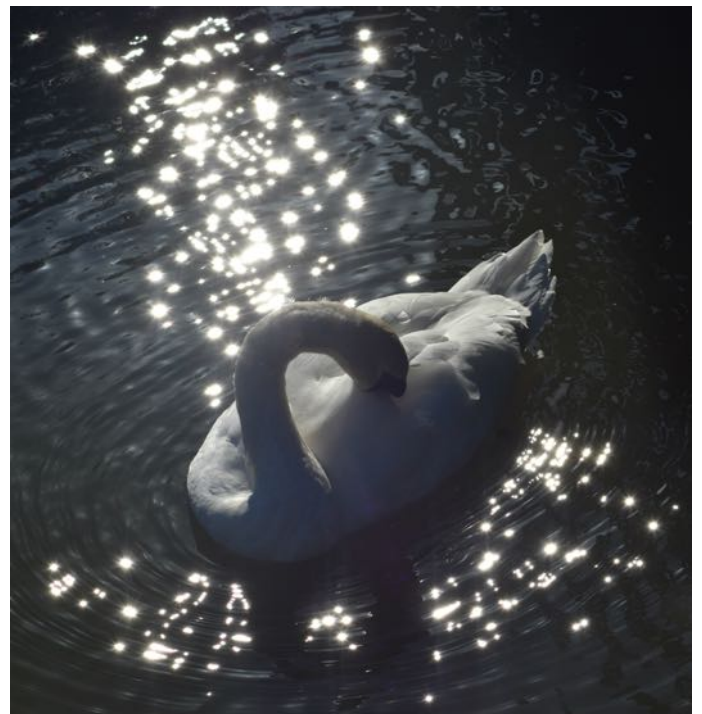




Glowing Stags by Jon Griffiths



Ship in Silhouette by Chris Townley



Swan by Michael Leonard





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.

PDI - Advanced Category

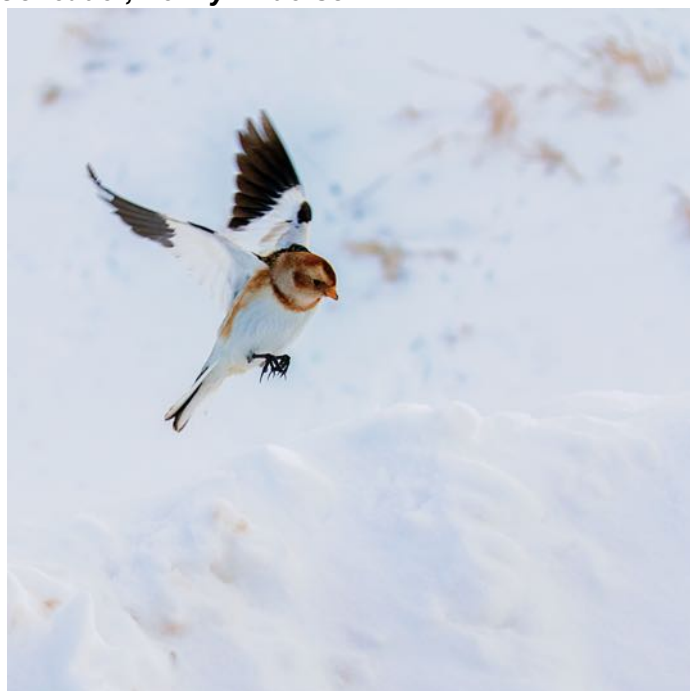
Only 3½ points separate the top 11 photographers in the Advanced category, with the top 6 within just 1 point of each other!

Round		1		2		Total
Date		20 Sep		1 Nov		
Judge		Tim Morland ARPS (SPA)		Gerald Kitiyakara LRPS (SPA)		
Author □	Image □	1	2	1	2	
Penny Anderson		8.5	9.5	9.5	8	35.5
Kevin Austin		8.5	8	8.5	8	33
Karen Begg		8	9.5	7	8	32.5
Martina Bennellick		10	8.5	10		28.5
Colin Churcher		8.5	9	8	6.5	32
Glyn Davies		7.5	7	7	9	30.5
Anthony Free		7	7.5			14.5
Marian Guess		8.5	10	7	9	34.5
Susan Leathers		10	7.5	8	7.5	33
Elvio Morcillo		7	7.5	8	8	30.5
Gerald Sorenti		8	9.5	8.5	8.5	34.5
Graeme Wales		7.5	9	7	9.5	33
Trevor Walker		8	8.5	9.5	9.5	35.5
Gary Weaving		8.5	8.5	9	9	35
Keith Wellbelove		9	8	8.5	9.5	35
David Wilkinson				9	7.5	16.5

Images by Advanced Category Co-leader, Penny Anderson



Niomi Fritillary Butterfly



Snow Bunting



Cheam Camera Club –Newsletter, January 2019

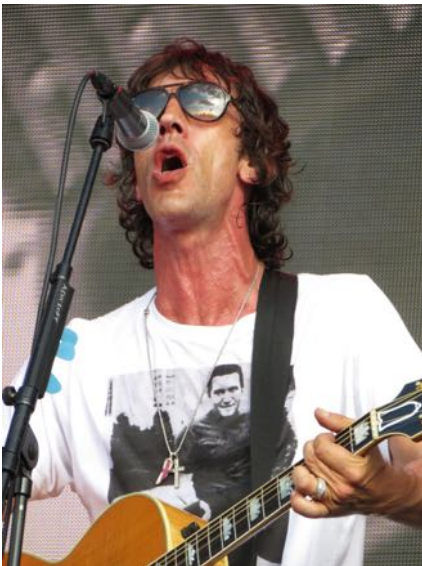
And fellow Co-leader, Trevor Walker



Welsh Wizard



Pointe aux Caves Lighthouse



Richard Ashcroft by Keith Wellbelove



The Twilight Telegraph by Gary Weaving



Rosaly by Gerald Sorenti



Clearing Mist by Marian Guess





Cling On by Karen Begg



Agapanthus My Way by Susan Leathers



Bull Ring Reflections by Graeme Wales



Limmassol Jettyscape by Kevin Austin



Inside a Trumpet Flower by Colin Churcher



Water Garden by Glyn Davies



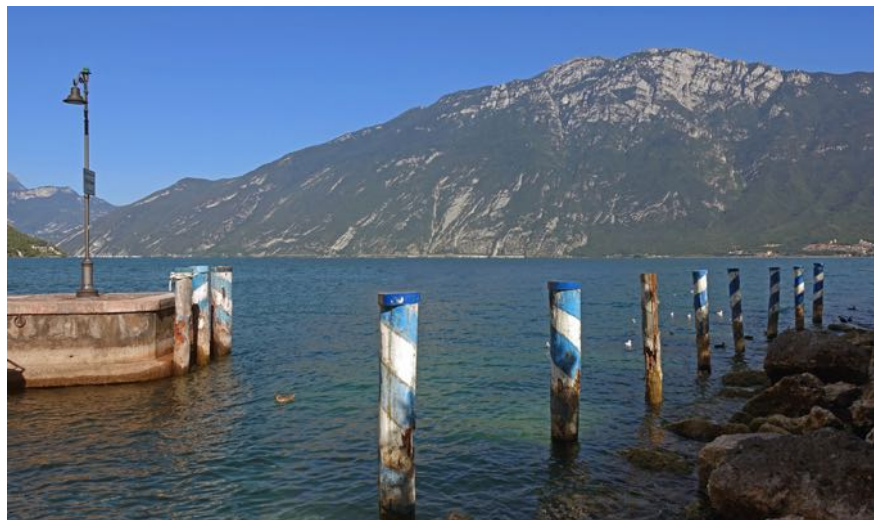
Too Hot to Trot by Elvio Morcillo



Cheetah Kill by Martina Bennelick



Hand Off by David Wilkinson



At Lake Garda by Anthony Free





PDI - Intermediate Category

Michael Nightingale has a 1 point lead over Debbie McGuire and Jonathon Bartle, with the Michael Leonard close behind! It's a shame Debbie Arnell didn't enter 2 images in Round 2.

Round		1		2		Total I
Date		20 Sep		1 Nov		
Judge		Tim Morland ARPS (SPA)		Gerald Kitiyakara LRPS (SPA)		
Author □	Image □	1	2	1	2	
Debbie Arnell		10	8	8.5		26.5
Jonathon Bartle		8.5	7.5	10	7.5	33.5
Michael Leonard		9.5	7.5	8	7	32
Debbie McGuire		10	8.5	8	7	33.5
Michael Nightingale		7.5	9	9.5	8.5	34.5

Images by Intermediate Category leader, Michael Nightingale



Majestic



Anticipation



Petal Detail by Jane McGuire



Dahlia by Jane McGuire



Striking a Pose by Jonathon Bartle



Moon Over Rooftop by Michael Leonard



Lavender Sunset by Debbie Arnell





PDI - Standard Category

Only 2 points separate the top 3 photographers in the Standard category, with the top 6 having entered the maximum 4 images separated by 5 points, and we're just half way through the competition.

Round		1		2		Total
Date		20 Sep		1 Nov		
Judge		Tim Morland ARPS (SPA)		Gerald Kitiyakara LRPS (SPA)		
Author □	Image □	1	2	1	2	
Michael Atwell		7.5	8	7	8.5	31
Peter Carsons		9	8.5	8.5	7	33
Panagiotios FouFoutis		10	8	9.5	8.5	36
Val Green				9	7	16
Jon Griffiths				8	7.5	15.5
Paul Harper		9	9.5	9.5	10	38
Graham Head		8	7.5	8	9.5	33
Linda McCann		7.5	8			15.5
Stuart Roberts		8	7.5	8	8	31.5
Lindy Sewell				7.5	7.5	15
Simon Smith		8.5	7.5			16
Chris Townley				7		7
Ken Underhay		8	10	9.5	10	37.5
Debbie Whitton		8.5	10	7.5	8.5	34.5

Images by Standard Category leader, Paul Harper



Fast Hand



Red Rivets With Blue Pipes



Time to Spread My Wings by Ken Underhay



Look Up by Panagiotis Fofoutis

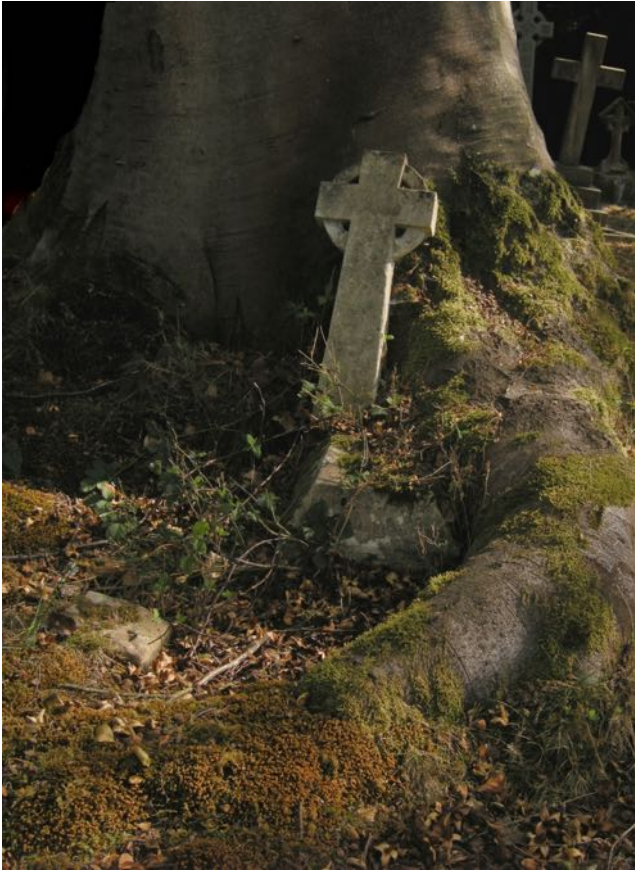


In Hiding by Peter Carsons



Red Dahlia by Debbie Whitton





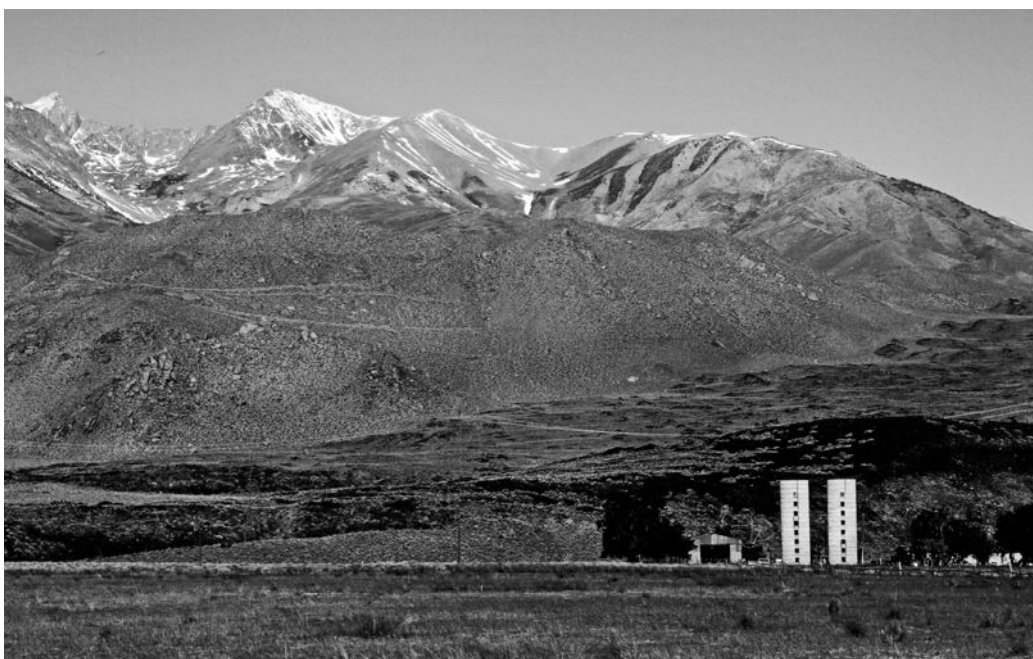
Nature's Embrace by Simon Smith



Seen Better Days by Graham Head



Placing Domes by Stuart Roberts



Magnificence and Insignificance by Michael Atwell



Unexpected Colour by Lindy Sewell



Wheel by Val Green



Reunion by Chris Townley



Someone's for the High Jump by Jon Griffiths



Blue Bottles by Linda McCann





Christmas Party and Awards Evening

Chairman, Marian Guess, presided over a thoroughly enjoyable evening, celebrating Club members' successes in the 2017-18 season, thanking all members for their contribution to the running of the Club and especially those new volunteers on the Club's committee.

Marian also gave thanks to everyone involved in preparing for the evening, notably Jane McGuire, Social Secretary, who organised the party and Chris Townley who sorted out the trophies.

President, Moira Taylor LRPS, handed out the awards, details of which are set out overleaf.

Here are some of Nishi's images from the evening:





2017-18 Awards Table

Trophy	Awarded to...	
Chairman's Cup Colour Prints Standard Group	1st	Shirley Falcon
	2nd	Lawrence Howes
	3rd	Michael Atwell
Vice President's Cup Colour Prints Intermediate Group	1st	Michael Nightingale
	2nd	Elvio Morcillo Simon Smith
	3rd	Michael Leonard
President's Cup Colour Prints Advanced Group	1st	Kevin Austin Martina Bennellick
	2nd	Graeme Wales
	3rd	Penny Anderson Carole Baker
Roland Halle Cup Colour Print of the Year	Girl in the Gallery by Keith Wellbelove	
Mono Prints Standard Group	1st	Shirley Falcon
	2nd	Michael Leonard
	3rd	Ken Underhay
Mono Prints Intermediate Group	1st	Alister Heath
	2nd	Lawrence Howes
	3rd	Michael Atwell
Mono Prints Advanced Group	1st	Keith Wellbelove
	2nd	Kevin Austin
	3rd	Penny Anderson
Mono Print of the Year	Derwent in Winter by Kevin Austin	
Project Digital Image Standard Group	1st	Jane McGuire
	2nd	Michael Atwell
	3rd	Peter Carsons
Project Digital Image Intermediate Group	1st	Gerald Sorenti
	2nd	Jonathon Bartle
	3rd	Carole Baker
Project Digital Image Advanced Group	1st	Martina Bennellick
	2nd	Penny Anderson
	3rd	Susan Leathers
Millennium Cup Project Digital Image of the year	Harris Sunset by Marian Guess	



2017-18 Awards Table (continued)

Trophy	Awarded to...	Title
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Judges Awards at The Annual Exhibition		
Best Colour Print in the Annual Exhibition	Kevin Austin	Derwent Jetty
Best Mono Print in the Annual Exhibition	Keith Wellbelove	Reflected View
Best Print Panel in the Annual Exhibition	Carole Baker	The Beauty of the Sunflower
Best Projected Digital Image in the Annual Exhibition	David Wilkinson	Fairy Pools, Isle of Skye

Public Awards at The Annual Exhibition		
Popular Print	Kevin Austin	Derwent Jetty
Popular Panel	Kevin Austin	Aspects of Derwent
Popular Project Digital Image	Karen Begg	Fox in Waiting

Endeavour Cup Group of six project digital images on a theme	Different Time Scales by Ken Underhay
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Tom Bothwell Memorial Cup For combining enthusiasm for photography and service to the Club	Trevor Burton
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Susan Hill Award For Newcomer of the Year	Jane McGuire
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External Competitions

We have taken part in several external competitions this season: The Federation of South London Photographic Societies (SLF) Inter-Club Competitions, the Surrey Photographic Association (SPA) Inter-Club Open Print Competition and the Concorde Trophy Competition. Images are chosen by the Club's Selection Committee. The rules are different for each competition and images by members who belong to and enter for other clubs are not chosen. Here is a reminder of what has happened so far this season:

The Federation of South London Photographic Societies

SLF First Round, PDI, Group 1 competition held on 22nd October

Here are the results of the PDI competition which was held at South London with Martin Faiers (SPA) judging:

Club	Score	Next...
Orpington	68	Semi A
Carshalton	66	Semi B
Aperture Woolwich	65.5	Plate 2
Cheam	63	Plate 1
Croydon	62.5	Plate 2
South London	62	Plate 1
Greenwood	56.5	Plate 2

Congratulations to Kevin who won a certificate.

Cheam Camera Club now compete in Plate 1 against South London, Selsdon and West Wickham.

Plate 1 takes place on Tuesday 22nd January at Orpington and will be judged by Steve Kingswell ARPS AFIAP.

SLF 1st Round, Colour Print, Group 1 Competition held on 13th November

The following represented Cheam Camera Club against 6 other clubs at West Wickham, judged by Gerald Kitiyakara LRPS:

Title	Author
Colours of Sunset	Penny Anderson ARPS DPAGB
Elemental Power	Kevin Austin
Girl in Gallery	Keith Wellbelove CPAGB
I've got me Eye on You	Elvio Morcillo
The Shard at Twilight	Karen Begg LRPS
Alnmouth Beach Northumbria	Kevin Austin
Magician	Sue Leathers
Hope the Plumbing is Good!	Graeme Wales LRPS CPAGB

Particular congratulations to Penny scored a 10 and well done to the others too; you put the Club into 2nd place, 1 point behind the winners on the night, Aperture Woolwich Photographic Society and taking us to the Semi-finals

Club	Score	Next...
Aperture Woolwich	71.5	Semi A
Cheam	70.5	Semi B
West Wickham	70	Plate 3
South London	69.5	Plate 1
Old Coulsdon	69	Plate 3
Mitcham	66 TB	Plate 1
Bromley	66	Plate 3

We host our semi-final against Beckenham on Wednesday 20th February, when Keith Evans FRPS DPAGB will be the judge, also competing will be Old Coulsdon and Carshalton (Monochrome Prints) and Beckenham and Carshalton (PDI).





SLF 1st Round, Mono Print, Group 2 Competition held on 29th November

The following represented Cheam Camera Club against 5 other clubs at Bromley Camera Club, judged by Clive Tanner FRPS MPAGB APAGB:

Title	Author
Which Way?	Martina Bennellick
Standing Apart	Penny Anderson
Reflected View	Keith Wellbelove
Long or Short	Gary Weaving
Ice on the Pond	Margot Baker
I Hate these Steps	Gary Weaving
Cut Off	Kevin Austin
Can they see me?	Sue Leathers
Egret	Elvio Morcillo

Congratulations to Keith for scoring 10 with Reflected View

Club	Score	Next...
Old Coulsdon	67 Tie-break	Semi B
Orpington	67	Semi A
Bromley	66.5 Tie-break	Plate 3
Cheam	66.5	Plate 2
Selsdon	64	Plate 3
Mitcham	59	Plate 2

Cheam Camera Club now compete in Plate 2 against West Wickham, Beckenham and Mitcham. It takes place on Friday 1st February at Selsdon and will be judged by Andy Smith LRPS CPAGB.

Surrey Photographic Association

SPA individual Print and PDI competition held on 13th October 2018:

Any member of a SPA club can enter this competition, and, prior to the entry deadline, Karen Begg reminded us that “this is the only opportunity for individual club members to enter their own selected images into an SPA competition. Even if you do not wish to enter, it is well worth a visit to see what other SPA club members are producing (and seeing a totally different way of scoring to what we do at Cheam). There are 3 judges each with the option to score from 1 (the lowest) to 5 (the top). Their scores will be added together and the total recorded, so the maximum possible will be 15. There will be no critique given, and they have to score within a matter of seconds, so visual impact is of paramount importance. Each judge is then likely to choose their own favourite image and will explain why they have chosen that one. The overall winner of each section will be decided between the 3 judges from the highest scoring entries.”

Only two members submitted entries; well done to Graeme Wales and Stuart Roberts for making the effort.





SPA Inter-Club Print Competition held on 24th November

The Surrey Photographic Association (SPA) has 47 member clubs; unfortunately only 18 clubs chose to compete. The following represented Cheam Camera Club at East Horsley:

Here are our results (marks out of 15):

Title	Author	Score
Elemental Power	Kevin Austin	12
The shard at Twilight	Karen Begg	9
Magician	Sue Leathers	9
Ice on the Pond	Margot Baker	10
Hope the Plumbing is Good	Graeme Wales	9
I've got me Eye on you	Elvio Morcillo	9
The Tackle	Sue Leathers	9
Talking in the Rain	Graeme Wales	11
Rolling in	Gary Weaving	11
Tree Trunks	Margot Baker	7
Derwent Water in Winter	Kevin Austin	11
Egret	Elvio Morcillo	8
I Hate these Steps	Gary Weaving	9
Catkins	Shirley Falcon	9
Still Standing Stones	Ken Underhay	9
A Work in Progress	Michael Atwell	10

Well at least we took part and better luck next time!

"Thanks" to Graeme Wales, Marian Guess, Susan Leathers, Michael Atwell and Marian Atwell who attended the event on the Club's behalf.

Surrey Photographic Association Inter-Club Open Print Championship Saturday 24th November 2018

JUDGES
Russell Lindsay MPAGB EFIAP FBPE
Barbie Lindsay MPAGB EFIAP/s FBPE
Paul Keene FRPS MPAGB EFIAP/d1 MFIAP

CLUB	SCORE	Ave Mark
Godalming	194	12.13
Richmond	187	11.69
Molesey	186	11.63
Guildford	184	11.50
Kingston	179	11.19
Windlesham	178	11.13
Bookham	177 =	11.06
Epsom	177 =	11.06
Yateley	172	10.75
Dorking	169 =	10.56
Tandridge	169 =	10.56
Woking	166	10.38
Mid Sussex	163	10.19
Ludshott	161	10.06
Chertsey	160	10.00
Capel	157	9.81
Cranleigh	153	9.56
Cheam	152	9.50

Concorde Trophy Competition held on 13th November

At the annual Concorde Trophy print competition, nine clubs compete with each team submitting six images each of which is scored out of 10; thus the maximum score per team is 60.

The following images were Cheam's entries:

Title	Author
Derwent Water in Winter	Kevin Austin
I Hate These Stairs	Gary Weaving
The Hut	Kevin Austin
The Tackle	Sue Leathers
Talking in the Rain	Graeme Wales
Ice on the Pond	Margot Baker

The quality of entries was very high, especially from winners Epsom, and, in the event, only 4½ points separated the other 8 clubs.

Congratulations to Penny and Keith who scored particularly well – albeit for other clubs!

"Thanks" to Graeme Wales and Margot Baker who attended the event on the Club's behalf.

The results were:

Club	Score
Epsom	56
Richmond & Twickenham	52.5
Molesey	52
Kingston	51.5
Guildford	50
Woking	49
Dorking	49
Malden	48.5
Cheam	48



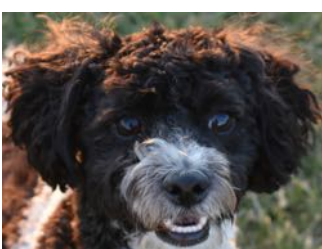
Club Events

The Programme Committee's plans for 2019 include various members' evenings and talks:

Members' Evenings

Non-competitive PDI presentation – 12th September

For the first meeting of the season, we had a non-competitive PDI presentation, giving members an opportunity to show images which they would not normally submit for a competition. We were encouraged to be a little more experimental and creative without having to be concerned about a judges critique and marks. Participants took turns to describe what prompted them to take the images and describe their processing and techniques used. The evening was great fun and the discussions around the images generated a variety of questions, promoting sharing of tips and hints for various techniques. Here are a few of the images which were presented:





Members' Talks – 24th October

Keith Wellbelove presented the first talk of the evening :

"Through the Years a Photographic Journey"

This fascinating talk described Keith's photographic journey from when he first joined a camera club, early pictures, a few different topics, and some of his more recent pictures, concluding with a short video.

Keith started with scans of black and white film shots of great street photos taken in and around London, then progressed into colour and then digital. It was very interesting to see the development of his style over more than 50 years. His subject has always been the people and buildings of London together with more recently, celebrities. A wonderful and concise presentation from a member with a lifelong interest in photography and a very talented photographer.

En France with Marian, Karen and Val:

The weekend before the meeting, Karen, Marian and Val had returned from a week in the Dordogne area of France where they participated in a photo workshop run by Paul Edmunds of French Photographic holidays. Various rural and urban locations had been visited from a base in a small hamlet. Paul and his wife Pam could accommodate 4 photographers plus 2 non-photographers at any one time. Each participant had a MAC workstation on which to process their images with guidance from Paul. The one wet day gave an opportunity to do some macro work and whilst in town there was a couple of hours with a model who walked around and posed in various location for the group.

All transport was included as was delicious home cooked and sugar free food prepared by Pam.

The trio showed PDIs of the location and the type of shots taken and took it in turns to present. Prints from the workshop were also shown. Although workshops do vary the idea was to give members some idea of how a workshop runs and what to expect.

External Speakers

We have had five entertaining presentations already this season. Here's a brief reminder of those evening....

"A Learning Curve" Tips for Landscapes

A talk by Justin Minns (26th September)

On his website (www.justinminns.co.uk), Justin says...

I am a professional landscape photographer, author and workshop leader specialising in atmospheric images that capture the natural beauty of the landscape, particularly near my home in East Anglia.

An experienced workshop leader, I have been running 1-2-1 and group workshops in East Anglia for over five years as well as running workshops in the area for the National Trust, Forestry Commission and Royal Photographic Society. In addition to the UK workshops I also lead photography tours to locations around the world for Tatra Photography.



Jonathon Bartle reports on the evening:

What a privilege it was to have Justin speak at Cheam Camera Club; he travelled all the way from his base in East Anglia to give us an extremely interesting and informative talk. I wish I could read all that I scribbled from my seat in the gloom of the hall, but where I can interpret my notes, here are some nuggets from Justin:

- **Set The Alarm:** biggest impact on the quality of your images is to get up early and to go as often as possible so you know your places (eg where there is mist). Dawn and pre-dawn colours add drama so aim to be in situ 1 hour before dawn/sunset for setup, then wait. Generally Justin uses setting of f16 or f11 for sharpness, but f22 is good to hide the sun and add star burst effect. For winter pastel colours, use a small amount of dodge and burn with graduated filters.
- **Let There Be Light:** practise using the light you're given e.g. in first ½ hour after sunrise. Use side light and shadow to give shape and form. Misty days can generate good rays of light. Use the surroundings (e.g. windmill – see above) to hide the sun.
- **Compose Yourself:** composition is hard to master but you learn when you actively consider it when taking your photos. Justin recommends keeping it simple. The Rule of Thirds generally works but don't let it stifle your creativity. Use leading lines to draw viewers in, starting in the corners reinforces sense of depth. Exploit implied lines taking the observer to vanishing points. Water motion and long exposure can create leading lines. Also consider cloud movement, trees, reeds, hills, mountain, texture of snow. Using foreground interest distorts the sense of distance. Repeating shapes (e.g. straw bales) with something which breaks the pattern adds interest. Consider framing the subject using trees.



- **Be Prepared:** Do some ground work before going out (e.g. previous day). Use Google to do image searches of the area. Justin uses <http://suncalc.net> to check sunrise/sunset times. He subscribes to OS Maps online – the subscription fee is well worth it. He uses street view to check parking, the Met Office app and <http://clearoutside.com> for weather forecasts.
- **All Good Things:** Things don't always go to plan – have persistence.
- **Stop The Car:** If you see something, stop and take it. Grab the opportunity; often situations change and will not be as good if you come back later.
- **Get Close:** Justin often uses a 16mm lens but it's not as simple as that; you can use any lens but you need to understand the impact of each lens has on a shot and its suitability. Wide Angle – is good when close to generate foreground interest or when you need to create an impact. Zoom in – e.g. 50mm gives a more natural view. Zoom more – e.g. 90mm is appropriate for some subject (e.g. steam train in environment). 200mm - you don't always need to see the whole view, pick out a section and find the photo within. Macro – to bring out micro-landscapes (e.g. poppies in barley).
- **Slow Down:** Take time to setup. Get the light right – you may need to wait (e.g. for a rainbow). Consider shutter speed to ensure you get the effect you want (e.g. 30 seconds for cloud movement, 2 seconds for wave back-wash or 0.8 seconds for wave coming in) but don't slow down too much as you should aim to keep some detail. Consider using filters (e.g. Justin has a range of Lee filters – 3 stop, 6 stop, 10 stop and 15 stop and sometimes combines them) to facilitate creativity.

A polarising filter (perhaps combined with stoppers) is good for wet woodland shots as it reduces glare and also for rainbows (rotate until the colours pop). Justin sometimes uses graduated filters (1, 2 and 3 stop, hard (e.g. for coastal shots) , medium and soft (e.g. for mountains)).
- **Shoot in RAW:** Of course, aim to get as good a shot as possible in camera, especially with landscape photography. Whilst Justin tends not to “over-process”, RAW images allow him to pull out the details in the shadows and reduce distracting highlights. Justin loves rich blacks and crisp whites, converting to monochrome to give photos with punch.
- **All the gear, no idea:** it is important to focus on technique; it's not all about the kit.





“Thought processes and techniques”

A talk by Ady Kerry (10th October)

At short notice, our Programme Secretary, Gerald Sorenti, managed to book Ady Kerry to speak again at the Club, following his Sports Photography presentation to us last season.

This time Ady talked about the thought processes behind his images (not all sports images) and the techniques he uses.

Jonathon Bartle reports on the evening:

Just when you thought that the hall was unavailable and you had a free Wednesday in your diary, Gerald came up with a last-minute booking and furthermore it was Ady Kerry!

What a treat it was to have an evening when we could engage with a truly great, professional editorial photographer. Probably best known for his sports photography, Ady showed us that his work now is more varied, working for a variety of clients including utility companies and construction firms.

This was another fascinating talk made somewhat different by the extent of audience participation which Ady encouraged. It was, all in all, a really great evening of learning, allowing members an opportunity to get many of our questions answered.

Whilst I didn't take many notes that evening, I remember Ady encouraging us to think backwards; look at your image in reverse, starting with what you want to achieve. This way, your image will be arrived at, somehow!

He advised us to consider the choice of lens, shutter speed, aperture, composition, conditions and to consider use of equipment to get the best image (e.g. tripod). He suggested that we should know our the sweet-spot of our lenses. He emphasised the importance of shooting in Manual and regularly uses a light meter, monitoring changing conditions.

Ady said that when photographing sports, we should consider the settings to ensure we capture the details; a minimum of 1/1000th, with f2.8 for football (the players are upright, so you can shoot wide open) whereas he might use f4.0 for hockey (as the players are bent over). As for white balance, using grass as a reference point works well as it is very close to 18% grey. He also emphasised the importance of shooting in RAW as it improves the quality of the images as well as offering some flexibility in post-processing if you don't get it quite right in-camera.



“Infra-Red, Architecture and Abandoned Buildings”

A talk by Darren Nisbett (31st October)

His website (www.darrennisbett.photography) states...

“The photography of Darren Nisbett portrays haunting portraits of isolation, desolation, and the abandoned. Through a distinguished, cinematographic use of framing and lighting, Nisbett endows his elegant photographs with a sense of both forsaking and nostalgia. Remarkably, while evoking such elemental human concepts in his scenes, Nisbett intentionally eschews any human subjects. Instead, he explores the energy of humanity's interference by focusing his lens on beautiful settings that imply society's presence, but are achingly absent of it. Silently, they echo life.”

Certainly this is what came across in his talk during which Darren spoke of Urban Exploration (also known as UE and Urbex) and his exploration into places most of our members would probably avoid!

He spoke of the grey area of trespass; typically, he is only been politely asked to leave a property and endorsed the saying “Take only photographs, leave only footprints”. His talk covered a variety of subjects including residential property, industrial buildings (e.g. decommissioned power stations), religious buildings, disused asylums, redundant military buildings and artefacts (e.g. aeroplanes, noting the increased risks) and other “weird and wonderful” sites. He spoke of the ephemeral nature of his subjects; there is constant change, either due to gradual decline or more often buildings being vandalised.



Darren described his post processing in some detail; whilst he does not do HDR process as such, he uses multiple layers in Photoshop, with dark layers at the bottom working upwards, building textures and areas of emphasis. Darren also showed a selection of intriguing infra-red photos, especially used to emphasise foliage and photographs taken outdoors (e.g. Chernobyl).





“An interactive talk on indoor photography and post production”

A talk by Pat Couder BPE1 CPAGB & Ian Brash BPE1 (14th November)

The presentation was officially called “P.I.M.S.”

This stands for the Pat, Ian and Mike show, details of which developed during the talk.

Ian and Pat are members of Selsdon Camera Club; in addition, Ian is a member of Old Coulsdon and Pat is a member of South London Photographic Society.

Ian introduced the presentation : "It's something very different from what you've probably seen before so you'll get the uniqueness from it and give your members some fresh ideas on how you can use your photography in a different way. We like to go to clubs that have open minds and receptive to a bit of imagination and creativity. Both of us know what's going on in the wider world of photography, giving us an advantage on the most recent styles and techniques being employed".

Their entertaining and informative presentation certainly was something a bit different; they showed and described a collection of images taken as part of monthly challenges on set themes, and only shot indoors. They displayed their “before” and “after” (processing) images, describing their thoughts behind their creations, explaining the techniques they used.

There was plenty of member participation along the way, with the audience being asked to vote for Pat's or Ian's images throughout the evening.

Sony Event

A talk by Terry Donnelly FRPS FSWPP FBPE MPAGB EFIP (28th November)

Terry is a photographer based in the North West of the UK and has had a love for photography since childhood. His career path took him away from his passion until 2006 when he became a working photographer. The two genres of photography Terry enjoys most are environmental portraiture and sports photography. He is the holder of three Fellowships and a Masters in Photography, including a Fellowship with the Royal Photographic Society FRPS and has had work exhibited in over 25 countries.



Terry is a Sony Ambassador and says “Although I shoot different genres of photography, I find a crossover of skill set between them which makes my work stronger. I have always enjoyed different genres of photography and I am a firm believer that we should shoot what we enjoy the most because that is how we grow.”



During the evening Terry enthusiastically talked to a presentation showcasing some of his wonderful photography using Sony mirrorless cameras.

He extolled the benefits of mirrorless cameras over DSLRs describing why he believes that mirrorless is the only way forward.



Prior to Terry's presentation, and during the interval, members and guests were given ample opportunity to handle a full range of Sony cameras and lenses. Sony Representatives from Park Cameras were on hand to discuss their features and take orders.



Coming Up

The Club's Programme for the beginning of 2019:

January 2019

Judge/Presenter(s)

2 nd	Members' Evening Jane McGuire provides an introduction to mount cutting. Graeme Wales offers to critique members' images from a judge's perspective. Elvio Morcillo gives advice on the preparation of PDI's and configuring screens and printers. to get the best colour results. Jonathon Bartle provides a Lightroom "Clinic" giving guidance on using Lightroom, aimed at beginners and based on Jonathon's own experiences.	
9 th	Ladies v Gents PDI Competition	Sheena Rodgers (SPA)
16 th	Talk: 'From 'ackney to ARPS and After' A print presentation of Fred's journey to the ARPS and his later work	Fred Barrington ARPS AFIAP
23 rd	PDI Competition No. 3	Darren Pullman (SPA)
30 th	New Year Dinner Mimi e Coco Italian restaurant, Cheam Village	
31 st (Thurs)	Match-an-image Competition Between host, Bookham Camera Club, Epsom Camera Club and Cheam Camera Club at Eastwick Road Church (URC), Eastwick Road, Bookham	

February 2019

6 th	Monochrome Print Competition No. 3	Andy Smith LRPS CPAGB (KCPA/FSLPS)
13 th	Talk: 'Environmental Portraiture / Brooklands Project'	Douglas Kum
20 th	FSLPS Semi-Final B – Prints and PDI Competitions Hosted at Cheam Camera Club	Keith Evans FRPS DPAGB
27 th	Talk: 'Colour Management. How to get prints and PDIs to meet your expectations'	Brian Worley (photographer and Canon Trainer)

March 2019

6 th	Colour Print Competition No. 3	To be confirmed
12 th (Tues)	Surrey Advertiser Rosebowl Competition Hosted by Woking Photographic Society, Parkview Centre for the Community, Sheerwater Recreation Ground Blackmore Crescent, Sheerwater, Woking GU21 5NZ	
13 th	Talk: 'ICM and ME – an evening of acronyms'	Steve Kingswell ARPS AFIAP
21 st	Monochrome Print Competition 4	David Harford LRPS (SPA)
27 th	Members' Evening – Content to be confirmed.	

April 2019

1 st to 6 th	Cheam Camera Club Exhibition At Bourne Hall, Spring Street, Ewell, KT17 1UF Set up 9am to 11am, Monday 1 st Private viewing night on Wednesday 3 rd (7.30pm for 8.00pm) Close and collect prints at 4.00pm on Saturday 6 th	Rosemary Wilman Hon FRPS AFIAP BPE5 (SPA)
10 th	PDI Competition No. 4	Eddie Hyde LRPS (SPA)
17 th	Members' Evening Practical Outdoor	
24 th	PDI Competition No. 5	John Nathan ARPS (SPA)
27 th (Sat)	FSLPS Finals Day Hosted by Beckenham Photographic Society, St John's Church Hall, Eden Park Avenue, Beckenham, BR3 3JN	





Breaking News

2018 Facebook Challenge has finished...

Karen Begg and Jane McGuire, Facebook Co-ordinators, conclude the 2018 challenge:

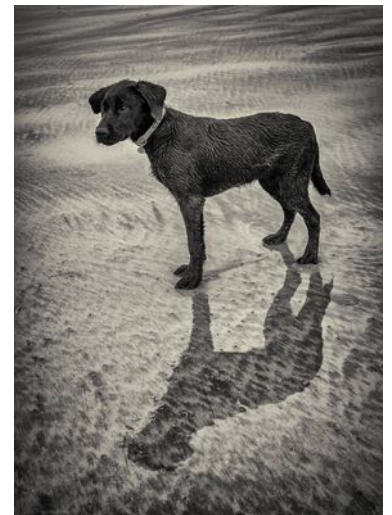
This was a challenge for members of the Facebook group for 2018, aiming to encourage us to get out with our cameras and to try something new each month. There were two challenges each month; one mono, and one colour, each with their own topic/ title. Participants were encouraged to submit just one image 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.

Here are examples of some of the images posted by the participants during the final months of 2018:

August

Colour – Fun in the Sun

Mono – Pet Portrait



September

Colour – Wildlife - Birds

Mono – Hands





Cheam Camera Club –Newsletter, January 2019

October

Colour – Autumn Colours



Mono – Night Photography



November

Colour – Sunset / Sunrise



Mono – Steps / Stairs



December

Colour – Christmas



Mono – Urban Landscapes





2019 Facebook Challenge has begun...

Karen Begg and Jane McGuire are joined by Mark Brown as Facebook Co-ordinators and have started the 2019 challenge:

To encourage us to do more with our cameras, each year we offer a CHALLENGE for members of the Facebook group. There will be two topics each month, one indoors, and one outdoors, each with their own subject.

We would like you to submit your best colour image (one only please) and/or your best mono image (again, one only please) from each category. This means up to four pictures per month. We would like you to be creative and try something new!

It is up to you whether you enter, but it would be good to try both if you can, particularly if it pushes you out of your comfort zone. The topics have been chosen to cover a wide range of themes, styles and subject matter.

On approximately the first day of each month, the two set subjects will be posted – one for each category. You have until 8pm on the last day of that month to upload your image(s) to Facebook.

Guidance for posting images:

- The image must be new-ish, taken no more than three months before the end of the month for the topic that it relates to.
- The Challenge photos must be clearly marked as such, and in a separate post for mono and colour. You are, of course, welcome to post other pictures to the group.
- There is no restriction on the type of camera to be used, phone pictures are welcome.
- We will use a variety of the images as the Camera Club cover picture on the Facebook page.

January's subjects:

The Indoor challenge for January is: 'Red'. The Outdoor challenge for January is: 'Time'.

You may submit up to one colour and/or one mono for each challenge, so up to four images, taken after 1st November 2018 and to be uploaded by 8pm on the last day of January. Any queries, please do not hesitate to ask Mark, Karen or Jane.

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

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 which you will be asked to complete at the beginning of each season. If you have any queries, please contact Colin.

SLF Update

A reminder from the Debbie Whitton, FSLPS Representative:

As reported earlier in the Newsletter, all first round competitions have now been completed.

Results and Semi-Final/Plate fixtures in the New Year are detailed on the Competitions Page of the SLF website at: <http://www.fslps.org/pagecomp20182019.htm>

Semi-Final B at Cheam CC on **Wednesday 20th February**; Judge: Keith Evans FRPS DPAGB

**** Please ensure you attend, to cheer on the home team!!****

Mono Prints: Old Coulsdon v Carshalton

Colour Prints: Beckenham v **Cheam**

PDIs: Beckenham v Carshalton

Plate 1 at Orpington PS on **Tuesday 22nd January**; Judge: Steve Kingswell ARPS AFIAP

Colour Prints: Carshalton v Croydon v Mitcham v South London

PDIs: **Cheam** v Selsdon v South London v West Wickham

Plate 2 at Selsdon CC on **Friday 1st February**; Judge: Andy Smith LRPS CPAGB

Mono Prints: Beckenham v **Cheam** v Mitcham v West Wickham

PDIs: Aperture Woolwich v Bromley v Croydon v Greenwood v Mitcham

Looking further ahead, **Finals Day** will be held at on **Saturday 27th April 2019 at Beckenham**.

The closing date for bringing in prints to the Club for Finals Day competitions will be 27th February 2019.

More details of arrangements for these competitions will be issued by Debbie in due course.

Alternatively, they can be delivered to Debbie's house in Dorking by 2nd March 2019 at the absolute latest.

As a participating Club, we need volunteers on Finals Day, to help set up and take down the prints. This is a fantastic exhibition which only happens with assistance from member clubs; please contact Debbie if you can help.





In summary

Jonathon Bartle (Editorial Team) sums up this edition:

I hope you're now feeling inspired for 2019. As always it seems, the standard of images I have put into this edition is wonderful. Keep it up!

Whilst I've been able to retrieve most images from the relevant email addresses; it would be great if everyone sent digital versions of prints to cheamprintentries@gmail.com; it make my life easier and helps the Selection Committee when they are choosing prints for external competitions.

I'd like to thank those of you who have kindly written articles; you are very generous with your time, especially over the Christmas period when we are often so busy. I hope others in the Club will be happy to contribute when I come asking.

Please do give me your feedback and suggestions for future content; perhaps you could even write an article yourself. Please contact me by emailing newslettercheamcc@gmail.com.

I encourage you all to keep a close eye on the [Club's web site](http://www.cheamcameraclub.co.uk) (www.cheamcameraclub.co.uk), which Colin is regularly updating, as well as participating on the Club's [Facebook](https://www.facebook.com/groups/CheamCameraClubPhotographyForAll/) page (www.facebook.com/groups/CheamCameraClubPhotographyForAll/).

They provide excellent outlets for the Club's fine work and activities.

Just for laughs

This cartoon made me laugh!

The caption reads....

*"I don't know, Gary. They're not digital.
It appears we're in some sort of undeveloped country."*

Please send any camera related jokes you have to me for future editions.



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).

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