



Ipswich and District Photographic Society

# DECEMBER 2012 BULLETIN



*The winning "Toy" picture from the picture trail  
(Entitled by the organisers - "David thought the iron would be cheaper than Botox")*

FEATURING THE PICTURE TRAIL REVIEW  
AND  
PREVIEW OF THE EXHIBITION RULES

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

## Editorial

Congratulations to Moira Ellice who has been awarded her ARPS – See page 19 to view her panel of pictures.

On pages 4 to 9 are details of entry conditions for the 2013 Annual Exhibition.

Make sure that you have the **IDPS Annual Dinner** in you diary. It is to be held on **Saturday 26<sup>th</sup> January**. The venue and other details will be announced at the club and on the IDPS Web-site.

As promised there is a full obituary for Pauline Vincent, which is on pages 10, 11 & 12. There is also an obituary for Joan Jackson on page 18, who was an active member of IDPS for many years.

Looking through the club archives it has been noticed we do not have many portrait photographs of past Presidents. Can any member help supply these missing records?

Ben Singleton has been persuaded to put pen to paper regarding his view of IDPS, it is shown on page 13. Are there any other new members who could write something for a future Bulletin? – contact the editor if you would like further details.

The next Bulletin **copy closes on 20<sup>th</sup> January**. Publication date is 18th February - it covers the Annual Exhibition and lists all the accepted images.

**Barry Freeman ARPS DPAGB**  
photo.bazfree@btinternet.com  
01379 668749

## Presidents Jottings

It seems hardly no time at all since, as your new president, I was cajoled into writing my first `jottings`, and time certainly seems to have flown by.

The season so far has got off to a flying start with some very good speakers. Yours truly started the season off with my `Sport and Action` talk which seemed to go down reasonably well but it is never easy to gauge if people are actually enjoying it or bored out of their brains! Probably the latter knowing the way I drone on! The same cannot be said for the Tony Dudley talk which everyone that I spoke to enjoyed. Having seen Tony`s work before I was fairly certain we would be in for a good night and he did not disappoint. The quality of the work was outstanding and he put it over in a very informative way.

Due to finalising my last days of work I was unable to make either the `Creative Compact` talk by David Jordan or the talk by Lucy Brown entitled `Journeys`. Having got some feedback from some members who did go to these talks, they were apparently very good. Thankfully, that glorious day of retirement has finally arrived for me so I will at long last be able to come to a lot more of the meetings for the rest of the season.

When I was at school I was given a very sound piece of advice from one of my teachers. He said `Hance`, if you are clever, you will learn one thing in life, and that is to NEVER EVER VOLUNTEER FOR ANYTHING`. These words of wisdom have always stayed with me

and have stood me in good stead all through my working and social life, and although my teacher was giving me six of the best with the cane at the time, I have always been grateful for his advice!

I am now going to break the habit of a lifetime and actually VOLUNTEER for something. One thing that the club has lacked over the last couple of years is someone who is prepared to be an external print exhibition secretary. What I mean by this is some 'mug' who is willing to act as a collection centre for people wanting to enter prints into the national exhibitions, and then to post them. All the top clubs have someone who does this so it is about time our club did. Anyone who has bothered to send prints to open exhibition knows that the cost of sending mounted prints through the post is not cheap but if we can get enough people to enter, the cost will be reduced and can be spread out evenly amongst the entrants. David Robinson puts the closing deadlines for the national exhibitions on the club website but I will need to have prints given to me at club meetings at least a week or so before the closing date to allow for how slow our wonderful postal service is!

Anyone who is interested in sending prints contact me either by phone on 01206 571678 or email on roger\_hance@hotmail.com

Please try and support this, the only way the club can really gauge how good our masterpieces are is by putting them up against the top photographers from other parts of the

country. Being a member of the club selection committee I know that some of our members could get acceptances in the nationals, if only they could be persuaded to 'have a go' as Michael Miles used to say. (Showing my age there!)

Sadly we have recently lost a long standing member of the club in Pauline Vincent. Both Pauline and Denis had been members of the society for many years and even though Denis passed away a while ago, Pauline would often continue to come to meetings. She will be sadly missed.

Do not forget that the deadline for the Holbrook, Clover, and Roslyn print panel competitions is on the 19<sup>th</sup> November and the deadline for the Nacton, George Farthing and Steeds projected image competitions is 3<sup>rd</sup> December. Let's hope we have a bumper entry this year.

I hope you all had a fantastic summer's photography and I look forward to seeing all the images.

**Roger Hance FRPS** – President



*"Water Lily"*

*A picture by Dorothy Ripley, who died earlier in the year*

## ANNUAL EXHIBITION 2013 – Notes on How to Enter

### Exhibition Details

The Exhibition will be staged in the Council Chamber, Town Hall Galleries and will be opened by the Mayor of Ipswich, Councillor Mary Blake, on Tuesday 26 February 2013 at 7.30 pm.

The Exhibition will be open to the public from 27 February until 9 March from 10.00 to 5.00, Tuesday to Saturday (NB the exhibition closes to the public at 4.00 pm on the Saturday 9 March).

The selectors for this year will be:

Prints -	John Wigmore FRPS MPAGB APAGB EFIAP
Projected Images -	Paul Radden LRPS DPAGB

All members, with the exception of Associate Members, are entitled to enter their work and **new members are especially encouraged to enter**. The images to be exhibited are selected by the independent selectors and their decision on acceptances is final. The Exhibition Secretaries have no say in what is accepted for display.

**If you enter work for the exhibition you will get some work displayed** on basis of 0 - 10 entries – minimum of 1 acceptance and 11 - 20 entries – minimum of 2 acceptances or 3 if substantially more than 20 were entered. All other acceptances are entirely at the discretion of the selectors.

### Stewarding the Exhibition

All those entering work for the exhibition **must** do a least one session (preferably two sessions) stewarding the Exhibition. In exceptional circumstances, by agreement with the President or an Exhibition Secretary, this rule can be waived. We need to have two stewards at all times when the exhibition is open. A Rota will be circulating at future meetings – please sign up early and don't wait to be asked. All members, both entrants and non-entrants, are asked to make a special effort to help with stewarding the exhibition.

### Return of Cups and Trophies

Will members holding cups or trophies from last year please ensure that they are returned to Barry Freeman, **cleaned and polished**, and in their protective bags by the closing date for the receipt of entries.

## Entering the Exhibition

The deadline for submission of entries to the Annual Exhibition is Monday 7 January 2013. Entries (with entry fee) should be handed to David Robinson or Matthew Clarke on or before the 7 January 2013 (first meeting of 2013).

If you cannot attend the meeting on the 7 January you may hand in your entries to Matthew Clarke or David Robinson in advance (or get someone else to bring them in). Digital entries may be posted to Matthew Clarke but must arrive no later than 7 January 2013.

**Please ensure that your entry form and your entry fee is included with your entries** and not just handed to the Exhibition Secretaries. (Cheques are preferred and should be made payable to IDPS)

There are 3 categories - you **may enter up to 20 Monochrome prints, 20 Colour prints and/or 20 Projected Images**. You can find advice on how to prepare digital images for entry on the Downloads page of the web site – the direct link is:

<http://www.idps.org.uk/Prepare%20PDIs%20for%20Competition%202013.pdf>

To help defray the cost of hiring the exhibition space the **entry fees remain at £6.00 for each category, i.e. Monochrome Prints, Colour Prints and Projected Images, or £18.00 if all three categories are entered.**

Entry forms and rules are available on the Downloads page of the web site at:

<http://www.idps.org.uk/page67.html>

There have been no changes to the rules this year. Summary rules are included with the entry forms and these should be read carefully. If in doubt, refer to the full rules on the web site. If you have any queries or concerns about your entries or the rules please contact one of the exhibition secretaries:

Prints: David Robinson – email: thosdavid@aol.com phone 01206 241419

Projected Images: Matthew Clarke – email: matthew@mclarke.wanadoo.co.uk phone 07710 134477

*Annual Exhibition continues on page 6*

## New Members/ Beginners

Beginners have their own section of the Annual Exhibition which is judged separately from the “open” section.

You are a Beginner if:

- You have been a member of IDPS for less than 3 years
- You have not won the IDPS Cup (Beginners Cup) or any award in the “open” section in a previous exhibition.
- You do not have distinctions from the Royal Photographic Society (RPS) or Photographic Alliance of Great Britain (PAGB).
- You have not had a print or projected image accepted in a National or International Exhibition.

In other words the Beginners’ section is for newcomers to club photography. If you are not certain about entering the Beginners’ Section ask or email Matthew Clarke or David Robinson (Exhibition Secretaries).

### Prints:

Prints must be mounted on card, any colour, of size 50 cm by 40 cm and must be adequately backed (with card). Low tack adhesive tape, e.g. Drafting tape or Masking tape, must not be used and there must be **no Velcro** or other “hanging” material on the mount (to avoid damage to other prints).

Monochrome means black and white but one tone may be added to the whole image (e.g. sepia). A print which has been partially toned or had any colour added must be entered as a colour print.

The following information **must** appear on the rear **top left hand corner** (white adhesive labels should be used on the back of dark mounts) of the print – entrant’s name, title and B (Beginners) or R (Record etc.), L (Life) and NH (Natural History) where applicable.

Example

Joe Bloggs LRPS

Ipswich Town Hall by moonlight’

B or R, L or NH (if applicable)

Members submitting prints should submit their entry in a suitable print box or portfolio case. Prints wrapped in cardboard or plastic bags are more susceptible to damage and cause transportation problems for the Exhibition Secretary. Entrants are also requested to pack their prints in their boxes in the order that they appear on their entry forms. All print boxes and portfolio cases and packing material should be marked with the entrant’s name.

## Digital Images for Projection

Digital Images must be submitted on DVD, CD or USB memory stick – these must be clearly labelled with the entrant’s name. Images must be saved to the media in a single folder (named as the entrants name e.g. Joe Bloggs).

- Images must be a maximum of 1400 pixels wide and 1050 pixels high and saved as jpg (JPEG) at maximum (12) quality.
- Each image file must be named as ixx where xx is the entry number on the entry form e.g. i01.jpg, i02.jpg etc.
- Each image must have the title and author entered in the EXIF data.
- Entries for Natural History, Life, Record and Beginners must have NH, L, R or B respectively entered in the subject/description in the EXIF data.

For advice on how to add the information to the EXIF data see “**Preparing Images for DPI Competitions and Annual Exhibition**” at:

<http://www.idps.org.uk/page67.html>

## Slides

Slides must be mounted in standard 2” by 2” mounts, marked clearly with the Entrant’s Name, Title (as on the entry form) plus NH R L or B if appropriate and spotted in the bottom left hand corner when viewed correctly. Members submitting transparencies are requested to submit them in a suitably labelled slide box. Please note that slide entries will be scanned and projected digitally.

## Entry Forms

The forms look like this with a couple of examples of what to fill in (hand written is fine by the way):

### Beginners:

No.	Title	C	Ref	Leave Blank	
1	Autumn Colours at Epping		B		
2	Orford Ness Lighthouse		B		
3	Another good Image		B		

*Annual Exhibition continues on page 8*

## Natural History, Life and Record:

If you wish to have an image considered for the Natural History (NH), Life or Photojournalism (L) or Architecture, Record, Scientific and Technical (R) Cups you must indicate this on the entry form. By indicating this on the entry form you are stating that the images meet the definitions (see below) for each class. You must also mark your print or slide appropriately (see below) and for digital images you must enter the relevant letter in the subject/description in the EXIF data (see below).

Here is an example of how to complete the entry form:

No.	Title	C	Ref	Leave Blank	
1	A natural history image		NH		
2	Life or photojournalism image		L		
3	Architecture, Record, Scientific and Technical image		R		

## Definitions (from the Exhibition Entry Rules):

### ***Natural History (NH)***

Images depicting observations from all branches of natural history, except Anthropology and Archaeology and in such a fashion that a well-informed person will be able to identify the subject material and to certify to its honest presentation. The story telling value of the image must be weighed more than the pictorial quality. Human elements shall not be present unless, on rare occasions where human elements enhance the nature story, and they are unobtrusive. Images of artificially produced hybrid plants or animals, mounted specimens, obviously set arrangements, derivations or any form of photographic or digital manipulation that alters the truth of the photographic statement are ineligible, with the exceptions of detailed micro or macro images and scientific banding on wild animals. **A Natural History image, in the context of these rules, is defined as showing one or more organisms living free in its natural habitat. Accurate descriptive, rather than cute titles should be used for natural history pictures.**

### ***Architecture, Record, Scientific and Technical (R)***

This classification excludes natural history. It includes images made primarily to record the inherent scientific, technical or historic interest of the subject(s). Clarity of detail is essential and no multiple images or manipulation are allowed except for the removal of minor blemishes. Titles must be descriptive of the subject of the picture.

### ***Life and Photojournalism (L)***

- Life - “Observation of human nature – spontaneous images of people, doing anything or nothing, bringing out, where possible, character in the people or action (non studio)” or
- Photojournalism - photographs of events or incidents of journalistic interest including sport which may or may not include people.
- No multiple images or manipulation are allowed except for the removal of minor blemishes.

### ***Beginners (B)***

A ‘Beginner’ is defined as someone who:

- Has not been a full or junior member of the Society for more than three years.
- Has not won an award in the Society's Exhibitions or in similar exhibitions of other Societies. An award means a cup or trophy or highly commended or commended certificate but winning a highly commended or commended certificate in a Beginners’ section does not debar a member from re-entry in those sections.
- Has not been awarded a distinction by the Royal Photographic Society (FRPS, ARPS, LRPS), the Photographic Alliance of Great Britain (MPAGB, DPAGB, CPAGB) or other comparable photographic distinction.
- Has not had a print or projected image accepted in a National or International Exhibition.

It is expected that members entering this class are newcomers to club photography with little or no experience. Members who are uncertain of their Beginners status should consult the President or an Exhibition Secretary for advice before submitting their entry.

### ***Monochrome Prints***

Monochrome prints must be black and white or have been modified by the addition of a single tone to the entire image. A print which has been partially toned or had any colour added cannot be entered as a monochrome print. The processing and finishing of silver based monochrome prints must be the sole work of the entrant.

### ***Colour Prints***

Colour prints include images which have been modified by the addition of partial toning or by the addition of any colour to any part of the image.

***David Robinson*** - Exhibition Secretary



### **Pauline Vincent 1929-2012**

Pauline, with her late husband Denis, had been members of IDPS since 1958 – about 54 years. In that time, both of them had befriended and encouraged new members and were always happy to share their love of photography and technical expertise.

Pauline was born in Harwich in 1929. She had a younger brother, Peter. She trained as a nurse at Guy's Hospital in London. Her nursing career eventually led her to become Theatre Sister at Ipswich Anglesea Heights Hospital. To the end of her life, there are those who fondly remember 'Sister Vincent' and she kept in touch with many of her old colleagues some through the East Suffolk Nurses

League. She could be assertive at times but she never ever lost that 'caring' spirit and attitude as many who knew her will testify.

Having met Denis at the Vespa Club (we think it was a blind date!) romance blossomed and they married in 1958 first living in Parliament Road, Ipswich until moving to Henley. Imagine Denis and Pauline going off for jaunts on their Vespa with cases and bags attached and cameras and lens! They went miles on it – Scolt Head in Norfolk being a favourite place where they could indulge their love of birdwatching and natural history photography, which was always their first love. Other favourite places for bird and natural history photography were the Nacton decoy, Welney, and Barham Pits for butterflies

and dragonflies etc.

Within IDPS, Pauline very ably supported Denis when he was President of this Society in 1963. She served as Membership Secretary in the '60s and has been a loyal and active member of the Society. She attended meetings and entered her work for competitions and Exhibition. She was the one who always photographed and documented IDPS dinners, exhibitions and special meetings and ensured that those in her photos had their own copy for their personal archive.

Pauline, with Denis, introduced IDPS to the Gibraltar Camera Club after meeting with the good people there whilst on holiday. This contact led to many IDPS photographic 'Battles' with

Gibraltar over past years.

Pauline was a lady of many talents, not just photography. In her late 70s she avidly adopted the 'computer age'. She embraced with enthusiasm being able to send e-mails and 'Google' and put her digital images onto the computer. She had the latest mobile phone, 'texted' copiously and owned a Kindle! Apart from that she was an experienced lace maker and also adept at cross-stitch, tapestry and quilting. She also loved to sail. Denis and Pauline for many years owned a boat. Only the week before she died good friends took her out on their yacht on the River Deben where she took the helm for some of the time.

For some she will be fondly remembered for the loving productive clutter on her dining table - her laptop amongst piles of mail, magazines, fabric swatches to be considered and the many books on photography, sailing and birds around the house. There was never room to eat at that table! Pauline lived life to the full until she died. After the death of Denis she bravely pursued their mutual interests as far as possible.

Having no children, she delighted in being great-aunt to the children of her nephews Andrew and Luke. She immersed herself into village life, Henley Church where she was on the P.C.C., the Mothers Union and WI and garnered many friends with whom she communicated regularly

by letter, telephone and email. And, of course, continued her membership of IDPS to her end, always grateful to those who gave a lift to meetings. Denis had sadly died from Alzheimer's disease. Pauline lovingly cared for him as long as was humanly possible. Until her own recent sad death, she remained a member of the Alzheimer's Society and served as a volunteer on their Care Group.

Many will miss Pauline enormously – this wonderfully busy, talented and caring person. Her sudden and unexpected end, a shock to all who knew her, was to be preferred to a slow and frustrating decline. Pauline, in her 84<sup>th</sup> year, had 'touched' many people's lives during her lifetime as the numbers of people who attended her funeral service at Henley on 12<sup>th</sup> September showed. All seats being taken many stood in every niche and cranny they could find in the church. Pauline might have been amazed at that but we weren't!

*Pat Pryke in collaboration with Pauline's friend the **Rev. Malcolm Clark***

*[Picture below is Jackdaw by Pauline]*



## PAULINE VINCENT

It was very sad to read in the Society's September Bulletin of the sudden passing of Pauline Vincent.

Pauline and her late husband Denis were great friends of mine – we joined the I.D.P.S. in the same year 1958. I was a young man starting my Photographic career, and for a number of years the Programme Secretary. They "took me under their wing" and we became great friends with happy times together. This friendship has stood the test of time.

I moved away from Ipswich to the North of England and then to London, to further my career and eventually established my Studio in York. Pauline and Denis came several times to visit us there.

I last saw Pauline in the year Denis died on a visit back to Suffolk, and had tea with them at their home in Henley. I took a photograph of them both which I will treasure. Only this year Pauline sent me the latest CD of the Exhibition as a gift so I could see how the Society has progressed.

With her passing sadly she is my last real contact with the Society, but as a life member I will enjoy following the Society's progress through the coming years.

**Michael Frost, FBIPP, FRPS., FRSA**  
Sherborne, Dorset.

## External Competitions

We have had 2 competitions since the last bulletin. The first was the Chelmsford Camera Club Challenge Shield competition on 6<sup>th</sup> October judged by Roger Force. This competition is for a panel of 6 prints and we usually enter the winners of the Holbrook trophy and the winner of the Clover Cup. However this year we entered two monochrome panels –one by Barry Freeman of Orford Ness and one by David Robinson of People at Speakers Corner. The winner of the competition this year was Chelmsford CC with a panel of an Oyster Barge race. 2<sup>nd</sup> was a panel of infra-red shots taken of the River Stour and 3<sup>rd</sup> was David's panel. There were two highly commended panels –one by Clacton of an Arctic tern attack and the other by Chelmsford of Rugby shots.

The other competition was our annual 3-way battle with Norwich PS and Lowestoft DIC –this year held at Lowestoft on 7<sup>th</sup> November with Alan Sarsby for the judge.

There were a lot of excellent images which didn't always get the mark they deserved but on the night Norwich and District PS ended up with the Trophy. IDPS were 2<sup>nd</sup> and Lowestoft DIC 3<sup>rd</sup>. Norwich were delighted to actually get the trophy away from us again as we had held it for the last 5 years on the trot.

We had 5 maximum scores: "Kruis wins a challenge" for David Robinson, "Liz with purple hair" for Tim Keenan, "Brave Angela" for Chris Brooks, "Sophie McKinna" for Roger Hance and "Not a cross word between them" by Matthew Clarke.

Well done to those members and thanks to everyone who provided work for us to select from.

**Lynda Robinson LRPS**

## The Camera Club by Ben Singleton

Apparently I am one of the youngest members of IDPS and I am hoping if this is pointed out to the judges, I may get some extra marks! However I am not sure that still works when you have designer stubble, wear your trousers too low and are twenty six. I was asked if I wanted to write an article about my thoughts on the club, so I panicked and agreed.

After complaining to my parents and my grandparents that my point and click Cannon was no longer good enough, I got my first “proper camera” - a Nikon D60. It was amazing; immediately after it was put into manual mode, I thought I could turn professional. It could take photos that sometimes would be sharp, would occasionally produce images with overblown whites, or even photographs that were too dark to see. I did not have a clue how to use it.

After finishing my degree, I upgraded to a D300s, simply because it was the cheapest camera that could shoot HD. At the time I was looking to get into the media industry and so wanted something I could shoot video with as well as decent photographs. After a while I came to the conclusion I did not have a clue how to use the thing, but it looked good on my shelf, and it was used for video a couple of times.

After seeing a small display at Bramford village fair and chatting with somebody, who shall remain nameless, I realised that there are places out there that are more than a forum on the internet, and had people there who liked photography and moving image as much as I did. A little while later I moved away from London and felt that perhaps I

should learn to use my camera properly. So last year the first night of the new club year I turned up, opened the door, and thought I had accidentally arrived at an evening out for older people.

My first reaction was clearly uncalled for and I quickly learnt that those “older people” were not only extremely knowledgeable but also took stunning photographs. To begin with I did feel looked down on, as some sort of misguided youth, but that quickly melted away when people started chatting to me and I realised it was probably me with the misconceptions. There seems to be an expert on everything you will ever need to know, or someone who knows someone that can help, and no question is stupid because people seem to genuinely like sharing their knowledge and skills. I’m not sure many clubs would have such diverse knowledge. For example; I have been able to ask for help with a camera built in 1889, begun to learn how to use a Nikon F2, and had help with my current camera, sometimes just by talking to two different people.

Not only am I beginning to see the type of photography I like but also how to do it, thanks to IDPS. I’m looking forward to staying with the club for a number of years and building my knowledge and skills. Perhaps one day I will be able to pass my knowledge on to somebody who only has to think about the photograph they want to take and blink to activate the shutter, with the image instantly appearing on the paper thin LED screen in their hand.

As for my camera, well I still don’t know how to use the bloody thing, but at least I know what those spinny prickly wheels on the right hand side do.

**BEN**

## **IDPS Picture Trail**

Well the picture trail is now a dim and distant event, and I would just like to look back and pass on some of my thoughts. It all started last year sitting in the back of one of the meetings when Chrissie and myself jokingly said shall we have a go at doing it next year how hard can it be? Well as it turns out there is a bit more to it than it would first appear; there are topics, venues, rules, organisation, meals and to top it all people! So Chrissie and I spent a couple of days checking out what we could do and where we could do it, trying to keep travelling down to a sensible distance.

We were also extremely thorough in researching venues for the evening meal. However we could not convince Alan that the receipts for all the meals were legitimate club expenses (worth a try). So the day of the PT (according to my daughter you need to get a few abbreviations or smiley faces into everything you write lol 😊 ) and it was a lovely day followed by a nice meal everyone goes home sorted!

Oh no then came the judging. Chrissie suggested she would cook a meal and I would supply the wine. We then came up with a strict set of judging criteria trying to ignore all the judging advice we had heard over many years - well seen image, good lead into the picture, has that been inserted in Photoshop? However after numerous glasses (see bottles) of red wine those rules went out of the

window and we opted for the tried and trusted Len Goodman approach SEVEN! (Tip to all judges - red wine makes it easier - other beverages are available).

Then came the night of the presenting of the images (am going to kick myself for this) my respect to all judges, it isn't as easy to do as it looks and I have to say Chrissie was a whole lot better at it than me (and she scored more generously than me as well - she had more wine than me). But all in all it was a really good thing to organise and we had a lot fun and laughs doing it and would encourage anybody (really needs two people) to have a go especially if your name is David Robinson and have won the trophy a number of times.

We had 37 people enter the event and enjoy the tasks set, 32 enjoyed the hospitality of the Lodge Restaurant; of these 13 actually entered the competition.

The judging was very close with David Robinson at outright winner on 230 points, but only 5 points separated 2<sup>nd</sup> to 8<sup>th</sup> place with Marian Rose coming second with 220.5 points, closely followed by Peter Cox in third with 219.5.

### ***Wayne & Chrissie***

#### **Suffolk Monochrome Group**

Exhibition of monochrome  
photographs at the Digby Gallery,  
Mercury Theatre, Colchester CO1 1PT  
11th to 31st December 2012

## Ten Photographic Quote's from the Great Photographer Ansel Adams

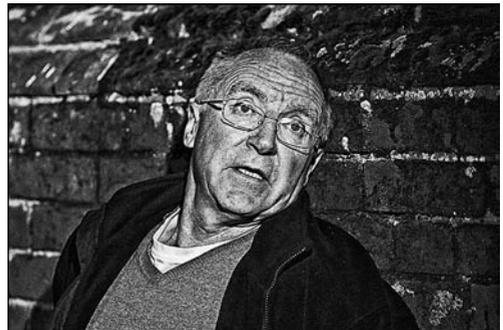
1. "When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence."
2. "You don't make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, and the people you have loved."
3. "You don't take a photograph, you make it."
4. "A great photograph is one that fully expresses what one feels, in the deepest sense, about what is being photographed."
5. "To the complaint, 'There are no people in these photographs,' I respond, there are always two people: the photographer and the viewer."
6. "Sometimes I arrive just when God's ready to have someone click the shutter."
7. "Not everybody trusts paintings but people believe photographs."
8. "There are no rules for good photographs, there are only good photographs."
9. "A photograph is usually looked at-seldom looked into."
10. "Landscape photography is the supreme test of the photographer - and often the supreme disappointment."

## STUDIO GROUP

There is a need to increase the range and diversity of subjects for the studio group and to reduce the number of prints photographers are obliged to provide to models throughout the year following shoots. It is therefore proposed that there be a variety of shoots ranging from still life or similar, a continuation of inexperienced models who sit for a small expenses consideration plus prints (or electronic images), and professional or other models at a higher sitting fee but with no images included as part of the sitting agreement. This will of necessity mean that there will be a higher fee for some shoots.

The proposed arrangement will have to be tried to see how successful it is and to establish the right balance for all photographers, therefore a great deal of flexibility will need to be applied.

## GLYN



*An environmental portrait - "Of no fixed abode" by Roger Hance FRPS*

## Notes on Photographic Exhibitions by Charles Whitfield-King

Following on from the very interesting article by David Robinson about gaining distinctions and Roger's piece on entering the photographic exhibitions online, there are two very good websites which will give you all the details about entering and what there is available:

I agree also that it could not be easier from the comfort of your own home and not even having to worry about your entries being returned like in the old days with slides.

As well as the BPE circuit (<http://www.b-p-e.org.uk/>) there is also the photographic Society of America circuit (PSA) which include many UK exhibitions and others all over the world. <http://www.exhibitionforms.com/CSD.htm> good luck!

---

### Here is a list of recent successes by Charles Whitefield-King in various national and international exhibitions.

Entered in nature sections of the following:

**Great Barr** open photographic exhibition = three acceptances

**Royal photographic Society 2012**

International projected image exhibition = one acceptance

**33rd Northern Counties** international salon of photography = one acceptance

**Tallaght International** salon of photographic art salon = one acceptance

**Yardley** photographic exhibition = two acceptances / one commended

**18th Shrewsbury** open photography exhibition = two acceptances

**Havant 42nd** open National exhibition = one acceptance

**Dingwall** National projected image exhibition = three acceptances

**Swansea** International salon = two acceptances

**1st Oxford** International salon = one acceptance

**22nd Guernsey** salon of photography = one acceptance

### Monthly Competitions

There have been a number of complaints regarding non compliance with certain rules of competition. All seem to be, at this stage, based on rumour or hearsay.

Members are reminded that the rules state:

***All images must be the author's own work, see Appendix B - General rules of Competiton***

***The same or similar image must not have been previously entered. See Monthly Competition rule 4.1***

***A monthly competition image can be used once as a print and once as a DPI.***

On another matter - just a reminder to entrants of the monthly print competitions to let Jim Gunne-Braden have digital copies of your entered prints, to enable your winning images to be shown on the IDPS Web-site

***Barry Freeman***

***Monthly Competitons Organiser***

## A Day in the Rain

How many times have we heard people say “Whow, it’s a sunny day and a good day for taking photographs”. As we all know this statement is far from being true, that is if you do not have a set of ND Grads or Grads.

So what type of weather does one require to get a half decent shot to be proud of? Of course we have all heard of the hour before dawn/dusk and the hour after dawn/dusk, but to some the silly O’clock get up just do not appeal. I know my favourite landscape photographer Joe Cornish is accustomed to such, as he will climb a mountain/ hillside and camp out overnight in all sorts of weather and boy oh boy what shots he gets! I was able to attend his lecture at Chelmsford Camera Club’s 60<sup>th</sup> birthday celebrations and to say I was jealous is an understatement.

As some of you know I often go out on many a photographic day with Christine Hart and it was one particular Sunday that Christine took Peter Cox, and Matt Clarke and I to a very rain soaked day in Cambridge. It was a day for wet weather clothing, waterproof walking boots and waterproof camera coverings. To say it was a bit on the chilly side was an understatement (*no thermals on for this trip*). If you have never been to Cambridge the first obstacle is to find a suitable parking place and it must have been a lucky day for us as we found a spot beside the river Cam. The daffodils were looking rather gloomy with their heads held down trying to shelter from the steady rain.

Once we had made our way to the

city centre, before I had even taken my camera out of the bag, the order of the day was to find a café to have a hot chocolate and something to eat. After topping up the body with hot liquid we then split up and we looked for suitable images. There was the usual architecture to record, the market stalls in the centre of the city, and as usual there were umpteen cycles and students from all parts of the world which makes a very diverse Cambridge population.

Both Christine and I set our cameras up on tripods near the market, I had my camera and lens protected by a cover that is produced by “Wildlife Watching Supplies” <http://www.wildlifewatchingsupplies.co.uk/retail/acatalog/> These covers are expensive but they do a very good job of protecting the camera body and lens. Alternatively, you can use a good polythene bag with an elastic band to hold it around the lens.

As it was raining steadily there were interesting reflections in the wet pavements/cobble stones and I was hoping to capture a cyclist riding by in a suitably bright coloured coat/jacket...

I did not have long to wait as a young oriental girl rode past on a cycle with a basket on the front and she had a Jessops red waterproof coat on.

Not long after making that shot it was time to meet up with Peter and Matt. Well we met up with Matt but Peter was nowhere to be seen so Matt went on a man hunt and found Peter standing in a place he thought we agreed to meet (*we will have to provide Peter with a GPS unit the next time we go out*).

After returning to the car the decision was made to go to the American war graves cemetery <http://www.madingleyamericancemetery.info/> This cemetery is a place where many award winning photographs have been made but I did not venture out as I was cold and was glad I did stay in the car as within five minutes of the others leaving it began to snow very heavily.

So when it comes to photography try using your cameras in all weathers as there are many photographs to be made and the sun does not need to be out to capture what could be an award winning shot. Just have warm waterproof clothes and protect you equipment from the elements.

### **Phil Smith LDPS**



*A rainy day in Cambridge by Phil Smith*

December 1999 by the then President David Pryke to honour the occasion.

Both she and her husband were very enthusiastic members of IDPS, particularly of the Colour Group section, regularly attending Friday night meetings at the Oddfellows Hall. They organised the Picture Trail event in 1974, 1981 and 1983 and Joan won the Trophy twice. She also won the Pat Cobner Trophy six times, the Steeds cup three times, the Nash Salver twice and the Colour Group cup and George Farthing Trophy once each.

### **Joan Jackson 1926-1912**

Joan died peacefully on Friday, 24<sup>th</sup> August this year after a series of illnesses and her funeral was held at Seven Hills Crematorium on Monday 10<sup>th</sup> September. IDPS were represented by the then President, Lynda Robinson and husband David, Pat and David Pryke and another long-term member, Arthur Glasspool together with his sister. After Bill Jackson died in 2001, Arthur would very generously give Joan a lift to IDPS meetings and at the age of 90 is still sprightly, managing his vegetable plot and green house. He is said to have a very large number of transparencies stored around his home.

Together with her husband Bill, Joan joined IDPS on 12<sup>th</sup> August 1949, very shortly after they were married and celebrated 50 years of membership when they were presented with certificates on 18<sup>th</sup>



Joan and Bill Jackson receiving their life memberships from David Pryke in 1999



## **Moira Ellice's ARPS Panel layout**

### *ARPS Statement of Intent*

### **An Impressionist's Sylvan Celebration**

My aim is to pay homage to the intrepid explorers who have given us the rare species of trees and shrubs we enjoy today.

I am fascinated by the dramatically varied bark of trees and shrubs, with the astounding texture of the cortex, which peels and flakes. The rare *Arbutus*, with its cinnamon coloured bark which peels away during the summer, revealing the new green bark beneath. Bark of the *Eucalyptus*, some with jigsaw like patterns in soft greens and greys, while others have great rolls and ribbons of loose bark, which hang and float in the breeze. And the slow growing *Acer griseum* and *Betula nigra*, with their extraordinary curling and tissue like bark.

With a desire to capture some of nature's beautiful effects, I have created a collection of bark pictures, reflecting the style of the great Impressionist artists, with their use of watercolours, pastels and oils, dissolving into a magical mixture of colour.

Congratulations to Moira who was awarded her ARPS at an assessment held at the RPS Headquarters in Bath, on 17th October 2012 - Barry

# **1st Graphic Computers**

**Proud Sponsors of the Ipswich and District  
Photographic Society**

**Laptops and  
Custom Built  
PC Systems**

**Colour Profiling  
and  
Printer Calibration**

**Professional  
Canvas  
Printing**

**Large Format  
Printing Service  
Up to A1**

**Ink Cartridges  
CD and DVD Media**

**PC and Laptop  
Repair and Upgrade  
Service**

**And Much, Much More...**

# **01473 711145**

**www.1stgc.co.uk** 160 Felixstowe Road  
**sales@1stgc.co.uk** Ipswich  
Suffolk  
IP3 8EF