



Newsletter

**BRACKNELL
CAMERA
CLUB**

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Editorial

By Ruari Cumming

As we can see from the rapidly changing colour of the trees, Autumn is here & the clocks go back on Sunday morning. In case you have difficulty in remembering which way round it is, try "Spring - Forward" and "Fall - Back."

Now the dark & longer evenings are here it is a good time to sort out all your images, whether prints, slides or digital, and file them away. A good filing system pays dividends in the end, I can assure you. Name each image with a unique code or number, before finally storing them out of sight. This may be a boring task but it should be undertaken. Anyway, during the task you will enjoy seeing all your photos again & the memories which they invoke.

This club often needs to get hold of particular photos in a hurry, for selection for outside competitions. Should the call come, and you know you have just the right picture, then you'll want to find it quickly.

One Friday evening during the summer, I had a call from a newspaper editor on the Outer Hebrides. Did I have a picture of Fuday, an island destined to become a nuclear dumping ground? A quick search for Fuday in my Isle of Barra database produced 3 possible photos, BARR 0157, BARR 0159 & BARR 0162. By coding each slide & storing them in numbered hanging plastic files, I was able to scan all three & provide, by e-mail, low resolution thumbnails for him to choose from. In the end he used BARR 0162 & it was duly splattered across the Hebrides the following Monday.

Fuday, by the way, is on the horizon on the right. Who, in their right mind, would want to dump nuclear waste on such a peaceful and beautiful Scottish island?



It beggars belief !!



By Chris Bradley

Your chance to be a judge !

**Take part in the
BRACKNELL CAMERA CLUB
PORTFOLIO**

competition

**ENTER JUST ONE 35 MM
SLIDE, SPOTTED IN THE**

BOTTOM LEFT HAND CORNER

**You will have the chance to score & comment on every other slide entered in this fun 'round robin' contest
SIMPLY SUBMIT A SLIDE ON ANY SUBJECT,
MAKE IT WELL EXPOSED, & SHARP AND
TO GET GOOD COMMENTS MAKE IT
DIFFERENT OR A REAL BIT OF FUN !**

A cup for the winner ! & a bottle for the best comment !
New this year – if you prefer you may judge the pictures online from Bracknell Camera Club Website. See Chris Bradley for entry form & full details. All entries to be submitted by Christmas 2005

What an achievement !!

As far as I can ascertain, no member of our club has ever been awarded a medal from the Royal Photographic Society for an entry in their Annual International Slide Exhibition. We have had entries accepted and even Highly Commended awards. But this year Ron Gafney achieved a

Silver Medal award & congratulations must go to him.



Well
Done
Ron !!

Here we see his winning image, "Red Helmet" (which looks more stunning in colour) and Ron receiving his Silver Medal from Rosemary Wilman, ARPS



For Gafney, ARPS receiving his Silver Medal for 'Red Helmet' from Rosemary Wilman ARPS



“And don’t we men suffer too ?”

By Kevin Lucas

Caroline’s partner, Kevin, gives his account of what it’s like to go on trips as a non club photographer !

Oh how I sympathise with the comments made by Minch and Shirley Fieldhouse in edition 48 of the club newsletter. I have lost track of the number of times I have been asked to walk the same 100 metre section of a beach or along a woodland path. Comments are barked like military orders “walk stopno, not that fast, now walk again look at the horizon as you walk.” Never mind the boulder over which I could trip or the cliff path that disappears into the sea ! I am particularly nervous of places like the Grand Canyon. And oh how right they are about how it doesn’t matter how you look. Normally I am a faint dot in the distance ! Of course now with photo manipulation my inappropriate hat or rucksack can be cloned out. I recall a particular fountain in Italy; by the time I had walked around it for the 10th time I felt rather dizzy. Normally the first 2 - 3 ‘walks’ are to line up the shot and get the angle right. “Now for real” comes the command and I know I must do it properly. Make any slight deviation and I know there’ll be trouble !

Of course, even worse are the occasions (normally in the depths of the winter) where I’m not required as a model at all. No, my only use is to drive to the location and accompany Caroline just so that she can have a bit of company and feel safer in deserted locations. Why can’t she enjoy taking photographs in built up areas ? I could then stay at home in the warm or do a ‘proper’ walk. On these occasions I have to stand for an eternity on a freezing cold hillside while ‘Fronds of Frost’ are captured on film. One thing I refuse to do is to act as Sherpa. That means Caroline takes less equipment and is therefore more likely to get on with the walk rather than pause every few metres to set up tripod etc.

Over the years I have learnt that if you can’t beat them, then join them. I therefore decided to take artistic pictures myself. That too was wrong because now I get the silent treatment when my shots turn out better than hers !

Apparently I can do some things right, I can correctly spot a colour cast. Now all prints are brought before me for my judgement.

How proud and useful that makes me feel. How does the saying go ? Behind every successful man there’s a women, in my case it’s the reverse !

And Caroline adds a footnote ! You may recall Andrew Wilson recently said (tongue in cheek) that because it’s socially more acceptable for women to photograph children they should be handicapped when entering pictures of children in competitions ! Well can I ask for men to be handicapped if they enter pictures of landscapes ! As a woman I don’t really feel too safe going on photographic shoots to desolate places so of course I am therefore very grateful that Kevin is happy (well relatively) to accompany me. By the way, if anybody has an Alsatian that needs walking it would help solve some of our problems !

A nice riposte Kevin. Like “golf widows”, I guess you are a “photo widower.” Anyone got an Alsatian for sale ? mustn’t be colour blind !!!...Ed.



A Walk on the Wild Side

By Chris Bradley

In last year’s programme, one of the best evenings for me was the talk given by Peter Preece on how to take pictures of garden birds in your own garden & from a hide in his local woods. We followed up an invitation from him to go on a one day photo shoot from his local hide in early April of this year. In addition to using our Nikons with 200 and 300 mm lenses he was kind enough to allow us to use his Canon with a 400mm image stabiliser lens.



Because of the fairly rapid and not always predictable flight of the birds it was not possible to use a tripod and a bean bag supported on the ledge of the hide was the only answer. Peter had previously set up the feeding points with a mixture of nuts, mealy worms and seed and it wasn’t long before a selection of feathered friends came to investigate.

Taking wildlife pictures is not always as easy as you may think, as the birds in particular don’t stay



in one place for very long and one thing that I had not really appreciated is that having only two legs like us they have to balance continually. Sometimes on a picture that you think is spot on pictorially

and dead sharp, you will find that the bird's tail will be moving when it is maintaining its balance. In order to get a truly realistic, i.e. not set up image, there must be no food containers or any sign of human intervention in the picture.

After a couple of hours of photography we rang Peter to come and pick us up for a splendid lunch at his house with his lovely wife Margaret. We returned in the afternoon and settled down to more not so relaxed photography.



The local bird populace were obviously very used to the best place for an afternoon's repast and soon came back. The birds that we saw were bullfinches, great spotted woodpeckers, jays,

nuthatches, wrens, pheasant, and the occasional robin or blackbird.

Unless you are showing magpies or pied wagtails, the enclosed monochrome images only give an idea of the sort of results you may get, and of course the



time of year is important because in the summer, natural food is plentiful and the birds do not need to seek out other ways of feeding. Also when the parents are feeding young they are too stressed and busy to look after themselves and generally don't look their best.

All in all, although it was a fair hike to Warwickshire, we had a super day out with pretty good results.

These are the best pictures I've seen of birds taken in a garden. Look out for the colour version when it hits the website nearer Christmas.....Ed.



External Competitions to enter

By Ron Gafney

Ron has agreed to keep us all updated on what external competitions are available for members to enter.

It is intended to also display these events on our website & notice board. Hopefully this will show both forthcoming as well as past events.

In the meantime, here are some currently available.

Paisley International Colour Slide Exhibition
Closing date: 28th November 2005
Entry forms from www.paisleycolour.com

Bebington Salon of Photography
Closing date: 23rd November 2005
Open to U.K. residents only
Entry forms e-mail: roda@cubuiie.freemove.co.uk

Clay Cross 2006 Twenty Fourth National Exhibition of Colour Transparencies
Closing date: 21st January, 2006
Open to anyone resident in the U.K.
Entry forms from Anne Millett (01629-56998) or e-mail: rm@roymillett.plus.com



50 Photographers of Tomorrow

By Brian Steptoe

Notes from "50 Photographers of Tomorrow", a new book published by Thames & Hudson

This is an extract from an essay in this book, which aims to suggest 50 young photographers who may become the stars of tomorrow. The selection is made from candidates recently at college photography courses around the world, but mainly from the UK, Europe and the USA. This essay is by the curators that made these predictions and contains some of their thoughts, which I suggest are of more general interest. That is, interest to club members and to views on judging work.

"Ever since 1839, people have been exploring what can be done with photography, comparing what has already been done and proposing new directions. The more radical of these have generally upset previous generation photographers !

For most photographers however, it takes on average about 20 years to reach their point of maturity for their work, typically then having retrospective shows of about 125 pictures - an average of only six or seven images a year.

The 50 photographers selected here were chosen by review of portfolios of photographs from up to 10 photographers chosen as the best students or most recent graduates by each of the colleges approached. Selections were made as far as possible without selector prejudice of styles of work; traditional approaches to an unusual subject being treated equally with unusual approaches to a common subject. The photographers were asked to submit a brief description of their aims for the portfolio of work and judgement was made of the extent to which these had been met. There had to be "intelligence" behind the work, which had to be more than a collection of pretty pictures. Technical virtuosity for its own sake was dismissed as not of relevance.

The majority of the submissions were "personal expressions" of photographic art, or were documentary in nature. It was striking that there were almost no black-and-white submissions. With one or two exceptions, young photographers perhaps see this as outdated as black and white television. The photographers are out to comment on the state of the world, not to discover and communicate any "truth" about it. Photoshop tailoring of imagery is now the norm. Photographic work is presented as a series of related images, not as what older photographers would see as "great" pictures. The work seen was light years away from the "decisive moment" approach.

Other changes seen in submitted work was the complete absence of the traditionally portrayed nude and portraiture itself was interpreted in a wide variety of ways rather than with emphasis on capturing the individuality of a single individual. The treatment of landscape is far removed from the Ansel Adams approach, often with any landscapes that appear being constructed in the computer. Street photography as a genre was equally absent."

Some ideas to mull over here perhaps. I have bought the book and it is available to borrow, and return please, from me.Brian Steptoe



The Photographer

By Harold Nye

The Smiths were unable to conceive children and decided to use a surrogate father to start their family.

On the day the proxy father was to arrive, Mr Smith

kissed his wife goodbye, saying "Well, I'm off now. The man should be here soon."

Half an hour later, just by chance, a door to door baby photographer happened to ring the door bell, hoping to make a sale.

"Good morning, Ma'am," he said.

"I've come to"

"Oh, no need to explain," Mrs Smith cut in, embarrassingly, "I've been expecting you."

"Have you really?" said the photographer. "Well that's good. I know babies are my speciality!"

"Well that's what my husband and I had hoped. Please come in and have a seat."

After a moment she asked, blushing, "Where do we start?"

"Leave everything to me. I usually try two in the bathtub, one on the couch, perhaps a couple on the bed and some times the living room floor is fun. You can really spread out there."

"Bathtub, living room floor? No wonder it didn't work out for me" she replied.

"Well Ma'am, none of us can guarantee a good one every time. I try different positions and I shoot from six or seven. I'm sure you'll be pleased with the results."

"My, that's a lot!" gasped Mrs Smith.

"Ma'am, in my line of work a man has to take his time. I could be in and out in five minutes, but I'm sure you'd be disappointed at that."

"Don't I know it" said Mrs Smith quietly.

The photographer opened his briefcase and pulled out a portfolio of his baby pictures.

"This was done on the top of a bus" he said.

"Oh my God!" Mrs Smith exclaimed.

".....and these twins turned out exceptionally well - when you consider the mother was so difficult to work with."

"She was difficult?" asked Mrs Smith.

"Yes, I'm afraid so. I finally had to take her to the park to do the job right. People were crowding around, four or five deep, for a good look. For more than three hours the mother was constantly squealing and yelling - I could hardly concentrate. Finally, when the squirrels began nibbling on my equipment, I had to pack it all in."

Mrs Smith leaned forward "do you mean they actually chewed your, um --- equipment?"

"It's true Ma'am, yes. Well if you're ready, I'll set up my tripod and get to work."

"Tripod?"

"Oh yes, Ma'am. I need to use a tripod to rest my canon on. It's much too big to be held in the hand for very long."

At this point Mrs Smith fainted!