

The **Bulletin**

Croydon Camera Club - 126 years old - 1890 to 2016

Autumn & Winter 2016 - Number 192



The Chairman's ViewTom Sherrin

Well another year is nearly over and it's time to write your wish list to Santa. Given the rising costs of photographic equipment and if you missed Black Friday, it's probably the only way you'll be able to get what you want whilst hiding the cost.

It's been a good year for the club especially with regards to the rising membership and overall improvement in the quality of work. A big thank you needs to go to the newer members who have embraced the opportunity of entering the internal competitions, in part to get judges feedback, but more importantly to use that feedback to improve their own skills.

Since the last bulletin a lot has been happening in the club:-



venture.

Having negotiated for several months with the management of the Whitgift Centre in Croydon, a group of members were allowed access to the whole site on 11th September.

The intent was to record the centre prior to its demolition next Easter. The only problem that arose from our visit was how best to show our images. A couple of prints would not do justice to the task whilst the near 1000 that were taken would be an over-kill. So, a selection of images from each member were selected (about 80 in all) with the intention of producing a photo book. When printed, one copy will be going to the Whitgift Centre, another to Croydon Library and a third copy for the club archives so that all members can view it.

Thank you to all the members who took part in this landmark



In October, Keith Ash kindly arranged a club visit to the Jurassic Coast which was very well attended. Whilst the weather conditions weren't ideal for some of the sites, undeterred as always those who went made the best of everything and as always improvised.

We aimed to photograph Corfe Castle at sunrise when it is usually shrouded in mist. We got there just after 5.30 am to await the foretold event only to find that there was no mist and alas, no sunrise. That said, West Hill was an excellent vantage point that actually looked down on the castle and those who arose early were not disappointed.

Probably the only disappointed people were the courting couple in the layby where we parked. They must have thought they were safe at that time of the morning until three carloads of photographers pulled up directly behind them.

Regarding the castle; sight seen, logged it the memory and a place well worth returning to a later date.

Cover picture: Yes, I know we have since this fluffy Blue Tit in the Bulletin before, but the Editor likes it, so its in once more. Image by Bett Atherton

The Chairman's ViewTom Sherrin

Other venues visited included Dorchester Town, Lulworth Cove, Durdle Door, Portland Bill, Abbotsbury Subtropical Gardens and Sculpture by the Lakes. Thanks to Mike Farley and the others who knew the area well and suggested the venues. I will not go into any more depth on this trip as Keith Ash will be presenting a talk on the trip with members' photographs in the New Year.



On 26th November we had our Christmas meal at Rupees Restaurant in Shirley.

The event was well attended, the food was good and I think everyone enjoyed themselves.

Not only did an Indian meal make a change from traditional fayre but it did give us an opportunity (as we all should do) to support those business who either directly sponsor us or merely advertise in our brochures.



At Easter the club supported the local churches by running beginners photography workshops over a 5 week period so that images could be produced for the church based on the theme 'Angels'.

This resulted in a looped slide show that was played throughout the Easter services at St John's and later at the Methodist Church.

Following on from this St John's Church asked the club a couple of months ago to take part in a Christmas Tree Festival which ran for 3 days from 25th to the 27th November.

There were 40 trees on display inside the church, all of which were based on a book. Our tree was based on Michael Freeman's – The Photographer's Eye.

Thank you to Emmanuel Muscat for making our 'wooden' tree which then enabled members photographs to be stuck onto a flat surface. Also thanks must go to Rebecca Clark, Paul Heester and others who

sorted out the images not forgetting the membership who donated their images without which we wouldn't have had a display. Our tree was given a prestigious position by the altar and from feedback it was well liked.

Moving on, as many members will be aware, the Programme Secretary (Iggly Tavares) is canvassing members for their views on what should be included in the 2017/18 season. The club programme has to be decided at least a year in advance to allow for outside judges and/or speakers to be booked. It is easy just to create a bland programme in the hope that members will appreciate it, but it is better if that programme contains activities that members would actually like to see or be involved in. It is your club and in order for Iggly to generate an interesting and varied programme he needs your input and support.

Finally in April 2017 we have our annual exhibition which will be held at the same venue as this year (Clocktower Café, Katharine Street, Croydon). This is the club's opportunity to show the people of Croydon what we do.

With the closure of the Fairfield Halls and the Whitgift Centre, gallery space will be at a premium next year and we are lucky to have secured a 4 week slot to show our work. There is no point in leaving your image selection until a few weeks before the exhibition so please take the opportunity of our internal competitions, talks on panels and other related activities at the club to start thinking about your entries.

The event (PHOTO17) will be opened by the Mayor of Croydon who has an interest in the arts which might in turn generate more interest than usual. Because of that and in order to show the club in the best light I'd like as many members as possible to support the exhibition. Chris Davis will be writing more about the exhibition later in this bulletin.

Finally may I take this opportunity to wish you all and your families a very happy Christmas and my very best wishes to everyone for the New Year.

Tom Sherrin
Chairman

ANNOUNCEMENTS

“Congratulations to our Honorary Auditor, Nick Farley and his wife Laura, on the birth of their first child. Their daughter, Evelyn Rae, was born on 28 November weighing in at 7½ lbs.”

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Motivation



What was my reason to take this shot? Was I merely recording an unusually shaped stone which I had found or did I consider that it had other aesthetic qualities? Or was I simply stuck on a beach with time to spare and looking for something to photograph?

Experienced interviewers rarely commence their questions with the word “why”. Who, what, when and where are OK, but why is considered riskier. Rather than being seen as a simple request for information, the respondent can regard it as being confrontational in querying their motives. Prefacing a question with who, what, when and where seeks a factual response, whereas why is demanding a reason. As a result the interviewee can become defensive. Yet there are times when why is appropriate, maybe later in the session when everyone is more comfortable with the situation.

Now that we have established the protocols, let me ask you, the reader, a straightforward question. “Why do you take photographs?”. And yes, I am posing a challenge. Yes, I could ask “What are your reasons for being a photographer?”, but that would potentially only elicit a bland response. I want to go deeper than that, or more specifically, I want you to go deeper.

Photography at any level represents a commitment. It is possible, especially with today’s technology, to take a decent picture with modest equipment. A smartphone, for example. Yet most serious photographers go beyond that. Even buying cameras and lenses at the budget end of the market will quickly run into an outlay of several hundred pounds.

Light Into The Shadows — Mike Farley's regular column that aims to throw a lifeline to those floundering in the mysterious and sometime murky world of camera club photography."

Indeed, many camera club members go much further in their pursuit of optimum image quality. And that is without all the other paraphernalia, such as accessories, software, printer and consumables which are required actually to produce an image. From purely a financial perspective, it is quite an investment.

Then there is the investment in another finite commodity. Time. Time to take and process our pictures. Time to acquire the skills to produce shots which go beyond the efforts of most people who seek only to make a record of their lives. Like anything which is worthwhile, it is dedication which produces results.

Reasons to take photographs are numerous. For the majority, the results are purely documentary and nowadays tend to be published on social media, if shared. It is a reasonable assumption that most camera club members are looking to do something more. As archaeologists can confirm, mankind's appreciation of the aesthetic goes back tens of thousands of years. Photography, despite being a relatively modern invention, contributes to that tradition.

There is enormous satisfaction to be gained from producing a well crafted image, especially if it is a mounted print. DPs have their place, but a print is tangible; an artefact. Would an exhibition consisting solely of projected images receive as many visitors as one with prints? It is not impossible, depending on the subject matter, but unlikely.

Photography is not just about producing a single image, although it is not unusual for the greats to become defined by just one of the many they have taken. Ansel Adams will be forever known by "Moonrise, Hernandez, New Mexico", while for Henri Cartier-Bresson it is "Behind the Gare SaintLazare". Building a body of work over time is fulfilling and is one of the factors which encourages us to keep going. Imagine if Ansel Adams had looked at his moonrise picture, put his camera down and declared he was done.

The preceding are not the only rationale for what we do. Competition, distinctions, recognition and many other considerations all have their part. While there is money to be made, most members of camera clubs will not derive their livelihood from photography. As amateurs, we have the privilege of being able to choose what we shoot and that confers perhaps the greatest benefit of all. Enjoyment.

That does not mean that we should not think about what we are doing. If we can understand our motivations, we have taken a big step towards improving our photography. Some will be content with the level they have achieved, but many will wish to progress. Self awareness forms a part of that.

So, again I ask the question, "Why do you take photographs?"

The Editor is very grateful to all those who contribute to the Bulletin. If you have something you think would be suitable for inclusion please send to me at: chrisdavisonyx@gmail.com

CROYDON CAMERA CLUB ANNUAL EXHIBITION 2016
Guidance Notes – Digital Entries

Guidance Note GN-DPI1 (Rule 5 Sets) – Definitions

The rules do not require any set or sub-set to have a specific theme, but experience suggests judges tend to favour those with a visual cohesion, or which are arranged or presented in a cohesive manner. Entrants may find the following definitions of help.

Panel: a complete set or sub-set of at least three *inter-dependent images with a recognisable theme or subject area*, which may be conveyed in an overall title if the entrant wishes.

Portfolio: a complete set or sub-set of *unrelated, stand-alone images covering one or more subject areas*.
If you wish you may provide an overall title for your image set or sub-set.

Guidance Note GN-DPI2 and GN-DPI 3 Rule 6 Sets – Preparation of entries

Digital entries should be prepared as for the club's regular internal digital competitions as set out in the current competition rules booklet that is available as a downloadable PDF on the club website. For judging & projection at the club on the exhibition award night each entry should be 1400 x 1050 pixels and be named as usual e.g. **01 Rusty Nail.jpg**.

Entrants should also provide a copy of each image (for showing on TV during the exhibition itself) at 1920 x 1080 pixels with the same title followed by XL e.g. **01 Rusty Nail XL.jpg**. Please submit your images in two separate Zip files, one for each resolution.

If you have any questions about your entry, please ask a committee member

Exhibition sponsored by Richard Frankfurt Photographic Ltd



DPI ENTRY

PHOTO 2017

Croydon Camera Club Annual Exhibition

Click Clock Gallery, Croydon, 3rd April – 1st May 2017

DIGITALLY PROJECTED IMAGES

Entry form and Rules:

Trophies awarded for:

Best Digitally Projected image

Best set of Digitally Projected images

Best Standard class image (print or DPI)

Best Intermediate class image (print or DPI)

Best Advanced class image (print or DPI)

Certificates of Merit for commended DPI images and sets/panels of images

Digital files (on a CD/DVD) must be submitted with entry forms and fees on or before 8th FEBRUARY 2017

Exhibition sponsored by Richard Frankfurt Photographic Ltd

CROYDON CAMERA CLUB ANNUAL EXHIBITION 2017

DIGITALLY PROJECTED IMAGE ENTRY

Name:.....

Competition Class (S, I, A)

I enclose £ cash/cheque for my entry; Cheques must be made payable to Croydon Camera Club

IMAGE ENTRIES Number of images entered:

Overall set title or sub-set title (optional - see Guidance Note GN-DPI 1 on back page):

.....

Image titles in required order of projection:

No. 1.....

No. 2

No. 3

No. 4

No. 5

No. 6

CROYDON CAMERA CLUB ANNUAL EXHIBITION 2017

Rules – DIGITAL

1. Open to all Croydon Camera Club (CCC) Members, but the final decision on whether specific photographs will be exhibited is at the discretion of the Exhibition Committee.
2. No photograph may be entered in more than one category (print or digitally projected image).
3. All elements of each image from the original photography to any final editing or manipulation must be the sole work of the entrant.
4. Photographs in previous CCC exhibitions in any of these categories are **NOT** eligible. Those from previous CCC competitions ARE.
5. **Maximum entry:** Six photographic images (colour and/or monochrome) for digital projection of which some or all may constitute a panel or portfolio as defined in **Guidance Note GN-DPI1 if the entrant so wishes.**
6. **Entry fee:** £5 per entry of up to six images.
7. Images must be in **JPEG** best quality format and **sRGB** working space (whether colour or monochrome) with maximum dimensions of **1400** pixels horizontal x **1050** pixels vertical and accompanied by larger sized duplicate copies (maximum dimensions **1920** pixels horizontal x **1080** pixels vertical. (see **Guidance Note GN-DPI2**).
8. Entries must be submitted on a **CD** in a digital folder titled with the name and class of the photographer, Standard Class (S), Intermediate Class (I) or Advanced Class (A), and numbered in the order they are to be projected (see **Guidance Note GN-DPI3**). **E-mail entries will not be accepted.**
9. All exhibitors will receive an exhibition catalogue. **To reduce the risk of errors in the catalogue, titles etc. given on this form must agree EXACTLY with those on the prints.**
10. With acknowledgement to the photographer (who retains the copyright) the club may use any image or images entered, regardless of the category, for publicity and promotion of this exhibition or any other CCC event, competition or publication.

Our sponsor for our Annual exhibition, PHOTO 2016—Richard Frankfurt Photographic



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PHOTO 2017
CROYDON CAMERA CLUBS ANNUAL
EXHIBITION

April 2017 sees the opening of our Annual Exhibition at the Gallery in the Click Clock café in Croydon. Running for a whole month this is the premier photographic event in Croydon, displaying our member's best digital image and print photographs to the public.

As Tom Sherrin mentioned in his 'Chairman's View' earlier, the exhibition will be opened by the Mayor of Croydon on our exclusive members viewing night, where light bites and drinks will be served. PHOTO 2017 is also a competition and trophies will be awarded to the winners on the evening.

To be part of this unique event all you have to do is enter up to four Prints or six Digital images, which can be a set/panel, themed or un-themed (a small entrance fee is charged). Awards are given for individual images and sets/panels for Standard, Intermediate and Advanced classes. Best of Show awards are chosen from these class winners. The panels can be on a theme or a set of images that the author believes works together.

Prints must be mounted in black 50 x 40 cm metal frames for display in the gallery, though members who have previously participated using wooden frames can still use these providing they are in good condition. This ensures that the print presentation is uniform giving a professional look. Digital images are continuously displayed on a large screen.

Entries are to be handed in during February (prints un-framed) for judging. When judged the prints will be returned to members for framing.

We ask that members bring the framed prints to the Click Clock Café on the Sunday before the opening day for hanging. They must also be collected from there on the Sunday after the exhibition closes.

All requirements and instructions for DPI and prints are on the entry forms which are in this Bulletin; pages 7 & 8 (DPI) and 11 & 12 (Prints). They are also available at the club nights on Wednesdays.

Should you have any queries or would like further information, please talk to a member of the exhibition committee: Ron Barker, Chris Davis or Tom Sherrin.

CROYDON CAMERA CLUB ANNUAL EXHIBITION 2017 Guidance Notes - PRINT Entries

Guidance Note GN-P1 Rule 4 Sets – Definitions

The rules do not require any set or sub-set to have a specific theme, but experience suggests judges tend to favour those with a visual cohesion, or which are arranged or presented in a cohesive manner. Entrants may find the following definitions of help.

Panel: a complete set or sub-set of at least three **inter-dependent images with a recognisable theme or subject area**, which may be conveyed in an overall title if the entrant wishes.

Portfolio: a complete set or sub-set of **unrelated, stand-alone images covering one or more subject areas**.

Guidance Note GN-P2 Rule 6 Sets – Preparation of entries

Prints must be submitted for judging without frames, although frames will be needed for the actual exhibition. Previous exhibitions have solely used black RIBBA frames, which are sold by IKEA at around £7 each. However black metal frames made by Wessex may now be used instead, and as well as, the IKEA ones. Any frame used must be in a good condition which permits it to be hung. The Exhibition Committee has the right to refuse to hang any frame which is damaged, split or warped.

Print entrants will be required to retain them after the exhibition for use in future years. When buying frames please ensure that all the hanging attachments that come with the frame are included.

So that images can be projected at the Judges awards night, entrants submitting digital prints must ALSO, and at the same time, supply on a CD a JPEG duplicate of the final EDITED file used (i.e., NOT a duplicate of the original in-camera file).

This should be prepared EXACTLY as for a normal club internal digitally-projected image (DPI) competition (maximum 1400 pixels horizontal x 1050 pixels vertical, sRGB colour space etc.) Non digital prints will be copied or scanned, after judging, and the resulting digital files will be used for the same purpose.

⚠ *if you have any questions about your entry, please ask a committee member*

PRINTS

PHOTO 2017

Croydon Camera Club Annual Exhibition

Click Clock Gallery, Croydon, 3rd April – 1st May 2017

Entry form and Rules

Trophies awarded for:

Best print & Best set/panel of prints

Best Standard class image (print or DPI)

Best Intermediate class image (print or DPI)

Best Advanced class image (print or DPI)

Certificates of Merit for commended prints and sets/panels of prints

Digital files (on a CD/DVD) must be submitted with entry forms and fees on or before 8th February 2017

FINAL DATE FOR PRINTS TO BE HANDED IN IS 15TH FEBRUARY

Exhibition sponsored by Richard Frankfurt Photographic Ltd



PRINT ENTRIES

Name:..... Competition Class (S, I, A)

I enclose £ cash/cheque for my entry. Cheques must be made payable to Croydon Camera Club

Number of prints Traditional or Digital* (please indicate T or D)

Overall set title or sub-set title (optional - Guidance Note GN-P1, page 4):

.....
 Please tick the box to indicate print format: Landscape = Portrait =

Print titles

No. 1

No. 2

No. 3

No. 4

Please attach a display plan for your prints on a separate sheet. This will be used as a guide at the judging event and when hanging the exhibition frames. *If entering digital prints, please see note at foot of page 4.

Rules - PRINTS

- Open to all Croydon Camera Club (CCC) Members; but the final decision on whether specific photographs will be exhibited is at the discretion of the Exhibition Committee.
- No photograph may be entered in more than one category (print or digitally projected image).
- Photographs in previous CCC exhibitions in any of these categories are **NOT** eligible. Those from previous CCC competitions ARE.
- Maximum entry:** Four prints (colour and/or monochrome) of which some or all may constitute a panel or portfolio as defined in **Guidance Note GN-P1 if the entrant so wishes**. Commercial or other third-party printing and/or mounting is allowed but all other work, including the original digital or film capture of the image must be the sole work of the entrant. Inclusion of clip art or stock photos is not allowed.
- Entry fee:** £5 per entry of up to four prints.
- Each print must be mounted on card measuring exactly 50cm x 40cm and the **back** of each mount must carry the picture title, as well as the entrant's name and class: Standard (S) Intermediate (I) or Advanced (A). Mounts must not have any such details on the front. All prints must be exhibited in black frames. (see **Guidance Note GN-P2**).
- All **exhibitors** will receive an exhibition catalogue. **To reduce the risk of errors in the catalogue, titles etc. given on this form must agree EXACTLY with those on the prints.**
- With acknowledgement to the photographer (who retains the copyright) the club may use any image or images entered, regardless of the category, for publicity and promotion of this exhibition or any other CCC event, competition or publication.
- In any doubt or dispute over the interpretation of these rules, the Exhibition Committee's decision shall be final. All reasonable care will be taken of entries, but the Committee can accept no responsibility for loss or damage, however caused.

IMPORTANT: Please also read the guidance notes on page 4



CROYDON CAMERA CLUB & ITS MASONIC CONNECTIONS.

I joined Leeds Camera Club in 1943 at the age of 19, and when Alice and I came to live in Caterham in 1956, I needed to join a Camera Club. There being then, no Club in Caterham, I joined Croydon Camera Club.

I did not like Croydon Camera Club. It had a Bar, and at the lecture interval, almost everyone gathered at the Bar, and those of us who didnt drink remained outside the conversation circle. After a year I left and ceased to pay my subscription. But I hadnt read the Club Rules, which stated that if written advice to resign was not received by the Treasurer, then a years subscription was due. I protested and Maurice Marchant suggested that I remain a Country member on a reduced subscription of 5/- and entitled however to attend three Club Meetings a year.

On one occasion I used this "privilege" and was welcomed back like a lost brother - so I stayed, and am now so ancient as to be an Honorary Member.

The Croydon Camera Club met at 1 Edridge Road (now demolished); it was the home of Cyril Saunders Spackman, attached to which was his Studio, with walls covered with landscape paintings, and the floor cluttered with sculpture and statues, with a preponderance of semi-naked females. An illustration of the interior is on page 29 of the Centenary Booklet.. So how come that in 1933, Croydon Camera Club took up a tenancy in a Studio of a man of many talents, painter, sculptor, teacher, writer, architect, and freemason.

The key lies in the last two talents, Architect and Freemason.

Spacky, as he was affectionately called, was elected a member of the Royal Institute of British Architects (RIBA) in 1930 and enrolled into the local Branch of the South Eastern Society of Architects, several members of which were also members of Croydon Camera Club. CCC received notice to quit its rooms in 128a George Street in 1933 after 29 years, and in the search for new rooms, members of the SESA knew that Spacky had recently built for himself a Studio, and he was persuaded to give CCC a tenancy. But one good turn deserves another and five years later Spacky called on Club members to support him in a new venture.

By 1938 Spacky was a well respected and long established Freemason, and wanted to found a Lodge for Engineers, Architects, Surveyors etc. The Beaux Arts Lodge 5707 was consecrated on 28 January 1938, with its meeting place 1 Edridge Road and drew its membership from the SESA and Croydon Camera Club. Thereafter, until his death in 1963, Spacky regarded any new member of the CCC as a potential freemason.

In his eyes, I seemed a suitable candidate; when I joined CCC in 1956 I was already a member of the SESA, but when he asked me if I had ever thought of joining the Freemasons I replied "No". Which was true; I knew nothing of freemasonry, and knew nothing of the history of CCC in the passed 30 years. However after he had asked me for the second time I got a hint from some SESA members that they were already freemasons. On the third time of asking I agreed.

CCC & its Masonic Connections— by Stuart Pickford FRIBA APAGB

I discussed the matter with Alice and she was content particularly when I said the Lodge met only 4 times a year, which didnt seem many evenings per annum to be absent from home. (4 turned out to be more than 40 eventually)

The initiation ceremony has been shown on TV several times over the years, and is in essence a correct scene. At one point in the ceremony a blindfold is removed, and when I looked round the room the majority of the people were known to me as either members of the SESA or CCC. I felt very much at home. I am still a Freemason after 53 years.




With Spacky's death 1963 the recruiting for the Lodge fell away, and when Croydon town became the London Borough of Croydon, the South Eastern Society of Architects also ceased and the connection between the SESA, CCC, and Beaux Arts Lodge was fractured and the Lodge itself closed through lack of members in 2015. To date only 2 of us remain active freemasons., connected to Croydon Camera Club and when we are gone that connection with Freemasonry, which has lasted over 80 years, will end.

So, when you are next in Great Queen Street, off Kingsway, and pass the Masonic Memorial Hall, reflect that the winner of a national competition to design a medal to commemorate the building of the Hall, was our landlord from 1933 to 1964 one Cyril Saunders Spackman, man of many talents.




March 2016.

S G Pickford FRIBA APAGB

Internal competitions - Going for Gold.....




STANDARD CLASS		DIGITAL COMPETITION							
2016 - 2017		05-Oct	02-Nov	14-Dec	18-Jan	08-Feb			
		RND	RND	RND	RND	RND	L		
NAME	PLACE	1	2	3	4	5	TOTAL	s	TOTAL
DAVID BEARD		12 12	12 9	8.5 7.5	0 0	0 0	61	16	45
TINA NUTHALL		11 7.5	12 8	10.5 10	0 0	0 0	59	18.5	40.5
SARAH SHAKESPEARE		10 8.5	11 10	9.5 8.5	0 0	0 0	57.5	18	39.5
SANDRA WEEKS		0 0	12 9	0 0	0 0	0 0	21	0	21
JACKSON MABWAI		0 0	11 9	0 0	0 0	0 0	20	0	20
MICHAEL PLATTS		0 0	0 0	11 9	0 0	0 0	20	0	20
BARRY WILCOX		0 0	0 0	10 9	0 0	0 0	19	0	19
JEFF WINCHURCH		9 9	0 0	0 0	0 0	0 0	18	0	18

BEST TWO OUT OF THREE SCORES EACH ROUND. FOUR OUT OF FIVE ROUNDS MAKE UP THE FINAL TOTAL
HIGHLIGHTED POINTS ARE THE LOWEST SCORED AND WILL NOT COUNT TOWARDS THE FINAL TOTAL




INTERMEDIATE CLASS		DIGITAL COMPETITION							
2016 - 2017		05-Oct	02-Nov	14-Dec	18-Jan	08-Feb			
		RND	RND	RND	RND	RND	L		
NAME	PLACE	1	2	3	4	5	TOTAL	s	TOTAL
IGGY TAVARES		8 7.5	12 12	12 9	0 0	0 0	60.5	15.5	45
STEVE BROOKER		12 10	12 11	9 8	0 0	0 0	62	17	45
KEITH ASH		11 11	11 11	11 9.5	0 0	0 0	64.5	20.5	44
DAVE THOMAS		9 7	10 9	12 8.5	0 0	0 0	55.5	16	39.5
DON QUARTEY		8.5 7.5	11 10	9.5 8.5	0 0	0 0	55	16	39
PETER BOUGHTON		9 8	0 0	0 0	0 0	0 0	17	0	17
ERIC DOYLE		8 9	0 0	0 0	0 0	0 0	17	0	17

BEST TWO OUT OF THREE SCORES EACH ROUND. FOUR OUT OF FIVE ROUNDS MAKE UP THE FINAL TOTAL

Internal competitions - Going for Gold.....

ADVANCED CLASS										
DIGITAL COMPETITION 2016 - 2017		05-Oct	02-Nov	14-Dec	18-Jan	08-Feb				
		RND	RND	RND	RND	RND	L			
NAME	PLACE	1	2	3	4	5	TOTAL	s	TOTAL	
PAUL HEESTER		12	12	10	0	0	67	20	47	
		11	12	10	0	0				
FRANK EDWARDS		12	12	12	0	0	62	20.5	41.5	
		8.5	9	8.5	0	0				
MICHAEL HOPE		10	12	9.5	0	0	59	18	41	
		9	10	8.5	0	0				
WALLY CONQUY		8.5	12	9.5	0	0	55.5	15.5	40	
		7	10	8.5	0	0				
GRAHAM LAND		9	11	9	0	0	57.5	17.5	40	
		8.5	11	9	0	0				
NINA LUDWIG		8	12	11	0	0	56	16	40	
		8	10	7	0	0				
ROS CONTI		7.5	11	10	0	0	54	15	39	
		7.5	10	8	0	0				
CHRIS DAVIS		8	9	10.5	0	0	53	15.5	37.5	
		7.5	8	10	0	0				
MIKE FARLEY		10	0	0	0	0	19	0	19	
		9	0	0	0	0				

BEST TWO OUT OF THREE SCORES EACH ROUND. FOUR OUT OF FIVE ROUNDS MAKE UP THE FINAL TOTAL
HIGHLIGHTED POINTS ARE THE LOWEST SCORED AND WILL NOT COUNT TOWARDS THE FINAL TOTAL

ADVANCED CLASS										
PRINT COMPETITION 2016 - 2017		21-Sep	12-Oct	09-Nov	11-Jan	15-Feb				
		RND	RND	RND	RND	RND	L			
NAME		1	2	3	4	5	TOTAL	s	TOTAL	
BILL GRAY		12	11	12	0	0	68	21	47	
		12	10	11	0	0				
WALLY CONQUY		12	9.5	12	0	0	64	18.5	45.5	
		12	9	9.5	0	0				
BILL YATES		9.5	9.5	11.5	0	0	59	18	41	
		9	8.5	11	0	0				
CHRIS DAVIS		8.5	12	10	0	0	55.5	16	39.5	
		7.5	8	9.5	0	0				
GRAHAM LAND		9	8	11.5	0	0	55.5	16	39.5	
		8.5	8	10.5	0	0				
TOM SHERRIN		8.5	9	10	0	0	54	17	37	
		8.5	8.5	9.5	0	0				
DAVID CANDLISH		12	0	0	0	0	20.5	0	20.5	
		8.5	0	0	0	0				
EMMANUEL MUSCAT		8.5	0	0	0	0	16	0	16	
		7.5	0	0	0	0				

BEST TWO OUT OF THREE SCORES EACH ROUND. FOUR OUT OF FIVE ROUNDS MAKE UP THE FINAL TOTAL
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Internal competitions - **Going for Gold**.....

CROYDON CAMERA CLUB

STANDARD CLASS

PRINT COMPETITION 2016 - 2017

NAME

REBECCA CLARK

DAVID BEARD

TINA NUTHALL

JEFF WINCHURCH

SARAH SHAKESPEARE



21-Sep	12-Oct	09-Nov	11-Jan	15-Feb	TOTAL	L s	TOTAL
RND	RND	RND	RND	RND			
1	2	3	4	5			
12 0	11 10	12 11.5	0 0	0 0	56.5	12	44.5
11 10	11.5 11	10 8.5	0 0	0 0	62	18.5	43.5
11 8	12 9	11 10.5	0 0	0 0	61.5	19	42.5
10 8	9 8	0 0	0 0	0 0	35	0	35
8 8	9 8	10.5 9.5	0 0	0 0	53	16	37

BEST TWO OUT OF THREE SCORES EACH ROUND. FOUR OUT OF FIVE ROUNDS MAKE UP THE FINAL TOTAL
HIGHLIGHTED POINTS ARE THE LOWEST SCORED AND WILL NOT COUNT TOWARDS THE FINAL TOTAL

INTERMEDIATE CLASS

PRINT COMPETITION 2016 - 2017

NAME

BETT ATHERTON

DAVE THOMAS

IGGY TAVARES

ERIC DOYLE

TONIA CROUCH

DON QUARTEY

RON BARKER



21-Sep	12-Oct	09-Nov	11-Jan	15-Feb	TOTAL	L s	TOTAL
RND	RND	RND	RND	RND			
1	2	3	4	5			
12 8.5	12 11	12 11	0 0	0 0	66.5	20.5	46
12 12	11 8	0 0	0 0	0 0	43	0	43
11 8.5	10 10	11.5 9	0 0	0 0	60	19.5	40.5
8.5 8	9.5 9	9 8.5	0 0	0 0	52.5	16.5	36
11 8	0 0	8 8	0 0	0 0	35	0	35
8.5 7.5	9.5 8.5	8.5 8	0 0	0 0	50.5	16	34.5
8 7.5	9 8	9 8	0 0	0 0	49.5	15.5	34

BEST TWO OUT OF THREE SCORES EACH ROUND. FOUR OUT OF FIVE ROUNDS MAKE UP THE FINAL TOTAL
HIGHLIGHTED POINTS ARE THE LOWEST SCORED AND WILL NOT COUNT TOWARDS THE FINAL TOTAL

Going for Gold 2016 - 17

PHOTO 2016 - Photo gallery 2016.....



Pictures from the PHOTO 2016 set-up Sunday. Precision hanging assistance provided by exhibition committee member Ron Barker