



Newsletter - June 2021

Introduction

By now you will have probably seen the e-mail from Heather sent out on Friday 7 May 21, announcing that for personal reasons she is reluctantly standing down as Chair of WPS and also resigning from the committee with immediate effect. I am sure this was a shock to all of us and that we all wish to give Heather our support and best wishes. Heather, thank you for all you have done for the club, and we look forward to seeing you back on club nights when you are able.

WPS News

Committee Changes

Following Heather's decision to stand down, the committee met on Wednesday 12 May 21. It was decided that in order to provide continuity, Alan Archer and David Hazleton would stand in as joint chairpersons until the AGM in January. As you know, Alan is currently Treasurer and David will be taking over as club Secretary on 30 Jun 21. They would both like to emphasise that sharing the Acting Chair role is a temporary arrangement and the club will be looking to elect a new chairperson at the AGM.

In view of the workload involved in producing a new programme, it was decided that a sub-committee be agreed to produce the 2021-22 season programme. This work will continue throughout the summer close season. It is proposed that the programme will be flexible to ensure that whilst the plan is to meet at the Dell from September, should the worst occur and there is a 3rd lockdown, the programme will remain viable. I stress, whilst it is the committees wish we return to the Dell in September, the final decision will depend on the government COVID guidance and agreement from the Dells committee.

Changes to WPS Programme for May and June 21

Our Annual Print Competition was originally set for 25th May 21. This has now been rescheduled for **Monday 7th June 21** as this is the only date that the booked judge is available. Please note it is a Monday evening. There will be no club night on Tuesday 8 Jun 21.

The remainder of this years revised programme is shown further down the newsletter.

Rules for Print (DPI) Competition

Whilst on the subject of the Annual Print Competition, Tier 1 and Tier 2 competitions will be run on the same night, which means, that in order to finish at reasonable time and give the judge reasonable time to critique each image, members will be permitted to enter no more than three images IN TOTAL across both competitions. For example 2 in mono and one in colour, or vice versa. Also no more than 2 entries will be permitted in one subject heading. Therefore, if you enter 2 images in the colour Pictorial and General category, you will be permitted a further one entry only across all other colour and mono categories, making a total of three images.

Members are also asked to ensure the images they submit for the annual print competition have not been used in any previous **Annual** Competition for the club. It was noted that after one of this years Annual DPI competitions, a placed image had been entered in a previous club annual competition. Entries in cumulative competitions are allowed. **Please check the rules of entry on our website and also the section on how to prepare images for competition. Thank you.**

Recent Events

On 4 May 21 guest judge Andy Swain joined us to preside over the entries for the first round of Annual competitions, namely the Annual DPI Tier 1. Overall there were 50 images judged with some outstanding photographs. Thanks to all who contributed entries to a very successful evening, and congratulations and well done to the winners and those placed.

Results for Tier 1 are below:

MONO

LANDSCAPE

1 st Almost There	Gareth Janacek
2 nd Slate Workers Cottages – Easdale	John Staines
3 rd Shadows on the Sand	Jane Bradstreet
HC - Waiting to Sail	Karl Taylor
C - Swaledale	Tom Nash

PICTORIAL and GENERAL

1 st Setting Dow Sail	John Staines
2 nd Lockdown Imprisoned - Let Me Out for Christmas	Jane Bradstreet

C - Solitude	Tom Nash
C - Under the Bridge	Tom Nash
C - Taxi for....	John Staines
PORTRAIT	
1 st Puppy Love	Fran Grimsdell

BEST MONO IMAGE Setting Dow Sail John Staines

COLOUR

LANDSCAPE

C - Loch Riddon – Scotland	John Staines
C - Inspired By The Impressionist Artist	Jane Bradstreet
C - Snow Lines	Karl Taylor

NATURE

1 st Do You Mind	Terry Drury
2 nd Resting Swallowtail Butterfly	Karl Taylor
3 rd Two's Company	Gareth Janacek
HC - Cautious Curlew	Fran Grimsdell
HC - Surprised-Him , Me or Both	Terry Drury
C - Basking	Gareth Janacek
C - Common Emerald, Hemithea Aestivaria	Alex Park

PICTORIAL AND GENERAL

1 st Ghostly T	Terry Drury
2 nd Signs of Spring	Lydia Taylor
3 rd Scallop Fisherman	Tom Nash
HC - Not picking it-Honest	Terry Drury
HC - Early Morning	John Edwards
C - Poppy	Jane Bradstreet
C Seed Head Water Drop	Lydia Taylor

PORTRAIT

1 st Evening Busker	Gareth Janacek
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BEST COLOUR IMAGE Ghostly Terry Drury

On 11 May Andy Swain joined us again for the Annual DPI competition for Tier 2 members. As usual the standard was very high and there were some outstanding images. Winners are listed below.

Results for Tier 2 are below:

Mono

LANDSCAPE (8 images)

1st	Pavilion Theatre Cromer	David Turner
2nd	Trees in the Snow	David Hazleton
3rd	Happisburgh Light House	David Turner

PICTORIAL AND GENERAL (8 Images)

1st	Last Race at Brighton	John Bulpitt
2nd	Victorian Bandstand	Dave Balcombe
3rd	Brick Lane Dude	John Bulpitt
C	Architectural Cloud	Dave Balcombe
C	Fishing on the Ganges	Christine Bulpitt

PORTRAIT (2 Images)

1st	Sexy	Christine Bulpitt
2nd	Music Man	Gavin Jones

Best Mono Image: Last Race at Brighton John Bulpitt

COLOUR

LANDSCAPE (10 images)

1st	Deep End	Dave Balcombe
2nd	Cart Gap	David Turner
3rd	Ullswater	David Ryland
C	The Road I Must Travel	Dave Barnes
C	Thetford Forest	David Turner

NATURE (12 Images)

1st	Barn Owl Quartering a Field	Gavin Jones
2nd	Owl and Chicks	Gavin Jones
3rd	Grey Seals	John Bulpitt
HC	Stilt	David Ryland
HC	Marmalade Hoverfly	John Bulpitt
C	Autumn Crocus	Phillip Tolley
C	Blue Tit with Grasshopper	David Pelling

PICTORIAL AND GENERAL (8 IMAGES)

1st	Wine Bar	David Barnes
2nd	Observing the Social Distance	Patricia Wilden
3rd	Architectural Abstract	Patricia Wilden

C	Wet Autumn Day	David Barnes
C	Touch of Blue	Christine Bulpitt

PORTRAIT (6 Images)

1st	Fairest of All	Dave Balcombe
2nd	I'm Bemused	David Pelling
3rd	Attitude	Gavin Jones

Note: One image was disqualified after it was noted that it had been entered and placed in a previous Annual Competition a couple of years ago.

Best Colour Image: Deep End Dave Balcombe

Many congratulations and well done to all whose images were rewarded in these competitions.

Before the Spring Bank Holiday break, we were joined by internationally renowned Landscape and Nature photographer, Guy Edwardes. His presentation "Seeing the Light - 25 years of Landscape Photography Techniques" was a fascinating insight into his background as a Landscape and Nature Photographer, and the lengths he will go to get the right image.

The following week Ian Wilson joined us to give a masterclass on Post Processing using Lightroom and Photoshop. It was an excellent evening packed full of content, hints and tips on managing workflow and post processing work. Many of us picked up useful information and I for one look forward to applying them and translating Photoshop/Lightroom methods into Affinity.

Forthcoming Programme

On the **18 May 21** the club presents an Evening with Phillip Tolley. Phillip is a member of WPS and a highly experienced and respected photographer, and he will be discussing the aspects of camera technology that every photographer should know - including sensors and how to maintain them.

The rest of the programme for this season has been shuffled about to accommodate the change in date to the Annual Print Competition and is now as follows:

25 May 21 - Something Old, Something New, Something Borrowed, Something Blue. This is an evening of members images on the above theme. Please dig into your archives and show us your images that represent all or parts of that theme. If you retain your images in a folder on your device, Alan can set up screen share via Zoom and you can tell us about your images. Please let Alan or me know if you want to show some of your shots.

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 to the rest of us. In this evening's talk, James will provide an insight into sports photography and shares experiences and images.

7 Jun 21 - Annual Print Competition See above. **Remember, this is a Monday evening.**

15 Jun 21 - Rachel Talibart. Rachel is one of a crop of outstanding Landscape Photography stars in the UK, and her images of wild seascapes have earned her numerous awards. Indeed Outdoor Photography Magazine rated her as one of ".....the best outdoor photographers working in the UK today". Rachel's website is here: <https://rachaeltalibart.com>

22 June 21 - An Evening with Dave Balcombe - Dave is another of the club's most accomplished photographers and he will be passing on hints and ideas about how we can improve our photography, which is something we can all benefit from.

29 June 21 - The last meeting of the season. - "Awards & honours 2021". winners for this years competitions. The evening will conclude with a chat about the season past, highlights and lowlights.

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

Meet The Committee

We have highlighted all the committee members currently sitting, so this feature will take a break. It will return in the near future as "Meet The Member" so beware, my moving finger may point at you!

.....**and finally**

In the last Newsletter we began a series of articles by David Ryland. Last month's featured Hyperfocal Distance. This month he discusses EV or Exposure Values. Again my thanks go to David for producing these articles. I am sure they will be of assistance in helping us to better understand our photography and also to improve our images.

EV (Exposure Value) simply applied.

In David Bailey's book entitled 'Begin with Bailey', he describes a simple explanation of the use of the EV scale (Exposure value) and bases his example on an assumed ISO speed of 100.

In This system numbers are applied to both the standard apertures and shutter speeds in accordance with the table below.

Aperture Value (Av) Aperture

0 f/1.0 1 f/1.4 2 f/2.0 3 f/2.8 4 f/4.0 5 f/5.6 6 f/8.0 7 f/11 8 f/16 9 f/22 10 f/32

Shutter Speed (TV)

0
1
2
3
4
5
6
7
8
9
10

Shutter value

1
1/2 1/4 1/8 1/15 1/30 1/60 1/125 1/250 1/500 1/1000

The way it works is very simple. For a given exposure the EV value is given by adding together the numbers for the aperture and the shutter speed.

So if the EV is 8, for example, this can be achieved by:

$1/15^{\text{th}}$ of a second at f/4.0 $4+4 = 8$ But it can also be achieved by using $1/60^{\text{th}}$ of a second at f/2.0
 $6+2 = 8$

The beauty of the system is that if you can estimate or calculate the EV value for the scene you are photographing you can apply it to give you a shutter speed that suits your needs for the degree of motion blur or an aperture you require for the depth of focus by subtracting either number value from the EV.

Thus if the EV is 14 and you want a slow shutter speed of 1/4 second, then the aperture needs to be: $14-2 = 10$

Given by f/32.

The Sunny 16 rule, familiar to photographers before the advent of built in automatic light meters to cameras was the EV value for a front lit subject in bright sunlight. This gave the following combinations at ISO 100:

$1/250^{\text{th}}$ at f/16 $8+8 = 16$
Sunny 16 being f/16 and the shutter speed was obtained by $1/(ISO/4)$,

thus $1/(100/4) = 1/250^{\text{th}}$.

If you double the ISO speed you half the shutter speed to $1/500^{\text{th}}$ second and so on.

EV (Exposure Value) simply applied.

If you use a different ISO speed for your camera (film or digital) then the aperture or the

shutter speed needs to be adjusted

Numeric multiplier ISO

0.25 or 1/4 25 0.5 or 1/2 50

by the associated number as follows:

1 2 4 8 16 32

100

200

400

800

1600

3200

speed

Number of 'Stops'

-2 -1 0 1 2 3 4 5

Example

$1/60^{\text{th}}$ $1/125^{\text{th}}$ $1/250^{\text{th}}$ $1/500^{\text{th}}$ $1/1000^{\text{th}}$ $1/2000^{\text{th}}$ $1/4000^{\text{th}}$ $1/8000^{\text{th}}$

It is obvious to most of us that this has fallen into disuse because of the advent of inbuilt camera exposure systems. Even the launch of hand held exposure meters such as the 'Weston Master' range made the system redundant. But it is interesting to have an insight into how it all works and next time you are out with your old trusty manual film camera and you have forgotten your 'Weston master V' meter, this might just come to the rescue, especially the sunny sixteen rule.

David Ryland.

