



The

Bulletin

Croydon Camera Club - 127 years of Photography- 1890 to 2017

Winter 2017 - Number 196

The Chairman's view.....

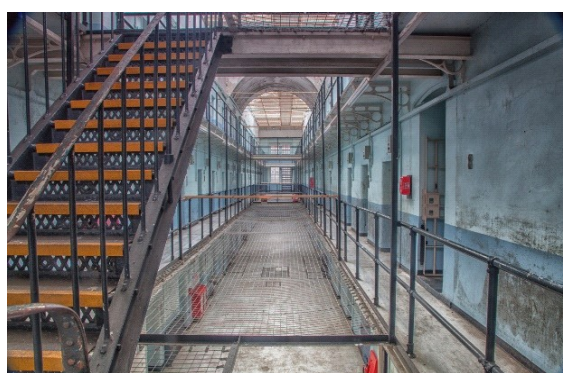
Fab-u-lous, no, not a nod to Strictly Come Dancing, but a reflection on the club year.

Outings: We've been lucky to have three very successful outings this year, one to Norfolk in April, another to Wells in September and finally a smaller outing to the Lake District in October. All outings covered a long weekend and were very well supported with at least 12 members plus partners in attendance for the first two trips. The beauty of these trips is the opportunity for members to socialise and amass a wealth of images.

Norfolk gave us an opportunity to explore several sights surrounding the Broads as well as Norwich Cathedral and the bonus prize of Horsey Gap where we were able to walk on the beach surrounded by in the region of 1,000 seals (about 1-200 between each set of groins). For me, and many who were there, this was a surreal and memorable experience. Amusingly the beach proved to be a source of education for many children who were mesmerised by one bull seal openly having his wicked way with one of his ladies. Such is nature. ☺



Wells, with thanks, was organised in part by Rose Atkinson and fellow members of her Mid Somerset Camera Club. There was a wealth of photographic opportunities in and around Wells including the Cathedral, Cheddar Gorge, Deer Leap, Shepton Mallet Prison and Bath. We were not able to spend much time in Bath, so when we return to that area hopefully in 2018 we might look to base ourselves there as it will also give an opportunity to visit the Bristol area.



In 2018 we are looking towards two long weekend trips. On back to the Bath area and another to Dartmoor. If you would like to be involved in organising one of these trips please let me know.

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Meetups: I'm very pleased to see just how many members are using the Forum to arrange meetups usually covering just a few hours during a day. There have been meetups around Richmond Park, Brighton, Central London and Croydon. Long may they continue during 2018 as they are an invaluable means of sharing knowledge and getting out to actually take some pictures which we can all find difficult at times.

Membership: A big welcome to those new members who have joined our club during the year. Unlike some clubs membership numbers remain constant which bodes well for the club as we enter our 128th year. As we move forward it is worthy of note that members entering our internal competitions have helped all concerned in running the competitions by embracing the new PhotoEntry system.

Christmas Meal: On Saturday 9th December by popular request we again had our Christmas meal at Rupees Indian Restaurant in Shirley. 30 members including some partners attended the meal so we had the whole restaurant to ourselves. A good time appears to have been had by all. Not only did the Indian meal make a change from traditional fayre but it also gave us an opportunity to support those directly sponsor us by advertising in our exhibition catalogue.

Imagery: At the beginning of this foreword I used the word **Fab-u-lous**. Part of the reason for that was the plethora of top class images that have been submitted for our internal competitions during the year. No longer does the 'Advanced' class hold sway in techniques or quality of images but the 'Standard' and 'Intermediate' class members have demonstrated great skills. At this rate everyone will be in the 'Advanced' class which will probably mean that we'll have to consider a relegation system similar to the Football League. Only joking, don't worry just yet.

PHOTO18: In May 2018 we have our annual exhibition (PHOTO18) 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. The event is being co-ordinated by Nina Ludwig and the exhibition will again be opened by the Mayor of Croydon.

It would be wrong not to end the year without a few notable mentions:

Firstly, a big thank you to Iggy Tavares who has over the past year been working hard in the background to devise a variety of talks and activities for our members' evenings.

Equal thanks must go to Mike Farley without whose help the transition to the PhotoEntry system, and its links to DiCentra which put our competitions together, would not have gone so smoothly.

As clubs do not run themselves my sincere thanks go to the members of our Council who readily give of their time to support the club and keep it ticking over. They are Ron Barker, Chris Davis, David Beard, Steve Brooker, Tina Nuthall, Rebecca Clark and Emmanuel Muscat.

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

Thames Lens Winners

Thames Festival Trust in partnership with the Port of London Authority are proud to announce this year's Thames Lens photography winners. Our annual photography competition, now in its 13th year is open to non-professional photographers and this year included an Instagram category.

Entrants were asked to submit photographs that captured the vibrancy and community spirit of the River Thames and were judged by a panel from the Thames Festival Trust, Port of London Authority and Instagrammer and blogger Jess-on-Thames. From over 270 entries received, we can now announce that this year's winner for the category of **Port of London Authority Winner** is awarded to **Iggy Tavares** for *Another Time's view across the Thames*.



Adrian Evans, Thames Festival Trust Director said *“The standard of photography overall was the highest we have ever seen – it is so exciting for us to see such creative talent focused on the River Thames.”*

Thames Lens is kindly supported by the Port of London Authority. **Alistair Gale, Director of Corporate Affairs** said *“This competition is all about giving more people reason to stop next to the river and appreciate it. We have worthy winners in every category, so this goal has been achieved. Hopefully the winning photos will inspire more people to visit the banks of the Thames and take a trip along it.”*

CCC Christmas Dinner 2017.....

The clubs annual Christmas dinner took place at Ruppee's restaurant, Shirley on Saturday December 9th. Great food, at a very reasonable price was enjoyed by all. The event was organised and photographed by our Chairman Tom Sherrin; a selection of his pictures are below. Many thanks Tom!



You Be the Judge

It was not the evening which I had been expecting. The occasion was a club competition featuring both digital and printed images. I had prepared the digital images for projection, but other than manning the club laptop I was expecting a quiet night. Then the judge failed to turn up.

The competition in question featured a series of "lasts". It was the last time the Master Trophy would be for three images on a set theme. From 2018 a panel competition replaces it. It was the last time images would be marked out of 12. From the start of this season we have switched to the more common scoring out of 10. It was the last time entrants to digital competitions had to submit their shots using e-mail. The club has been using the much better online PhotoEntry system since the start of the season. And, in contrast, it was the first time I judged a competition. Mind you, that could easily turn out to be a last as well.

There was a stark choice. Either the competition did not go ahead that evening or someone with a bit of experience had to step up. Foolishly, as it turned out, I had decided not to enter. Yes, I had thought about it but did not have enough good images taken previously to make it worthwhile. Nor had I felt sufficiently inspired by the night time theme to shoot something specifically. I stepped up.

There was an irony in my decision to volunteer. Despite having achieved some success, I have never felt entirely comfortable with competitive photography. In fact, for many years I did not participate, occasionally submitting work for comment only. Even now, I cannot say that I enter competitions with much enthusiasm and I know I am not alone in that.

Unlike some sporting activities such as a race which is designed to produce a clear winner, the process is very subjective. Sticking with the sporting theme for a moment, I have much the same doubts about the validity of events where the outcome is decided by awarding points. Trying to rank images of differing subjects, styles and appeal on the basis of a score only adds to the complexity of the task. Judges who demonstrate an ability to assess a range of genres equitably are vanishingly rare at club level. Sometimes that also encompasses those deemed qualified to adjudicate at higher status competitions. Worst of all are those who talk a shot up and mark it down, apparently without reason. Borrowing a banking term relating to cheques, I call it "words and figures" differ.

As a newly installed judge, the first decision I had to make was about how low would I mark. A few years ago, in response to requests from its constituent clubs, the Surrey Photographic Association mandated its judges to use a full range of scores between 5 and 10. By convention, 1 through 4 are used rarely although I have known it happen on occasional. No judge is going to attempt differentiation by marking down what they consider the best images, so the inevitable outcome was that only the least successful would receive the lowest marks.

The equivalent low mark with a scoring scheme that goes to 12 is 6. I decided there was little point in going below 7. It was an open class competition with members of all standards competing on an equal footing. Anyone receiving a 7 would have to do very well with their other two images to place highly in the overall competition. In my book, the idea is to encourage participation in our wonderful hobby rather than deter. Marking low, even where merited, does not necessarily achieve that.

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.*

During the current season, we have seen differing approaches in consecutive meetings. In a SLF PDI competition hosted by our club, the judge was definitely feeling generous. Nothing received less than 7 and quite a few had higher marks than I expected. Did it make any difference to the overall result? I suspect not as it was the same for everyone, although undoubtedly some clubs were flattered by their final scores.

The next week we experienced the opposite in one of the rounds of our DPI competition. The judge was thorough in his criticism and few faults escaped unnoticed. The marks were certainly the lowest I have observed anyone consistently award in a club competition. And I have seen more than a few. A lesser judge might not have got away with such a "tough love" approach. One of my images, which admittedly was lacklustre with a couple of glaring faults, got 5. Ouch. It was an object lesson for everyone as to just how much attention to detail is necessary at each step to produce a successful shot.

Which is better? Rigorous scrutiny or greater tolerance when awarding marks? Without question the low marking judge gave a jolt to some. It highlighted that there is more to producing an image than simply pressing the shutter. What happens afterwards is at least as important when it comes to the final result. Those who stick with a hard regime might end up being fewer in number than present, but would undoubtedly have a motivation to improve their skills as rapidly as possible.

Coming back to the last Master Trophy contest, the other aspect of the scoring was awarding marks out of 12. Many judges who have visited the club have disliked the arrangement as they are unfamiliar with it. A few years ago, one soul forgot and only remembered halfway through the first part of the evening. Every image up to that point had to be marked again, although curiously one retained its original score. If nothing else, that demonstrates just how subjective the process of evaluation can be.

Personally, I found the additional latitude of the scoring scheme to be liberating. With more marks available, I could differentiate more easily between images. It also meant that there were six marks from 10 and above to award certificates. With our new scheme, with the bar set at 9, there are just three. Inevitably, there will be fewer certificated images this season than in previous years. Being harder won is not necessarily detrimental when the objective is an overall increase in standard. Unlike many other clubs which have just two classes, we have three. With the exception of open class competitions, it is a mitigation which helps to ensure members at all levels compete on equal terms.

The last observation I would make about judging that night is how my perception adjusted when my role changed. Obviously I had seen the digital entries beforehand as I had prepared them for competition. A fact which was subject to full disclosure on the evening. I have long since stopped trying to predict how a judge will assess images as invariably there is a divergence between our preferences. That, as it turns out, also applies when I am the judge. Having to provide a critique altered my view about certain shots and was a surprise. There were a few which ended up receiving certificates which I had not initially thought would do so well.

There is no perfect, or indeed best, method for scoring competitions. While most people will only be familiar with the club's current and previous schemes, over our long history we have tried just about every option. That includes not having any marks at all, just a ranking for the best images.

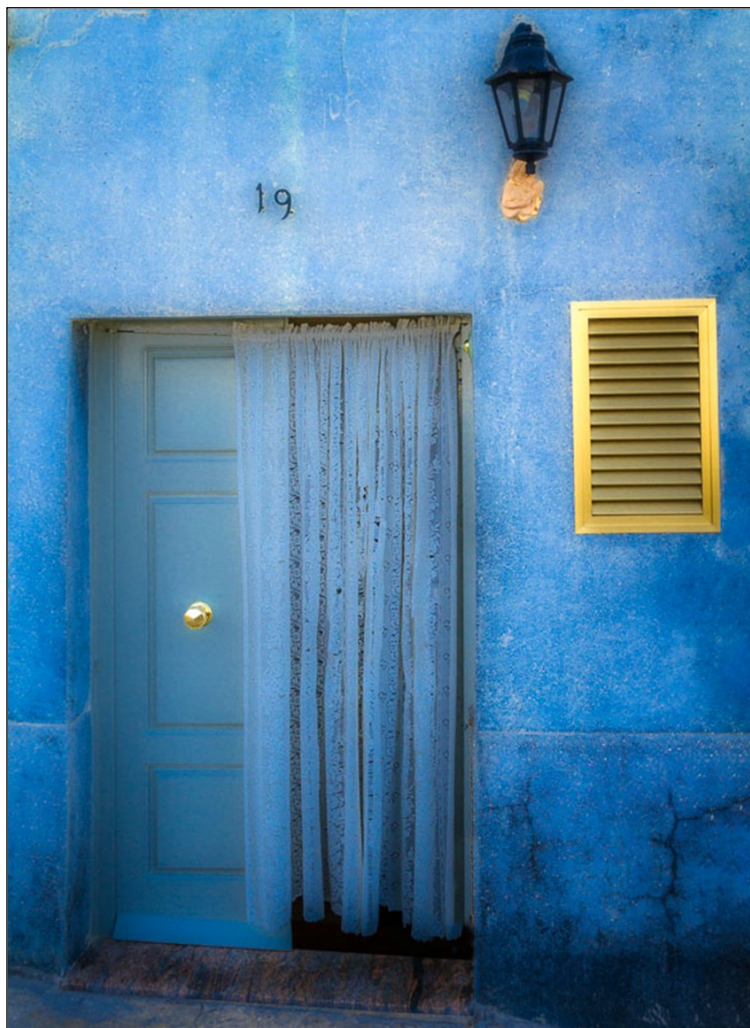
Light Into The Shadows — *Mike Farley's regular column that aims to throw a lifeline to those floundering in the mysterious and sometime murky world of camera club photography.*

Even now, there are suggestions that marking out of 20 will be considered in the future to allow for a greater differentiation in scores. “Plus ça change, plus c'est la même chose” is how the French would describe the situation.

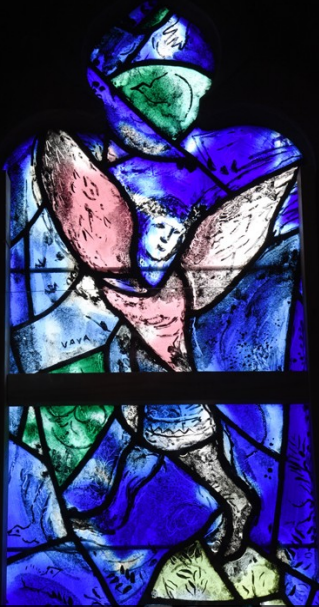
In truth, judging is a subjective, variable and flawed process which is prone to human foibles and fallibilities. There are no right or wrong assessments, only preferences. No one has yet found the Utopia where the “best” image will always attain its rightful place. If there is an alternative, it remains remarkably elusive. Croydon Camera Club is one of the oldest in the country and competition has always been a mainstay of our activities. As with any other club. Like it or not, it remains one of the few ways available to show our work, receive feedback, demonstrate improvement and satisfy our natural instinct to find out who is best.

To conclude, participation in competitions has had one unexpected benefit for me. It has provided a wealth of material for a presentation where I relate some of the more ludicrous comments a few of my pictures have received. My outright favourite came from a judge who revealed an astonishing level of honesty, although I suspect the incidental admission about lacking an understanding of their role was unintended. The “critique” comprised a single sentence: “This is not the type of image I want to see.”

In these articles, I always like to include an image which is relevant. Here is one from a couple of years ago has been done well in a number of competitions. Judges do not always get it wrong!



The Church with the Marc Chagall Windows



85mm - F10 - 1/200th sec



42mm - F10- 1/200th sec



All Saints Church in Tudeley, is unassuming to look at when you see it on arrival. From the outside it resembles an ecclesiastical 'cut n' shut' insurance job with the majority of the existing structure being created during the 13th and 14th centuries and the brick tower added in the late 18th century. Upon entering though, the interior is a kaleidoscope box of colours.

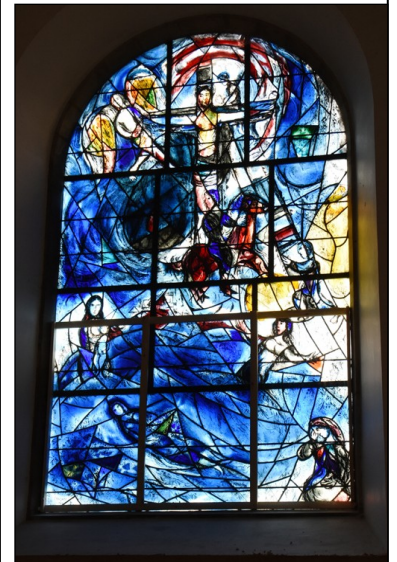
On 19 September 1963 Sarah, the daughter of Sir Henry and Lady D'Avigdor-Goldsmid who owned near-by Somerhill House, was drowned in a sailing accident off Rye, East Sussex. In her memory, they commissioned Russian-French artist Marc Chagall to design a stained glass window for the church. When Chagall arrived for the dedication of the window in 1967 and saw the church for the first time, he exclaimed "*C'est magnifique! Je les ferai tous!*" ("*It's magnificent! I will do them all!*"). Over the next ten years Chagall designed the remaining eleven windows. The last windows were installed in 1985, just before Chagall's death.

Chris Davis

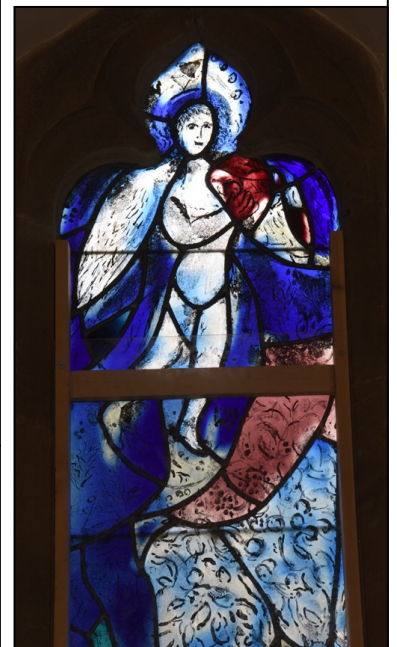
All images taken on Nikon 7200 with 18 - 105 Nikkor lens. ISO 400



The church from the medieval end



30mm - F5.6 - 1/200th sec



90mm - F10 - 1/50th sec

Far left:
35mm - F10 - 1/13th sec—handheld
Left:
22mm - F5.6 - 1/15th sec—handheld

Internal Competition Tables.....

CROYDON CAMERA CLUB DPI COMPETITION 2017 - 18

STANDARD CLASS	04-Oct	22-Nov	20-Jan	11-Apr	23-May		LOWEST	ADJUSTED
NAME	RD1	RD2	RD3	RD4	RD5	TOTAL	SCORE	TOTAL
SANDRA WEEKS	0	19.5				19.5	0	19.5
SARAH SHAKESPEARE	19	16				35	16	19
MICHAEL PLATTS	18	0				18	0	18
BARRY WILCOX	18	14.5				32.5	14.5	18
DAVID BEARD	17.5	16				33.5	16	17.5
JEFF WINCHURCH	17.5	0				17.5	0	17.5
CAJE MONIZ	16.5	15				31.5	15	16.5
MICHAEL WEST	16	12.5				28.5	12.5	16

INTERMEDIATE CLASS	04-Oct	22-Nov	20-Jan	11-Apr	23-May		LOWEST	ADJUSTED
NAME	RD1	RD2	RD3	RD4	RD5	TOTAL	SCORE	TOTAL
KEITH ASH	19.5	15				34.5	15	19.5
IGGY TAVARES	19.5	11.5				31	11.5	19.5
BETT ATHERTON	18.5	17.5				36	17.5	18.5
PAUL WENHAM	17.5	15.5				33	15.5	17.5
TINA NUTHALL	16.5	12.5				29	12.5	16.5

ADVANCED CLASS	04-Oct	22-Nov	20-Jan	11-Apr	23-May		LOWEST	ADJUSTED
NAME	RD1	RD2	RD3	RD4	RD5	TOTAL	SCORE	TOTAL
WALLY CONQUY	18.5	14.5				33	14.5	18.5
ROS CONTI	18.5	18				36.5	18	18.5
CHRIS DAVIS	17	18.5				35.5	17	18.5
STEVE BROOKER	18	16				34	16	18
PAUL HEESTER	18	13				31	13	18
EMMANUEL MUSCAT	17.5	12				29.5	12	17.5
MIKE FARLEY	17	15				32	15	17
TOM SHERRIN	17	16				33	16	17
FRANK EDWARDS	16.5	15.5				32	15.5	16.5
NINA LUDWIG	16.5	13.5				30	13.5	16.5
GRAHAM LAND	15.5	16				31.5	15.5	16
BILL YATES	14.5	15				29.5	14.5	15
MICHAEL HOPE	0	14.5				14.5	0	14.5

BEST 2 SCORES OUT OF 3 COUNT FOR EACH ROUND. BEST 4 ROUNDS OUT OF 5 COUNT TOWARDS FINAL (ADJUSTED) TOTAL. SEE PHOTOENTRY WEBSITE FOR INDIVIDUAL ENTRY SCORES.

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**CROYDON CAMERA CLUB
PRINT COMPETITION 2017 - 18**

STANDARD CLASS	25-Oct	13-Dec	14-Mar	02-May	13-Jun		LOWEST	ADJUSTED
NAME	RD1	RD2	RD3	RD4	RD5	TOTAL	SCORE	TOTAL
DAVID BEARD	19.5	17.5				37	17.5	19.5
JEFF WINCHURCH	17.5	19				36.5	17.5	19
MICHAEL PLATTS	0	18				18	0	18
SARAH SHAKESPEARE	17	17.5				34.5	17	17.5
BARRY WILCOX	15.5	0				15.5	0	15.5

INTERMEDIATE CLASS	25-Oct	13-Dec	14-Mar	02-May	13-Jun		LOWEST	ADJUSTED
NAME	RD1	RD2	RD3	RD4	RD5	TOTAL	SCORE	TOTAL
BETT ATHERTON	19.5	20				39.5	19.5	20
PAUL WENHAM	19.5	18.5				38	18.5	19.5
REBECCA CLARK	19	0				19	0	19
IGGY TAVARES	17	18				35	17	18
PETER ADRADOS	17.5	16				33.5	16	17.5
TINA NUTHALL	17.5	17				34.5	17	17.5
RON BARKER	16.5	16				32.5	16	16.5
ERIC DOYLE	16.5	14.5				31	14.5	16.5

ADVANCED CLASS	25-Oct	13-Dec	14-Mar	02-May	13-Jun		LOWEST	ADJUSTED
NAME	RD1	RD2	RD3	RD4	RD5	TOTAL	SCORE	TOTAL
STEVE BROOKER	19.5	17.5				37	17.5	19.5
MIKE FARLEY	18.5	19				37.5	18.5	19
WALLY CONQUY	18.5	18.5				37	18.5	18.5
TOM SHERRIN	17	18.5				35.5	17	18.5
CHRIS DAVIS	18	16				34	16	18
BILL YATES	17.5	17				34.5	17	17.5
GRAHAM LAND	17	0				17	0	17
ROS CONTI	16	16.5				32.5	16	16.5

BEST 2 SCORES OUT OF 3 COUNT FOR EACH ROUND. BEST 4 ROUNDS OUT OF 5 COUNT TOWARDS FINAL (ADJUSTED) TOTAL. SEE CLUB WEBSITE FOR INDIVIDUAL ENTRY SCORES.

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