



## Newsletter - July 2021

### Introduction

As the current season draws to a close the club can reflect on a difficult year but a successful one. Most of us who are able, have braved the technologies of Zoom and enjoyed a wide variety of speakers from many facets of photography, many of whom we would not have seen or heard had it not been for the enforced lockdown. Our thanks must go to Alan Archer for hosting each week and sending out the weekly Zoom invitations to enable us to join and meet, if only virtually.

### WPS News

#### New Season Programme

Putting together a new programme is always a difficult task and this season was no exception with the country being placed under restrictions from early March 2020 resulting in the need to completely revamp the programme in a matter of weeks. The forthcoming season is proving to be almost as difficult to plan. At this stage we cannot be certain that the Covid situation will be completely resolved by Sept 2021. Therefore, we are hoping for the best but planning for the worst. With this in mind, the committee has set up a sub group to plan and produce a new flexible and adaptive programme for next season. One that can be enjoyed at the Dell or if necessary, via zoom. The new season will commence on Tuesday 7 Sep 21. It is sincerely hoped that we will be able to reconvene at the Dell on this date. As a precaution we are working with the Dell to ensure a strong and stable internet link into our meeting room so we can enjoy the best of both worlds - In person meeting and zoom at the Dell if appropriate..

#### Committee Members

At the last committee meeting Dave Barnes announced that he would be standing down from the committee at the end of this season. Dave has served the committee in a number of roles for many years and he felt that it was time to step aside and allow some fresh faces to offer their assistance on the committee. Dave has always been a source of knowledge and wisdom for the committee and he will be greatly missed. Thank you for your service Dave and we wish you well in your photographic endeavours.

## Coffee Mornings

One of the most popular events in our calendar are the monthly coffee mornings and many members have missed these during lockdown. A number of the committee visited the Dell recently, and amongst other things the subject of our coffee mornings was raised. The Dell has agreed in principle that, weather permitting, we could use the large patio and veranda at one end of the outdoor bowling Green once Government regulations permit. Before we can plan any coffee mornings we need to await the outcome of the 4 week delay announced by the government on the easing of restrictions, on 14 Jun 21. Only then will we be in a position to consider re-instating coffee mornings on the first Friday of the month, and even then they will more than likely be outdoors initially.

## 2020-2021 Annual Awards

It is hoped to be able to hold an Awards evening for season 2020/21 in September. The results from this years competitions will be announced in the next Newsletter.

## Club Competitions and Awards

Following the AGM the committee decided to carry out a review of the Club Award system as it was felt that an overhaul was overdue. Malcolm Wood was asked to conduct the review into the whole club competition and awards scheme. His report showed (amongst other facts) that we currently had over 97 awards in the form of Cups, Shields and certificates!. His report went on to suggest a streamlining and a change to the method of scoring in the competitions. Malcom's report and recommendations were discussed in detail over a number of meetings. Following on below is the detail of the committee's agreed decision on ongoing competitions and awards.

1. Scoring will become marks out of 10 in half point increments with no score lower than 6. The judge would also announce 1st 2nd and 3rd place images. There are a number of reasons for returning to a scoring system, the main ones are -
  - A) A member can more easily gauge their improvement over the course of the year. If they begin by scoring 6 or 6.5 then progress over future competitions by scoring 7.5 or 8 then their improvement is obvious. With the current system an author may not receive a "commended" or higher during the entire season. They would have no indication of improvement or otherwise.
  - B) This system of scoring is adopted by the majority of clubs in the EAF, We can, therefore more easily compare our work with other clubs.
  - C) It is a way of encouraging applications for Distinctions with RPS and PAGB. If a member's images are consistently scoring 10's at club level it

is an indication that his or her work is suitable for Distinction application and they should be encouraged to do so.

2. For External Competitions a selection panel will be appointed each year at the AGM and will be chaired by the Competition Secretary. Three other members will be appointed by the Club Committee one of whom must hold RPS or PAGB distinctions.
3. Tier 1 and Tier 2 will remain in their present format. It is a format that works well and encourages members to enter images into competitions without fear of being "overwhelmed" by more experienced members. Being judged with their peers and receiving relevant "tiered" critiques on their images (even if you may not always agree with the judge!) it can help personal improvement.
4. The winner of the Tier 1 competition will automatically be promoted to Tier 2 for the next season. Other promotions may be considered at the discretion of the selection panel.

### **Shields, Cups and Certificates of Competence**

Malcolm's review and recommendations for the revision of the Club's awards scheme have been accepted in principle. There is still a small amount of work to be done by the committee before the revision is published and the changes will be released in the next Newsletter.

### **Forthcoming Programme**

At the time of writing there are only two weeks left of the current season. On **15 Jun 21**, we were joined by one of the UK's "stars" of Landscape Photography, Rachael Talibart. Outdoor Photography magazine described Rachel as ".....one of 'the best outdoor photographers working in the UK today' and her stunning images are gracing galleries around the world. She presented her "Oceans and Odysseys" talk for us on Tuesday and it was an engaging and fascinating presentation. Sadly we were not permitted to record the evening because a presentation she gave to another club was recorded and then uploaded to You Tube, thus breaching her copyright. Her website is here and is well worth checking out:<https://rachaeltalibart.com>

Editors Note: This newsletter was prepared in the days before Rachael's presentation and was not finished before Tuesday evening, hence the piece was amended to read in the past tense.

**22 Jun 21** - Club member Dave Balcombe is giving a presentation entitled "How to Improve Your Photography". Dave promises it will not be full of technical aspects,

but more about the general approach to taking better pictures, the thought processes whilst you compose your image and preparation before you even set out!

**29 Jun 21** - As we are unable to hold an Annual Awards Party because of the Covid restrictions we are having an evening with the theme of "**What The Judge Missed**" or what the judge did not understand. I am sure we have all sat there whilst a judge passes judgment on our images and wanted to stand up and say "NO, you have got it wrong!" Well this is your chance. There will be no judge, but we want you to sort through your images, no matter how old, display them and then tell us what you had intended and what the judge missed when he or she was pontificating on your picture.

## Recent Events

On the **18 May 21** club member Phillip Tolley. gave a presentation on aspects of camera technology that every photographer should know about - including sensors and how to look after them. I was unable to attend but I am told that it was an interesting and informative evening. Thank you Philip. Also, Phillip has been in hospital recently but is now recovering at home. We wish you well in your recovery Phillip and look forward to seeing you in September at the Dell.

**25 May 21** - Something Old, Something New, Something Borrowed, Something Blue.

Another members participation evening - this time on the theme as above. We got to see and enjoy some intriguing images whilst having a Zoom social. Thanks to all the contributors.

**1 June 21** - James Lucas on Sports Photography. As a club we are fortunate to have many talented photographers willing to lend their experience and knowledge and James gave a comprehensive presentation on Sports photography, and how he developed from a hobbyist, shooting local cycling events to a point where he is now semi-professional, shooting for cycling magazines and websites. Thank you James for a fascinating and enjoyable presentation.

**7 Jun 21** - Annual Print Competition. We have continued with running the Print Competition on line using DPI.

Tier 1 Results:

Colour Landscape:

- 1<sup>st</sup> Cairngorms' John Edward
- 2<sup>nd</sup> Muttons Mill Stephen Bould
- 3<sup>rd</sup> Reed's Ian Fox
- HC Evening Vista After a Flurry of Snow Jane Bradstreet

C Tranquillity, letting the mind Flow Jane Bradstreet

### **Colour Nature**

1<sup>st</sup> Grey Heron John Staines

2<sup>nd</sup> Kingfisher John Edwards

3<sup>rd</sup> Supporting Endangered Hedgehog Terry Drury

HC F rom the Hensted Exotic Garden Gareth Janacek

### **Colour Pictorial and General**

1<sup>st</sup> Urn,Fruit and Light Stephen Bould

2<sup>nd</sup> Lighting of Tulip Terry Drury

3<sup>rd</sup> This One Tom Nash

HC Teasels Stephen Bould

C Silhouettes Terry Drury

### **Colour Portrait**

1<sup>st</sup> Snow Puppy John Staines

### **Mono Landscape**

1<sup>st</sup>L Llangollen Canal-Ellesmere John Staines

2<sup>nd</sup> Old rocks Tom Nash

### **Mono Pictorial and General**

1<sup>st</sup> Cold Comfort Farm Jane Bradstreet

2<sup>nd</sup> Sheep Talk Tom Nash

3<sup>rd</sup> Throwing Light on Wheels Behind the Scene Gareth Janacek

**Best Colour image Grey Heron John Staines**

**Best Mono Image Cold Comfort Farm Jane Bradstreet**

## **Tier 2 Results**

### **Colour Landscape**

1<sup>st</sup> Storm at Cart Gap David Turner

2<sup>nd</sup> Whilst the sun Still Shine Patricia Wilden

3<sup>rd</sup> The Road Home David Hazelton

HC Tranquillity Dave Balcombe

C Fullers Mill Stow David Ryland

## **Colour Nature**

- 1<sup>st</sup> Green Bee-eater Alighting David Pelling
- 2<sup>nd</sup> Barn Owl out Hunting in the Snow Gavin Jones
- 3<sup>rd</sup> Cheetah Cubs Watching David Pelling
- HC Barn Owl with Vole Gavin Jones

## **Colour Pictorial and General**

- 1<sup>st</sup> Window Workout Lee Harvey
- 2<sup>nd</sup> Point of Balance Denis Gardner
- 3<sup>rd</sup> Wheels in Motion Dave Balcombe
- HC The Mathematical Bridge Patricia Wilden
- C Reflections on the Stonemasons Craft Alan Archer

## **Colour Portrait**

- 1<sup>st</sup> Georgie Lee Harvey
- 2<sup>nd</sup> Graceful Poise Dave Balcombe
- 3<sup>rd</sup> Contemplation Alan Archer
- HC Safari Jeep Driver – Just water for Elevenses David Pelling

## **Mono Landscape**

- 1<sup>st</sup> The Old Jetty, Holy Island

## **Mono Pictorial and General**

- 1<sup>st</sup> Street Chess Player Patricia Wilden
- 2<sup>nd</sup> The Past Passed By David Ryland
- 3<sup>rd</sup> A Promise Honoured David Hazleton
- HC Light Reading Dennis Gardner
- C Dandelion Seedhead David Hazleton

**Best Colour Image - Georgie Lee Harvey**

**Best Mono Image - The Old Jetty, Holy Island David Turner**

Details of who is promoted to Tier 2 and the award winners will be announced in the next newsletter.

Remember to check out the up to date programme on our website here  
<https://www.wymondham-ps.org.uk/calendar/>

## Meet The Committee

### John Staines

Last month I suggested that we had completed the "Meet The Committee" round of articles, but I missed one person out, our Webmaster, John Staines. This was my error for which I apologise. John has successfully planned and executed the migration of our website to a new host in the UK and is currently working on some exciting new revisions and upgrades, more of which in future editions of the Newsletter. Anyway, over to John:

Like many of a certain age my first camera was a Kodak Brownie 127 followed by a Kodak Instamatic.

Born and brought up in a small rural West Norfolk village until I was 17 the Natural World became my first passion. A visit from my Uncle (an American Physicist) who showed me colour slides of Arizona taken with a SLR sparked my interest in photography.

My first job, after studying Chemistry at college was in the laboratory of May & Baker, Norwich (now Bayer Crop Science). Nobody told me work could be so boring so after 5 years my work colleague, our wives and myself embarked on a five month camping tour of Europe in an old Bedford CF van.

Photography did not figure highly at this time but the sights and experiences of this trip laid the foundation for my second passion for Travel. Since then we have visited many countries including China, Zambia, Malawi, Botswana, Namibia, Costa Rica, Peru, Belize, Chile, Norway and most European countries. On all these trips I have had a camera with me but before digital arrived my photographic results were at best poor and thwarted by circumstances.

A New Years visit to Amsterdam culminated in a lengthy and sub-zero photo shoot of the canals and bridges with my good friend, a professional photographer. The film winder on my Zenit E decided to rip the sprocket holes of the film so I took it to a photographer to remove the film in his darkroom. Imagine my embarrassment when he returned and said there was no film in the camera....I had forgotten to put one in !!

I took a Minolta XG-M to Peru for a trip of a lifetime to visit Machu Pichu and the Amazon Rainforest. The trip was truly amazing and I returned home with 12 reels of slide film and great expectations. Imagine my utter devastation when every slide had been over exposed on one side due to the back of my camera letting in light.

The camera was thrown in the cupboard together with my interest in photography.

Several years later, for a trip to Botswana I bought an Olympus Camedia digital camera (4.0 Megapixel). The results were so good that it rekindled my photography again and on the strength of this I bought my first DSLR, a Canon 350D which was later upgraded to a Canon 50D.

I visited the Bird Fair in Rutland and in a moment of divine intervention was guided into buying a Canon 7D MkII, a Canon 100-400mm lens and a 1.4 Extender from Park Cameras who had an exceptionally good deal going. I also plucked up enough courage to go home afterwards.

I have been very pleased with this combination primarily for bird / animal photography and have found the 7D MkII to also be good for landscape when combined with a Sigma 10-20mm wide angle lens and/or for general photography with a Tamron 17-400mm lens.

Unfortunately, a new mirrorless camera is beginning to play on my mind.....anyone want to buy a car ??

.....**and finally**

Continuing our short series of articles on the more technical aspects of our hobby, David Ryland this month discusses the relationship between ISO, Aperture and the shutter.

## **The relationship between ISO, Aperture and Shutter Speed**

### ***What is ISO?***

Photography is the capture of an image on a light sensitive material. ISO stands for International Standards Organisation, the body that created a numerical classification scheme for this material. The higher the ISO number, the more sensitive the material is to light and the faster the image will be captured on it.

Each ISO step upwards is double the previous one, so typically a range would be 100, 200, 400; 800; 1600. 3200 etc. the higher the number the more is the material sensitivity to light.

Adjusting the sensor's ISO alters the 'gain', or amplification of the signal from the sensor. All electronic devices generate some background noise. Increasing the gain also increases the noise. Noise shows up in images as abnormal or discoloured pixels and is most prominent in dark or shadow areas. As with film, image quality improves as the ISO setting reduces, when colours will be more accurate and tones will be smoother. With a digital camera, unlike film, it is possible to reset the ISO for each image. This gives the digital photographer much more control.

Modern digital cameras have software solutions built in to reduce high ISO noise, but sometimes this is done by smoothing the image, which can be detrimental to image quality and sharpness. On some cameras, this can be turned off or the degree of application adjusted.

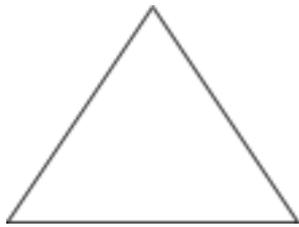
ISO is one of three elements necessary to make an exposure – capturing the image. The other elements are APERTURE and SHUTTER SPEED. Aperture is the size of the opening or iris that admits light to the material or sensor. Shutter speed is the length of time that light is admitted.

---

### *What is exposure?*

Shutter speed

ISO



Correct exposure is derived from the correct combination of ISO, shutter speed and aperture to record an image on light sensitive material or a sensor. Although there is only one correct exposure for a given image, there are many ways of achieving it by varying the ‘cocktail’ mix of the three ingredients.

Page No. 1

Aperture

## **The relationship between ISO, Aperture and Shutter Speed**

### *What is Aperture?*

Apertures are expressed as a fraction of the lens diameter. F/22 is  $1/22^{\text{nd}}$  of the lens diameter, f/4 is  $1/4$  so the opening is much larger at f/4 than at f/22. The smaller the aperture, the more distance is in focus – this is called DEPTH OF FIELD and is a powerful, creative tool. Using a wide aperture (e.g. f/1.8) it is possible to make the sharp subject stand out from the soft focus background.

With the aperture wide open, more light can be gathered in a shorter time, resulting in the need for a faster shutter speed. This fast shutter speed can also be used creatively – for example, to freeze movement. Shutter speeds are referred to in fractions of seconds, for example  $1/250$ .

### *So what does this mean in practice?*

Imagine you are photographing a waterfall with your camera mounted on a tripod. You focus on a rock in the centre of the waterfall. Your meter gives you a shutter speed of 1/15 and an aperture of f/22. The rocks and foliage around the waterfall will be sharp but the moving water will be blurry because of the slow shutter speed.

You reset the camera to a shutter speed of 1/250 and an aperture of f/4. The moving water will be sharp but the rocks (except the one you focused on) and foliage in front and behind it will be progressively blurry.

Both settings admit the correct volume of light to the film or sensor for the same ISO, but you have creative control over what is sharp in your image.

David Ryland.