



# TANDRIDGE PHOTOGRAPHIC SOCIETY

[www.tandridgephotographicsociety.org.uk](http://www.tandridgephotographicsociety.org.uk)

## MAY 2010 NEWSLETTER

Welcome to the May Newsletter. First, the official announcements:

### **2010 ANNUAL GENERAL MEETING**

#### **Notice of the 2010 Annual General Meeting**

##### **The 11th Annual General Meeting of the Tandridge Photographic Society**

will take place at 8 pm. on **Thursday 27th May 2010** at the  
Caterham Community Centre, High Street, Caterham on-the Hill.

Items for the Agenda should reach the Honorary Secretary not later than:

**Thursday 13th May 2010**

Nominations<sup>1</sup> for Chair, Vice Chair, Hon. Secretary, Hon. Treasurer and  
Committee members should be returned to the Secretary by **13th May 2010**

Note 1 Nomination Forms are available from the Secretary.

to be followed by:

#### **The Ursula Spicer Trophy & Shirley Daniell Shield 2010**

The Annual General Meeting will be followed by the selection and  
award of the Ursula Spicer Trophy and Shirley Daniell Shield.

##### **Basic Rules:**

All members of the Tandridge Photographic Society are eligible to enter up to  
**THREE Monochrome Prints** for the **Ursula Spicer Trophy** and/or  
**THREE Colour Prints** for the **Shirley Daniell Shield**.

All entries must have been entered in one of the societies competitions, in  
the last year. See the Members Handbook for the full Rules.

All members attending the AGM will be invited to select the winners

The **Annual General Meeting** is your chance to influence the way the society is run. We welcome new ideas and suggestions - the best place to air them is via the Committee. So, do consider putting your name forward. Speak to any Committee Member for more information.

## **DISTINCTION**

Now some very **Good News** – Congratulations to **John Nathan** who can now throw away his old LRPS and replace it with a brand new **ARPS**. Hopefully, he will show us his successful panel, when it's returned by the RPS.

## **GAVIN HOEY**

A reminder that on **Thursday 6<sup>th</sup> May** Gavin will be with us to give his '**Training in Photoshop**' talk that was snowed off back in January.

## **TPS ANNUAL DINNER AND PRIZEGIVING**

This year our **ANNUAL DINNER** will be held on **THURSDAY 3RD JUNE (7.30 for 8pm)**, at the **Inn on the Pond, Nutfield**. Details will be circulated separately. It should be an enjoyable evening and I hope a large number of you will come along.

## **SPA JUDGES' TRAINING 2010**

The starting point for becoming a SPA judge is a very informal meeting at which no pressure is applied and no harrowing tests are inflicted on the delegates. It is an opportunity for open and frank discussion about judging. We will tell you what we are looking for and you will come to understand if it's for you.

Would any club members who are interested in joining the list of Surrey judges please contact me at [Marcus@scott-taggart.co.uk](mailto:Marcus@scott-taggart.co.uk).

Thank you

*Marcus S-7*

Chairman, SPA Sub-Committee for Judges and Lecturers



## **SPA INTER-CLUB COMPETITION 2009-10**

As you know, **Tandridge PS** are through to the **Final** in the PDI section of this year's SPA Inter-Club Competition. In the Final we will be up against: **Camping & Caravanning Club Photo Group**, **Kingston Camera Club** and **East Grinstead Camera Club**.

**FINALS DAY** is **SATURDAY 15TH MAY 2010 at 3:00pm** - Doors Open 2:30pm  
at: **The East Horsley Village Hall, Kingston Avenue, East Horsley, Surrey KT24 6QT**

The Judge will be **John Chamberlin** FRPS, APAGB, MFIAP

The Print Competition will be between Cheam CC, Molesey PC, Epsom CC and Farnborough CC

## **PUBLIC PHOTOGRAPHY GUIDELINES CLARIFIED BY METROPOLITAN POLICE**

The metropolitan police have updated the public photography guidelines to say that "officers do not have the power to delete digital images or destroy film at any point during a search".

The public photography guidelines have been amended to give more clarity over what the metropolitan police can and can not do when they stop and search someone.

When using Section 44 and 43 of the Terrorism Act 2000 to stop and search a member of the public the guidelines now say: "Officers do **not** have the power to delete digital images or destroy film at any point during a search. Deletion or destruction may only take place following seizure if there is a lawful power (such as a court order) that permits such deletion or destruction."

While Section 58A which potentially makes photographing a police officer an offence says: "It would ordinarily be unlawful to use section 58A to arrest people photographing police officers in the course of normal policing activities, including protests because there would not normally be grounds for suspecting that the photographs were being taken to provide assistance to a terrorist. An arrest would only be lawful if an arresting officer had a reasonable suspicion that the photographs were being taken in order to provide practical assistance to a person committing or preparing an act of terrorism."

The guidelines go on to say: "There is nothing preventing officers asking questions of an individual who appears to be taking photographs of someone who is or has been a member of Her Majesty's Forces (HMF), Intelligence Services or a constable so long as this is being done for a lawful purpose and is not being done in a way that prevents, dissuades or inhibits the individual from doing something which is not unlawful." See: [www.met.police.uk/about/photography.htm](http://www.met.police.uk/about/photography.htm)



## **NEW BLACK & WHITE PHOTOGRAPHIC PAPER**

**HARMAN Technology Ltd** is proud to announce the launch of an exciting new Black & White photographic paper designed primarily for Pinhole and Creative Photography. HARMAN technology are the makers of ILFORD traditional B&W films and papers and **HARMAN DIRECT POSITIVE PAPER** represents a unique and interesting addition to the range of photographic papers.

This high quality, traditional silver gelatine, black & white, high contrast paper produces direct positive prints (mirror, inverted images) without the need for a film negative. Available as either 190gsm resin coated or 225gsm baryta fibre base, HARMAN DIRECT POSITIVE PAPER is primarily suited for use in pinhole cameras where exposure and processing in conventional black and white photo chemistry achieves unique positive prints directly onto the paper.

Direct Positive Paper can also give great results with other creative applications such as direct exposure in large format cameras or by cutting small sheets for exposure in LOMO type cameras. Alternatively, interesting and unusual effects can be achieved when using Direct Positive Paper to make photograms or perhaps substituting it for standard photo paper when printing from negatives in an enlarger. Whatever the application, this paper will result in unique photo images as well as fun effects.

HARMAN DIRECT POSITIVE PAPER is available now in most popular photographic sizes from 4x5in to 16x20in. For further details and downloadable technical sheets visit [www.ilfordphoto.com](http://www.ilfordphoto.com)  
To buy, visit the on-line shop [www.HARMANexpress.com](http://www.HARMANexpress.com)

## WAS IT WORTH IT?

Was what worth it, you ask. Answer- trying to get the ARPS.

I started over a year ago. I knew that at least two other members of TPS were considering the same thing, and were perhaps hesitating, I was very unsure whether or not my work was at a high enough standard. You are forever being told that it is a big step above the LRPS. You have to have complete control over the camera, and have to demonstrate knowledge about light and composition, and a personal style. Eventually, I decided to have a go. The first thing to decide was which category to go in for. My interests are wildlife and travel, though since being in TPS they have broadened. I decided on wildlife. I have seen a lot of very good wildlife shots taken by members of this club. But the difficulty of the exam (for that is what it is) is that you have to produce fifteen shots, all of a high standard, and all on the same subject- and they all have to 'fit' together. I had taken quite a few shots of animals with young on several trips to Africa. For 'Natural History' your shots have to be of different animals; two is the maximum of one species. Three shots of wildebeest would not do. So I gathered fifteen together, put them on a CD and sent them to an FRPS expert. To my dismay, he said that while some were excellent, some were not up to the mark. Perhaps I had made my subject too narrow. When I telephoned him, he pointed out that a bit of a lion's ear was missing in one, and part of the four foot tail of a monkey was absent in another. In trying to compose my picture, to have included the whole tail would leave the main subject matter in the top right hand corner, looking unbalanced. One or two pictures were from film, and were not good enough.

So I changed tack. I also love travel, and decided to try that. They say in RPS rules that you have to give "a sense of place", and that it is often a good idea to go back to the same place many times to get just the right light, etc. This is not very practical when you go to the remote places I go to, and, in any case, I like to visit different places. So I would have to pick a place for which I had enough pictures to choose fifteen really good ones. This meant something from the last few years, when I have been using RAW photography, and have had the means to store it on location, and back at home. It also had to be somewhere which I had visited primarily for photography, and hence taken a big variety of lenses. This cut it down a lot, and I chose the Arctic, where I visited in 2008, and you have all seen my pictures of Polar bears etc. I had enough shots to hopefully find fifteen good enough. The only alternative is to pick a subject in advance, and work on that. That strategy is perfectly Okay, but I prefer to choose pictures I have taken on a trip- rather than choose a subject and work on it. My pictures were A4 sized landscapes, in a portrait shaped ice white mount, intended to hint at the ice and snow.

You are strongly advised to go on a distinctions workshop, and I had to wait several months for that. You are asked to bring several spare pictures, so I took twenty shots with me to Rainham last September. At these workshops you can take work to be assessed, or you can just be an observer. I took work. The assessors are distinctions panel members. There was a hall of about fifty people, of whom twenty four had brought work. I was twenty fourth; there were five ARPS candidates, the rest were LRPS. So I had to wait all day, and was then assessed at 3.30 pm. It was announced to me (and the rest of the room) "Your presentation is excellent, but you will not get the ARPS with this." I asked the assessor afterwards which shots were no good. He put them in three categories; good, possible and reject, and I marked each print accordingly.

### What The Duck



I felt pretty depressed after this painful experience, and left them in their box for two months. I then decided that I was not going to give up, so I put them in their categories, using the 'goods' and

'possibles'. This was about twelve, of the twenty I had taken. I looked carefully for three more; in fact I printed out many more than that. My wife gave her opinion, and this was invaluable.

You are allowed to ask for advice, provided you put the name of the expert on your application form. This I did, and returned to see one of the assessors who had been at the distinctions workshop. He was far more encouraging then, pointing out that many applicants are poor judges of their own work. I arranged a hanging pattern, which is essential. And he suggested possible positions for some pictures. He was doubtful about one or two. So I went back to the drawing board again, and found another one or two.

A month later a friend, who has the FRPS and is not a distinctions assessor, came to stay. He looked at every picture from three inches; one was not quite level, one had banding in one corner. So I printed them both again, but doing several prints to be sure I had got exactly the same colours. Altogether I printed about seventy A4 prints, used two complete eight cartridge ink changes, and some ten large sheets of mount board.

I then spent several weeks writing and rewriting my statement of intent. I had been told that you can even fail if your pictures are fine, but statement of intent is no good. I wrote it about eight times, following advice in the distinctions book, and reading an article on the subject in the RPS journal. I made a hanging plan on A4 gloss, with numbers on the front. My prints were numbered on the back.

I went to Bath on Apr 20<sup>th</sup>, with great apprehension, thirteen months after I started the project. Sitting in the waiting room, a man came in with a box under one arm. I said "Good morning- are you another lamb for the slaughter?" He looked embarrassed then replied "I am one of the judges". At that point I wished I could disappear through a large hole in the floor.

We were summoned into the room, only about four observers, two RPS people, and the judges. Five judges sat at the front, including a chairman, plus a sixth judge who read out the statements. When each judging takes place, the four judges hold up a red or green card; but it is white on the back, so you cannot tell which colour it is. My turn came, third out of eleven print submissions. After a few minutes, which seemed like ages, they put up their cards. The Chairman said "Well, it's unanimous". My heart rate doubled;



I still did not know the result. "This is a pass". The judges, two RPS people, and three spectators clapped. Only then did they announce my name. I must have had a grin a foot wide and one panel member came up and congratulated me.

I can still not quite believe it, but was it worth it?- Undoubtedly yes, because it is like a qualification. Provided you do not leave the RPS, it is not taken away. But I was extremely grateful for all the advice I received along the way, without which I would definitely not have succeeded. The icing on the cake was that they have asked to keep my pictures for a few months to use on distinctions workshops.

*John Nathan* **ARPS**

## DIARY DATES

### ORPHEUS SUMMER SHOWS

Orpheus Summer Show Tickets are now on Sale!

As the summer approaches the students are getting ready to tour their talent in a number of high profile venues. Here is your chance to see them in the surroundings of a professional theatre, in what promises to be a series of magical performances; book now to avoid disappointment.

**Friday 28th May, 7.30pm - 'All over the Place' at the Linbury Studio, Royal Opera House, London**

All over the Place brings together Orpheus students and non-disabled people from a wide mix of cultures and countries, working together to tell global stories through an innovative and original piece of theatre. Don't miss a one-off performance at this world famous London venue, tickets sell out fast so be sure to get in there early.

**Tickets: Stalls: £16 (Students: £10)** Call the Royal Opera House box office to book: 020 7304 4000 or visit their online box office at <http://www.roh.org.uk/booknow/calendar.aspx>

**Tuesday 20th July – Saturday 24th July - 'Orpheus the Mythical' at the Yvonne Arnaud Theatre, Guildford**

The place is Hades, the time immemorial. Orpheus – legendary musician, guide to Jason and the Argonauts and friend of Ulysses and Hercules – has permission from the Gods to rescue his wife Euridice from eternal torment. There is only one condition – he must never look back.

Last performed at a sold out evening at the Royal Opera House, the students are set to take this Richard Stilgoe penned show to the Yvonne Arnaud Theatre in Guildford as part as a week long summer residency. Shows will be introduced by special guests including Jane Asher, Joanna Lumley, Matt Lucas and Tim Piggott-Smith (subject to professional commitments).

Week night performances 7.45pm/ Weekend evening performances 8pm/ Saturday matinee 2.30pm

There will be a signer at every performance.

**Tickets: Stalls: £15 Circle: £12.50** Call the Yvonne Arnaud box office to book 01483 440000, or visit their website at <http://tickets.yvonne-arnaud.co.uk/peo/>



## EXTERNAL COMPETITIONS

### DREAM VIEW PHOTO COMPETITION

The **New Forest National Park Authority** and the **Forestry Commission** have teamed up to launch the 2010 edition of their popular annual photography competition. This year's theme is your '**dream**' view of the **New Forest**, so the next time you visit the area make sure you bring your camera with you.

"Last year's competition was such a huge success and the standard of entries was high," says Martin

O'Neill, Director of Information and Visitor Services for the New Forest National Park Authority. "We want people to take pictures of what they love most about this special place and for them to capture their 'dream' view. This can be of anything – a picture from your 'dream' day out or even your 'dream' pub lunch!"

The winners and runners-up will have their work displayed at the New Forest Centre and venues around the New Forest throughout 2011. There will also be a selection of prizes that include days out with Forestry Commission Rangers, and overall winners will receive photography vouchers of:

First prize	£500
Second prize	£250
Third prize	£100
Best under 16	£150

**Closing date for the competition is Friday 22 October 2010**, so for more information about how to enter (plus terms & conditions), please visit [www.newforestnpa.gov.uk/photocompetition](http://www.newforestnpa.gov.uk/photocompetition) .

The 'dream view' is part of the 'dream visit' competition the National Park is running to encourage visitors and residents to shop local, visit local attractions and to leave their car at home. To organise your visit and be in for a chance to win a prize visit [www.newforestnpa.gov.uk/dream](http://www.newforestnpa.gov.uk/dream)

## **ART OF BUILDING**

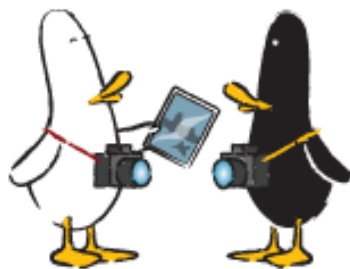
The **Chartered Institute of Building** (CIOB) have just launched their first photography competition in their 175 year history, entitled the '**Art of Building**'.

This is a free to enter international **digital photography competition** (with a cash prize of £500 for the overall winner) which aims to celebrate the creativity of the industry, the passion of the people who work within it, and the impact their work has on those who make use of the final construction. That could mean architectural, portrait, landscape or even natural history photography.

The competition is open to those aged 18 and above (amateur or professional photographers) and **closes on May 31st**.

All the details about the competition and how to take part can be found at [www.artofbuilding.org](http://www.artofbuilding.org)

What The Duck



## **WILD WONDERS OF EUROPE PHOTOGRAPHY COMPETITION**

**Wild Wonders of Europe**, the biggest nature photography conservation initiative in the world, recently awarded two aspiring young amateurs the opportunity to hone their skills during a six-day adventure to the Cairngorms National Park and Alladale Wilderness Reserve in the Scottish Highlands, followed by a day at a special Epson print academy.

Peter Cairns, the Wild Wonders of Europe Business Director and himself a former winner of some of the most prestigious nature photography competitions, helped winners Janne Heimonen (28, Finland), and Marcus Valeur (18, Norway), to track and photograph amazing wildlife such as wild boar, ptarmigan, red squirrels and mountain hares using equipment donated by Nikon.

Janne and Marcus were given this fantastic opportunity by winning Wild Wonders of Europe's 2009 Photography Competition. Their winning images were selected from almost 11,000 images submitted to the competition by hobbyists, semi-pros and pro photographers from 23 countries.



Glastonbury Festival. The exhibition will continue during the Greenpeace Heathrow Contest 2-6 June in Bargehouse Gallery next door.

To be followed by:

Dates: **Wednesday 26 May 2010 to Sunday 6 June 2010**

Open: **Daily 11am to 6pm**

Cost: **Admission free**

### **Chords of Grey**

Paul Gallagher, one of the UK's top landscape photographers, presents a new exhibition of images supporting the publication of his new fine art book Chords of Grey.

### **TOPFOTO GALLERY**

Address: **House of Jaques, Corner of Station Road and Fircroft Way, Edenbridge TN8 5PF**

Dates: **From Saturday 1 May**

Open: Mon-Fri 09:30 onwards. Saturday 09:30 to 13:00

Cost: Admission free

### **Ken Russell: Filmmaker Photographer**

In the 1950s Ken Russell was a young photographer, beginning to make a name for himself amongst the big stars of the industry and seemingly destined for photographic glory. Then he picked up a cine camera and never looked back. Now an award winning director and filmmaker still filming in his eighties. Ken had all but forgotten his early passion until Topfoto discovered thousands of his negatives in their archives. The result is a wonderful series of images that trace the passionate surreal eye of Ken Russell. Part of the Eden Valley Festival.

And Finally . . . anyone interested in trying their hand at **Wedding Photography** is recommended to visit [www.derekpyephotography.com](http://www.derekpyephotography.com) - Where you will find lots of useful advice from a seasoned professional.



*Thanks for reading, and Happy snapping,*

**Steve**

*1st May 2010*

*ps Don't forget, this is YOUR News Update, and I welcome any contributions from members. Send me your: comments, idea's, articles, events, exhibition details, etc. Send all contributions to: [tps@elms42.freereserve.co.uk](mailto:tps@elms42.freereserve.co.uk)*

The views expressed in this Newsletter are not necessarily those of Tandridge Photographic Society which takes no responsibility for statements made in any article in this newsletter or for any matter arising there from.

## **THE MS-T METHOD FOR MANIPULATING BACKGROUNDS**

Step 1, open the image and duplicate the background.

Step 2, select what is to be cut out

Step 3, when selected look for the "refine edge" option on the context sensitive menu line above the photograph. Adjust the edge to suit your requirements

Step 4, save the selection.

Step 5, use the "Edit" "Copy" option to copy the selection to the clip board

Step 6, Use the "Edit" "Paste" option to paste the copied selection to another layer

Step 7, If you have dropped the selection at this point re-load the saved selection

Step 8, switch off the visibility of the top layer and the background layer (the eye icon on the layers toggles the layer visibility on and off)

Step 9, Choose the complete layer that has been copied from the background.

Step 10, With the selection in place go to "refine edge" and shrink the edge to its minimum (smallest hole).

Step 11, Hit the "Backspace" key to delete the selection.

Step 12, Blur, darken, generally do what you want with the layer that now has the hole in it.

Step 13, Switch back on the visibility of the hidden layers

Step 14, enter the result into a competition to be given a ten at least.