

The Bulletin

Croydon Camera Club - 126 years old - 1890 to 2016

Summer 2016 - Number 191



The Chairman's view.....

I must start this edition of our bulletin by again mentioning the recent death of Sir George Pollock Hon-FRPS, FRSA (1928-2016) aged 89 a well-respected life member of our club.

Sir George joined Croydon Camera Club on 28th May 1963 and was instrumental over the following 10 years in bringing Croydon into the main stream of Continental Photography via Photeurop. By his example he put the club at the forefront of contemporary photography.

Whilst at the club, Sir George and several other members formed a splinter group which was called Photogroup 7 (often referred to as Group 7), who went on to exhibit their images at the Modfot One exhibition in 1968. He had persuaded Croydon Camera Club to be British end of the international exhibition which was opened at the Fairfield Halls, Croydon, by Lord Goodman in 1968.

Both he and his wife Lady Doreen Pollock were the first two people to become Masters of the PAGB in Audio-Visual.

While researching the life of Sir George as I didn't know him personally, I was asked to write a short article about the club for a local newsletter. That caused me to look more deeply into the history of Croydon Camera Club.

I was drawn back with interest to the founding of our club in 1890. Coincidentally, at the same time a firm named 'Wratten and Wainright' moved their manufacturing base to Croydon setting up a workshop in Canterbury Road. The company producing among other things photographic plates and cameras. In 1912 Kodak brought the company primarily for the Wratten filters which were by then world renowned and are still available to this day. The inventor, Mr Frederick Wratten went on to become a director of Kodak in this country while one of his associates in the company Dr Kenneth Mees' who developed the first panchromatic plates, went on to set up the Kodak Research Laboratories in the United States, before finally becoming a Kodak vice-president. For those who don't know both Wratten and Mees were members of our club and are remembered through the Wratten Lecture and Mees Trophy.

So, if Wratten filters are still available, what else is still in production I thought? A little research identified that far from being dead 35mm film from manufactures such Ilford, Kodak and Fuji are still widely available, along with all the necessary developing equipment. There are also specialist firms producing old cine film.

But we are in the digital age now, so what is the continued attraction with film? I can only suggest that it is a mixture of nostalgia and a sense of satisfaction.

Cover : LOUD & PROUD—Maybe not the result that Crystal Palace wanted in the F.A.Cup final but there was only going to be one winner in the best supported club stakes.

Pictures, Chris Davis

The Chairman's View

We have a plethora of devices capable of producing quite acceptable digital images from DSLRs through to mobile phones. Most people know that they can take a multitude of images only to delete the ones that they don't like or where their skills are lacking resort to Lightroom or Photoshop to make up for their shortcomings.

Highlighting this to some extent are club competitions where the judges themselves seem to have become slaves to the digital age. How many times do we hear those immortal words "I'd have cloned that out" or "You should have darkened those areas down" or "That bright patch is attracting the eye, consider cloning something into the gap". Accepting that dodging and burning has been a developing art for years we can no doubt forgive a little in that area, but little consideration seems to be given to the photographers camera skills. Gone is that hopeful expectation having sent a roll of film off for developing (not everyone developed their own images) while you waited for the prints to be returned. Only then did you know if you'd take a 'good' picture or not.

Some even wedded to the digital age look upon digitally displayed images as being inferior to those that have been printed, irrespective of the amount of post-manipulation that has taken place. Perhaps in some way they might just be right albeit for the wrong reason.

Twenty or so years ago we developed or sent off our film for processing, today the purists print their own digital images, but what both have in common is that tactile emotion of actually holding a finished article, the print. Is that something deeply nostalgic within us?

Look at music in comparison, sales of turntables are increasing because more people are appreciating the tonal quality given out by vinyl records which are now being produced alongside CDs.

With photography, I remember reading an article last year about putting the dust cap back on the body with a pin hole in it, just to replicate the effect of pin-hole photography. Looking at more recent publications there seems to be a growing interest in black and white photography. Can this account for an apparent increase in the sale of old film cameras?

So, with all of this in mind, how long will it be before we start dusting off that old camera in the attic, or rushing to the charity shop to buy our old kit back and adding chemicals and enlargers to our Christmas list?

Sorry, only the ramblings of a nostalgic old chairman, but then, an interesting discussion point. And, no I'm not posting it on the Forum. J

On a more positive note the club has been offered a trip around the Houses of Parliament on the 15th of September 2016. We are limited to 30 places and wives/partners are invited. Anyone who hasn't already declared

GO SEE.....

Capturing the City: Photography at the Bank of England at the Bank of England Museum - until 31 December 2016

Trace the history of photography as it reveals the bank's past with Capturing the City: Photography at the Bank of England at the Bank of England Museum. Images from the Bank of England's own photography collection, which spans the entire history of the medium, go on display alongside artworks and artefacts in this free exhibition. Explore the history of the bank – from its building to its staff and social activity since the Victorian era – through these rarely-seen photographs and objects, while tracing the history of photography itself.

Winning entries from the photography competition ran in partnership with the Royal Photographic Society are also showcased in the exhibition.



*Some photographs don't need titles.
just enjoy.....*

All images: **Bett Atherton**



Sir George Pollack.....

Sir George Pollock HonFRPS, FRSA (1928-2016)

It is with regret that I have to inform the membership of the death of Sir George Pollock aged 89 a well-respected life member of our club.

The Council meeting on 28th May 1963 elected to membership G. F. Pollock, Chairman of Dorking Camera Club who was to be instrumental in the next 10 years in bringing Croydon into the main stream of Continental Photography via Photeurop, and by example put Croydon in the forefront of contemporary photography. The notoriety and prestige encouraged the development of abstract and audio-visual techniques which took Sir George Pollock (as he became) to the Presidency of the RPS and later of the Central Association. In addition, he was a vice-president of our club and has been an honorary member for some time.

His wife Lady Doreen Pollock was a Fellow of the RPS, and also FRSA, MPAGB and EFIAP. Both she and Sir George were the first two people to become Masters of the PAGB in Audio-Visual. Lady Doreen died in October 2012 aged 95.

Whilst at Croydon Camera Club Sir George and several other members formed a splinter group which was called Photogroup 7 (often referred to as Group 7), who went on to exhibit their images at the Modfot One exhibition in 1968.

In 2012, Roy Hammans (RH) interviewed Sir George Pollock (GP) about Modfot One and following is a brief extract from that interview which explains events at the time: -

RH: I am interested to know more about PhotoGroup7, how it came to be formed, who was involved, and what it set out to do that led to the Modfot One exhibition.

GP: Photogroup 7 consisted of, originally seven, members of the Croydon Camera Club, which in the early sixties was the liveliest and most progressive club in the Home Counties. We were not rebels, we just wanted something more than the club could give, and we all remained active members of the Croydon Camera Club.

The purpose of Group 7 was to have an intimate forum for very free discussion on any photographic topic that caught our fancy, and to try out new ideas, away from the inevitable restrictions of club judging. The most vocal member, and really our leader, was the late Alan Richards, a professional portrait and animal/pet photographer, who eventually gained RPS Fellowships in three categories, a rare achievement. His creative and contemporary photography was very good, and he was the key figure in the Group.

Photogroup 7 was small and had no organisation – très bohémien! We simply met in one another's houses and showed work and talked. No funding was required. We were all profoundly impressed by a splendid exhibition of modern photography called Camera 65 shown in the Towner Art Gallery, Eastbourne. This was organised by the curator, David Galer, who had been in charge of the Upper Whitechapel Gallery. The idea of mounting a big exhibition only occurred to us when we discovered that this show would not be repeated.....

..... This was an open international exhibition (Modfot One) of modern European photography, originally organised by three clubs: Val de Bièvre (Versailles), Germinal of Brussels, and the P.C of Lausanne. I was able to persuade the Croydon Camera Club to become the British end, and the first British showing was opened in the Fairfield Halls, Croydon, by Lord Goodman in 1968).

Source: [http://www.fine-photographs.co.uk/index ... modfot-one](http://www.fine-photographs.co.uk/index...modfot-one) where you can read more about Sir George and Modfot One.

A TALE OF ONE IMAGE AND TWO JUDGES

Judges, eh? Sometimes they see an image, talk in positive terms about it and then give a low mark which seems out of keeping with the comments. This happened during the 2014-15 season with my shot of Venford Brook, which is on Dartmoor. If you are in the area, it is a location which is worth exploring. I cannot recall the judge's exact words, almost certainly because he did not actually say anything worthwhile, but I do remember the mark - 9. At the end of the evening one or two people remarked that it had deserved better.

When I submit an image for critique, I am looking for ways in which I can improve if the judge does not like the shot and can explain why. Positive feedback is also useful as it helps understand what has worked as well as what has not. This type of input from the better judges has been invaluable over the years and helped me to progress. Unfortunately that did not happen on this occasion.

Everything I did in post capture was undertaken in Lightroom. It has been the case for some time since local adjustments were first introduced in Adobe Camera Raw (ACR) that the need for Photoshop has been reduced with each iteration. The image below shows the unprocessed Raw file overlaid with the crop for the first version of the shot which was shown in the 3rd round of the 2014-15 DPI competition.



Canon 7D, 17 mm (EF-s 17-55 f/2.8 IS USM, 0.8 sec @ f/11

Inevitably the unprocessed area looks flat and unremarkable, which is usually the way since ACR renders images neutrally and leaves all adjustments to the user. Post capture adjustments were minimal, with exposure slightly reduced, two Gradient Filters at different points to hold back the lighter area at the top, some added contrast and a boost to saturation and a vignette. I experimented with the format and eventually decided that a square crop worked best.

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."

A while back I came across this image again while making my selections for this season's competitions and remembered that it had not initially fared as well as I had hoped. To allow for such situations the club has a little used rule which allows resubmission of work which has not received a certificate. I could have taken the option of simply reusing the original, but instead decided to start afresh and make a print. My thinking was that even though the judge had not been able to express his views adequately, there had been something about it which he had disliked. Not only that, I have moved on and would not necessarily produce the same result as previously.

Second time around I took much more care to get everything right. Lightroom has an invaluable History function and comparing the two there are around three times as many adjustments in the second version.

☑ The most obvious change is the crop, which went from square to a 4 x 5 aspect ratio. As previously, I tried various options, including deciding where the borders would fall, before making the final decision. One concern was where to cut off the rocks at the lower left hand side and another consideration was to exclude gaps in the trees which would otherwise produce distracting lighter tones along the top edge.

☑ I adjusted the white balance, slightly reducing the colour temperature to reduce the amount of yellow and increasing the magenta to offset the green. I used a newly learned technique where the white balance is set to "As shot" and Saturation boosted to between +50 and +60. The Temperature slider is then moved so that there is a balance of both blue and yellow tones visible. The Tint slider is similarly adjusted for green and magenta. After that the Saturation slider is reset to its default position and then readjusted for the required saturation. In this instance, I used the Vibrance control instead due to the preponderance of cool colours.

☑ Other adjustments in the Basic panel remained much the same, but I did boost contrast further.

☑ This time around I only used one Gradient Filter to hold back the tones at the top using the Highlights and Whites controls.

☑ One big, but subtle change was to reduce Clarity to -26. Clarity works on mid-tone contrast and a negative value gives a pleasing diffuse effect. The shot did not need to be bitingly sharp across the scene and I used the Radial Filter to restore Clarity to central areas which needed it.

☑ In the Colour panel, I increased green saturation and reduced both the yellow saturation and luminance. The former suggests that I probably was a bit too extreme in the earlier white balance adjustment, but the Colour controls do allow for a finer adjustment.

☑ In the original shot there were a lot of lighter areas where leaves had fallen into the water and onto the rocks. I decided that these detracted from the shot and used the Spot Removal tool in healing mode to remove them.

☑ Sharpening was the Lightroom scenic preset.

☑ Finally I added a vignette. First time around I had used Highlight Priority but more recently I have preferred the more subtle effect obtained from Colour Priority.

My first print was not entirely successful. There is a dark area at bottom left beside the grass strewn boulder and this was devoid of detail. I might not have noticed, but a lesson I had learned from another of my shots being critiqued was that this can look unsightly. I used the Radial Filter to lighten the area so that it was not a continuous dark tone. Yes, it was frustrating that the print did not work first time, but however much the image is examined on the monitor, it is never possible to know how it will appear until the print is made. That first sheet of paper was not wasted, it was part of the necessary process to produce the final image.

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.*

So how did the re-worked shot fare? I am pleased to say that it scored 12. Although it was substantially reworked, I do not think there was that much wrong with my first effort, but it does show the value of giving time and attention to post processing. Overall, the changes were relatively small, but subtle, significantly enhancing the cumulative effect.



One thing I do remember the first judge saying was that

he did not see many landscape shots, although that evening he did not award any high marks to those put before him. Judging, of course, is highly subjective and there are very few who are capable of ignoring their personal tastes when making assessments. I suspect that members of clubs he visits regularly are aware of his preferences and avoid showing him such images.

In the second competition, another of my pictures scored 12 and my third entry had previously scored 12 in the monochrome competition earlier in the season. So I was on for my first ever complete set of 12s in a competition? That last image was of stairs at the Tate Britain gallery and had an abstract quality. Another abstract shot had not fared well, suggesting the second judge's own inclination and he spoke of mine in vague and unconstructive terms before awarding it 9. Judges, eh?

Mike Farley

Going for Gold

2016 - 17

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



Pictures from the hanging & opening nights of our annual exhibition.

PHOTO 2016the winners.....



With guest of honour, Joe Partridge, clockwise from top left: David Beard, Graham Cluer, Bill Gray, Emmanuel Muscat, our Chairman, Tom Sherrin and Ros Conti

Photo's by David Newman



Special guest: Gavin Barwell MP

PHOTO 2016

Annual Exhibition of work

by members of

CROYDON CAMERA CLUB

CLICK-CLOCK GALLERY

KATHARINE STREET, CROYDON

4-30 April 2016

Judged by

Kirsty Rolfs LRPS

EXHIBITION  RICHARD FRANKFURT PHOTOGRAPHIC SPONSOR

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Internal competitions - **Going for Gold**.....




ADVANCED CLASS								
DIGITAL COMPETITION 2015 - 2016	14-Oct	09-Dec	27-Jan	17-Feb	06-Apr		L S S	
	RND	RND	RND	RND	RND			
NAME	1	2	3	4	5	TOTAL		TOTAL
MIKE FARLEY	 11 8	12 11.5	11.5 10.5	11 11		86.5	19	67.5
NINA LUDWIG	 12 8	9.5 9	12 10	12 12		84.5	18.5	66
TOM SHERRIN	 11 10	10 9.5	11 10	11.5 10.5		83.5	19.5	64
ROSE ATKINSON	10 9	10 9	12 11.5	12 9		82.5	19	63.5
PAUL HEESTER	9 8	12 10	10.5 9	10.5 9		78	17	61
CHRIS DAVIS	10 8	11 10	9 8.5	10.5 9		76	17.5	58.5
FRANK EDWARDS	9 7	9 8	10 9.5	10.5 10		73	16	57
BILL YATES	9 8	11 8	12 8	9 8.5		73.5	17	56.5
MICHAEL HOPE	8 7	8.5 8	9.5 9	9.5 9.5		69	15	54
WALLY CONQUY	0 0	9 8.5	10 9.5	0 0		37	0	37
EMMANUEL MUSCAT	0 0	0 0	10.5 10	0 0		20.5	0	20.5

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




Internal competitions - **Going for Gold**.....

INTERMEDIATE CLASS								
DIGITAL COMPETITION 2015 - 2016		14-Oct	09-Dec	27-Jan	17-Feb	06-Apr		
		RND	RND	RND	RND	RND	L	
NAME		1	2	3	4	5	S	TOTAL
PETER BOUGHTON		11 8	9.5 9.5	11 10	11 9.5		19	60.5
ROS CONTI		12 9	12 9	9 9	9 9		18	60
GRAHAM LAND		10 9	9.5 9.5	12 9.5	9.5 9.5		19	59.5
IGGY TAVARES		9 8	8.5 8.5	9.5 9.5	12 9.5		17	57.5
DON QUARTEY		9 9	11 8.5	10 9	9 8		17	56.5
PAUL WENHAM		9 9	0 0	0 0	0 0		0	18

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

STANDARD CLASS								
		14-Oct	09-Dec	27-Jan	17-Feb	06-Apr		
NAME		RND	RND	RND	RND	RND	L	TOTAL
		1	2	3	4	5	S	TOTAL
KEITH ASH		11 10	12 11	12 11	12 11.5		21	69.5
DAVID BEARD		9 9	10.5 10	12 11.5	10 8.5		18	62.5
GRAHAM CLUER		12 8	9.5 9.5	10 8.5	9.5 9		18.5	57.5
TINA NUTHALL		11 10	12 10	0 0	0 0		0	43
DAVID NEWMAN		0 0	0 0	11 8.5	11 10.5		0	41
JEFF WINCHURCH		0 0	9 8.5	9 8.5	0 0		0	35
JACKSON MABWAI		0 0	0 0	8.5 8	0 0		0	16.5

Internal competitions - **Going for Gold**.....




INTERMEDIATE CLASS									
PRINT COMPETITION 2015 - 2016		07-Oct	11-Nov	13-Jan	10-Feb	16-Mar			
NAME		RND	RND	RND	RND	RND	TOTAL	L S	TOTAL
GRAHAM LAND		12	10.5	11.5	11	12	106.5	19	87.5
		12	9	8.5	8	12			
IGGY TAVARES		11	8.5	11	10	11	97.5	17	80.5
		9	8.5	9.5	9	10			
PETER ADRADOS		12	8.5	11.5	11	10	97	17	80
		8.5	8.5	8	9	10			
ROSALIND CONTI		9.5	12	12	10	10	97	18.5	78.5
		9	8.5	8	9	9			
DON QUARTEY		8	10	12	12	11	93.5	15	78.5
		7	8	10.5	8	7			
ERIC DOYLE		9.5	8.5	8	12	8	87.5	16	71.5
		9	8.5	8	8	8			
TONIA CROUCH		10	8	7.5	11	8	83.5	14	69.5
		9	8	7	9	6			
RON BARKER		9	0	9.5	10	0	54.5	0	54.5
		8.5	0	8.5	9	0			
ARTUR OBORSKI		11	11.5	0	0	0	38	0	38
		7.5	8	0	0	0			
PAUL WENHAM		9.5	0	0	0	0	18	0	18
		8.5	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

Going for Gold 2016 - 17

Internal competitions - **Going for Gold**.....

ADVANCED CLASS									
PRINT COMPETITION 2015 - 2016		07-Oct	11-Nov	13-Jan	10-Feb	16-Mar			
NAME		RND	RND	RND	RND	RND	TOTAL	L S	TOTAL
		1	2	3	4	5			
BILL GRAY		12	12	12	12	12	115.5	22	93.5
		12	10	11.5	11	11			
MIKE FARLEY		11	12	12	11	10	108	19	89
		11	10	12	10	9			
ROY KING		10	11	11	10	8	90	14	76
		7	9	9	9	6			
WALLY CONQUY		8.5	11.5	10	9	10	90	15.5	74.5
		7	8.5	8.5	9	8			
CHRIS DAVIS		9	8	9	10	11	86	16	70
		8	8	8	8	7			
BILL YATES		8	0	9.5	11	0	54.5	0	54.5
		7.5	0	9.5	9	0			
EMMANUEL MUSCAT		0	0	0	12	0	20	0	20
		0	0	0	8	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

STANDARD CLASS									
NAME		07-Oct	11-Nov	13-Jan	10-Feb	16-Mar	TOTAL	L S	TOTAL
		RND	RND	RND	RND	RND			
		1	2	3	4	5			
BETT ATHERTON		9	12	12	11	11	105.5	18	87.5
		9	11.5	12	9	9			
DAVID BEARD		12	11	10	10	12	103	19.5	83.5
		8.5	8.5	11	10	10			
DAVID NEWMAN		11	11	9	12	0	79.5	0	79.5
		9.5	8	8	11	0			
TINA NUTHALL		12	8.5	0	0	0	40	0	40
		11	8.5	0	0	0			
JACKSON MABWAI		0	8.5	8	0	0	32.5	0	32.5
		0	8	8	0	0			
JEFF WINCHURCH		0	8.5	0	0	0	16.5	0	16.5
		0	8	0	0	0			

**DIGITAL IMAGE OF
THE YEAR**

4th May 2016

Judge: Roger Mendham

PLACE NAME

TITLE

1ST Keith Ash

Misty Mysterious Island

2ND Ros Conti

Husbands & Sons

3RD Graham Land

Oh!

HM David Beard

73082-Camelot

HM Mike Farley

Tulip

HM Graham Land

Halloween in Soho

PRINT OF THE YEAR

8th June 2016

Judge: Royston Williamson

PLACE NAME

TITLE

1ST BILL GRAY

METAMORPHOSIS

2ND WALLY CONQUY

STALKER

3RD BILL GRAY

75 YEARS ON

HM BETT ATHERTON

THE NAMES DAW, JACK DAW

HM ROY KING

AT THE SERPENTINE

HM DON QUARTEY

THE OLD LIGHTHOUSE

Going for Gold 2016 - 17

Going for Gold!!

Members entering the winter monthly internal print & digital image competitions, in all class categories, for 2016 - 17 and who place first, second or third at the end of each competition will be awarded medals to keep*



Medals will be given out at the Chairman's evening at the beginning of the 2017-18 season.

See the Competition Secretary for more details

*the winner of each class will still receive a trophy to retain for a year