



Ipswich and District Photographic Society  
[www.idps.org.uk](http://www.idps.org.uk)



JUNE 2008 BULLETIN

The cover picture is Terri-Ann by Steve Hart which was voted as the Studio Group picture of the year

## EDITORIAL

Hi every one, I hope you are all having a good summer break and getting out taking photographs for the season ahead. I am keeping myself more than occupied producing bulletins for EAF, RPS EA, RPS Creative Group and of course IDPS.

I also have a long term photographic project to take photographs of an estate down in Cornwall, which happened after a chance meeting with the owner and now developed into a large job to keep me occupied for some time to come.

Importantly for me the demand was for all black/white film images, not any new fangled digital types. That being said I am not an old “fuddy duddy” as I am now the proud owner of a Sony Alfa 700 digital SLR and I must say I am enjoying using it. I know I have said this before, but I will say it again – It’s a matter of choosing the right tool for the job and the final image is what counts.

You will see on page 7 Wayne lists five new members; please welcome them to the Society if you meet them during the off season and at the start of the new season in September.

Both the On-screen and the Print sections are thriving; see the latest reports of their activities on pages 8/9 and 19/20 respectively. The Print Section has rule changes for the monthly competitions of 2008/9 to accommodate better the needs of the beginners who wish to compete. – see pages 21/23.

Alan Turner, who has been our Exhibition Secretary for nearly a quarter of a century, has written an article about what is involved in the organisation of the IDPS Annual Exhibition. See pages 12/18. It

makes an interesting read and could answer the questions many might have about what goes on between submission of images and the display at the Robert Cross Hall.

The IDPS Web-site continues to develop under the control of David Robinson and it seems to be very popular, with many hits recorded. A number of the newer members have got to know about IDPS through the Web-site. There is still an urgent need for members to send in their portfolios of images for loading onto our site – it is a simple process so contact David who will tell you what is needed. If you have a web site of your own please link to IDPS’s.

In addition to the Bulletin and Web-site as our means of communication Wayne Turtill (*Membership Secretary*) operates an email newsletter, which is published nearly weekly during the season keeping members up to date with current activities – keep him informed of your short term news.

The next IDPS Bulletin is due to be published mid September to coincided with the start of the next season – **Copy to me by 17<sup>th</sup> August.** I am in need of articles and pictures from members – how about a profile on your photographic life?

**Barry Freeman ARPS**

Tel: 01379 668749 or

Email: [barry.freeman100@tiscali.co.uk](mailto:barry.freeman100@tiscali.co.uk)

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## PRESIDENT’S NOTES

Looking back on the past season we can be pleased that we find the Society’s finances in good shape. Our membership numbers are also encouraging showing a bit of an increase on last year. We have managed to avoid an increase in subscriptions this year and this is due in part to members’ continuing support for the raffles both in terms of contributing prizes and in purchasing tickets. Social

events such as the Quiz Night also help with our income so your support is important. All this gives us a firm base for the future and ensures we can continue to provide an extensive and interesting programme.

The Programme is essentially what the Society is about and it was interesting to hear, at the AGM, that there was no support for any reduction in the numbers of meetings. This is despite the fact that on occasions we have some weeks which are rather full up with IDPS meetings! We try to avoid this but the constraints of availability of our meeting rooms and trying to fit everything in means that some "bunching-up" is unavoidable.

Once again we have a full and varied programme arranged for the coming season and the Programme booklet should be reaching you with this issue of the Bulletin. You can also access the Programme on the website, [www.idps.org.uk](http://www.idps.org.uk), and it is worth checking from time to time as any changes to the programme are posted there for your information.

Also in this Bulletin is information about the Display in the Tourist Information Centre, St Stephen's Lane from 15 – 20 September 2008. I hope we can get the usual high level of support to make this event a success as it acts as a good "shop window" for the Society at the beginning of the season. We will also need the support of anyone who is available to set up the display on the first morning i.e. Monday 15 September from about 9.30 am. Entry forms can be downloaded from the website <http://www.idps.org.uk/page48a.html>.

On the subject of exhibitions, I visited the EAF Exhibition in Harlow partly just to see what the standard was this year. The

Gibberd Gallery is an excellent display area and the exhibition itself was worth the trip. The exhibition represents the best of club photography in the region and was very enjoyable. However having also seen some of the rejected images I would find it very hard to draw any conclusions as to what image would "get in" and which wouldn't – it just depends, as usual, on the personal taste of the judges. Although it was a well balanced display I have to say that there is still a tendency from judges at that level to be swayed by fashion. In view of the number of images exhibited compared to the number of entries, IDPS was reasonably well represented. This is even more the case if you take into account the work on display by IDPS members who submitted their work through other clubs. Clearly IDPS has a strong influence on photography in the region and this is one of the reasons we see such a high standard of work in our monthly competitions and annual exhibition. I am pleased that we are able to attract members from other clubs to IDPS as this strengthens the Society and if together we can all improve and develop our photography then we are meeting our objectives as set out in our Constitution.

Finally I hope that you all have an enjoyable summer and get lots of great images for next season. While many members can only find time for their photography while on holiday you don't necessarily need exotic locations to get good pictures. Quality of light is the main requirement and that can be found close to home as we have seen from a number of our speakers last season.

Looking forward to seeing you all, and your pictures, next season.

**David Robinson ARPS** -- President

## DISPLAY OF MEMBERS NEW WORK

### THE IPSWICH TOURIST INFORMATION CENTRE 15 - 20 SEPTEMBER 2008

A display of prints, transparencies and projected digital images will take place in the Tourist Information Centre in St Stephens Church, St Stephen's Lane on 15 - 20 September 2008.

The theme of this display is "new work" which has not been seen by the public in Ipswich before.

Members of the Society are invited to submit prints, slides and/or digital (projected) images for this event. Up to 6 prints and either 6 slides or 6 digital-projected images may be submitted. The number displayed for each member will depend on the number of entrants. Entry fees are £1 per image with a maximum charge of £5 per section.

Images must be new work and must not have been previously displayed in an IDPS Exhibition. All levels of ability are welcome and beginners and new members are particularly encouraged to show their work.

This is a "self selected" display but members are asked to aim at exhibition quality pictures. Exhibition rules on size and mounting apply. Slides do not need to be glass-mounted as they will be scanned and displayed digitally. All entrants must undertake to assist with stewarding the display and where possible, assist with setting up the display on 15 September and taking it

down on 20 September.

To gauge numbers and interest please post or email Part 1 of the Entry Form to David Robinson by July 31st 2008 showing the number of prints and slides/ projected-digital images you wish to enter.

Later you will be advised how many can be accepted, before the need to complete Part 2 with details of the entries in priority order. These must be sent to David Robinson by 5th September 2008 together with the appropriate entry fee (see Rules).

Prints are to be submitted by 5 September 2008 – drop-off arrangements will be advised in August.

Digital entries and slides must be sent to Matthew Clarke with a copy of Part 2 of the Entry form by 29 August 2008.

Entry forms and rules can be downloaded from the website at: **[www.idps.org.uk/page48a.html](http://www.idps.org.uk/page48a.html)**  
Or via the home page **[www.idps.org.uk](http://www.idps.org.uk)** by clicking on the red button. If you need a form and rules and can't access the internet then send an **SAE** to:

David Robinson ARPS, Tender Oak,  
104 Chitts Hill, Colchester, Essex CO3 9SY

*David Robinson ARPS*

*"Take nothing but photographs, leave nothing but footprints, kill nothing but time."... (quote posted by Phil Smith)*

## EAST ANGLIAN FEDERATION EXHIBITION ANNUAL EXHIBITION 2007

The results of the Society's entry for the 2008 East Anglian Federation Annual Exhibition were:

	Entered	Accepted	Forwarded to PAGB Exhibition
Monochrome Prints	4	4	2
Colour Prints	62	3	1
Slides	24	5	3
Digital Projected Images	56	4	2

The Exhibition was displayed in the Gibberd Gallery, Harlow Town Centre from Saturday 3<sup>rd</sup> May to Saturday 24<sup>th</sup> May.

### *IDPS members won the following awards:*

Roger Hance            A Selector's Slide Award

David Robinson        A Highly Commended Digital Projected Image

All entrants to the EAF exhibition are entitled to Exhibition Catalogue so please ensure that you receive it from Alan Turner

**Alan Turner** ARPS DPAGB APAGB    Hon Exhibition secretary

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## SUBSCRIPTIONS

Members are reminded that subscriptions for the 2008 - 2009 season (Bye-Law No.7) are now due and should be sent to the Treasurer (address in the back of this Bulletin) and should be accompanied by a stamped addressed envelope for the return of your new membership card.

Subscription rates are:

Ordinary Members	£38.00
Ordinary members residing more than 25 miles by road from Bramford HQ	£24.00
Associate Members	£19.00
Junior Members	£6.00

Members who have not renewed their subscription will find a slip enclosed with this Bulletin.

Members are reminded of the Society's Constitution Item 4.2, "All annual subscriptions shall become due and payable on election to membership and thereafter, without demand, on April 1<sup>st</sup> each year.

The Committee may terminate membership of any member whose annual subscription remains unpaid on **15<sup>th</sup> October** in each year."

**Alan Turner** ARPS DPAGB APAGB    **Hon Treasurer**

## Publicity

### *Presentation & Afternoon Tea with the Mayor*

As you all are aware Brian Vincent won the Mayors Cup at this year's annual exhibition with his print entitled "Grandma" and the usual format is that the Mayor receives a framed copy. I therefore contacted the Mayors secretary to arrange a date to present the photograph at Grafton House (the home of Ipswich B C).

To my surprise I received a request from the Mayor's secretary to join the Mayor for afternoon tea in the Mayoral Chambers in the Town Hall on 29<sup>th</sup> April at 4pm.

On the day I was greeted by the Town Sergeant who then escorted me via the rogues gallery as he described it, this being a long corridor with photographs of past Mayors, when at the end of the corridor I was greeted by the Mayor Councillor Inga Lockington. We then went into a room which overlooked the area where Brian took his photograph and the Mayor commented "That it was nice to be presented an image with no motorcycles as when I look out of the window it's always packed with motor cycles".

After the presentation I was taken to the Mayor's Parlour where tea, Victoria sponge cake was served I must say I thoroughly enjoyed my time with the Mayor as during the thirty – forty minute stay our conversation covered several topics including her year as Mayor, family values, the state of the NHS, disability, the joys associated with photography and me being me I had to include "the rights of photographers". I must say the Mayor was a very pleasant and approachable person who has so many interests outside of politics and I certainly enjoyed being in her company.

**Phil Smith** *Publicity Secretary.*



## Membership Secretary

Well it has been another hectic time since the last bulletin with the following members joining the society.

**Trevor Southgate**  
**Catherine Howard-Dobson**  
**Norman Silver**  
**James Gunne-Braden**  
**Alix Gunne-Braden**

The society would like to extend a warm welcome to all of the above and we look forward to seeing some of your work in the near future.

**E-mail Newsletters.** For those of you that do not receive these newsletters (a bit erratic of date, but something I am working on) and you have an e-mail address send me your details; I will add you to the list. It's a good way of keeping up to date with what is going on in the society and we do not pass your e-mail on to anyone else so you will not get pestered with SPAM e-mail.

## Wayne Turtill

### *Letter to the Editor*

Dear Barry,

Just a few lines to say how much I appreciated the panel of Denis' photos displayed at the Exhibition. It's a great many years since he exhibited prints at the Exhibition. As you know, for many years, he was all for slides.

Who knows though, he may have become a digital image producer had he not become ill.

Several friends who visited the Exhibition said how nice it was to see them and what a kind thought of the Committee.

Sincerely, **Pauline**

## Denis Vincent

It is with great sadness that we have to record the death on the 9th November of a very good friend of GONHS and of Gibraltar, Denis Vincent. Denis was a member of the Ipswich & District Photographic Society, and his first contact with Gibraltar was when he visited the Gibraltar Photographic Society in 1993, and arranged for a competition between these two organisations. As a very keen and accomplished natural history photographer, he subsequently made contact with, and became a member of GONHS Denis and his wife Pauline visited Gibraltar every year since then with Denis committing himself to delivering a talk, illustrated with his excellent slides, on every visit, enriching us with his knowledge of the natural history of Suffolk and East Anglia. His photographs encompassed many aspects of natural history, but in particular birds, plants (especially orchids), butterflies, and dragonflies.

He was an open, friendly person, who easily made friends with anyone around, greeting everyone with a warm smile and a firm handshake His last visit to Gibraltar was in 2005. We shall miss him. Our condolences go to Pauline and the rest of his family

### *A note sent to the Editor by Brian Beaney*

You may like to know that I have had a print accepted in the RPS 151st International Print Exhibition. I believe they had about 2700 entries from which they choose 150. My print was "A Red Boat" I heard that this year the judges were looking for "cutting edge images"!!! So my "Turner" type picture had to be successful?

Regards, Brian

*(A good image always comes through regardless of rules. Congratulations - ED)*

## ON SCREEN SECTION REPORT

Friday 1 February 2008. Time for the annual judging of entries for the George Farthing Landscape Trophy and the Mersea Island Challenge Trophy.

Our judge for the evening was Brian Collins from Lowestoft who had kindly stood in for Bob Dawson at the last minute. Brian is no stranger to us and he is always worth listening to as he analyses each image from A to Z He selected Ray Smith's landscape as the winner and Alison Constantine duly presented Ray with the George Farthing Trophy. I believe Ray has won it before?

This year the Mersea Island Challenge Trophy is between 8 Societies as against 10 last year. All images are slides – digital next year. After the 2<sup>nd</sup> round Ipswich are 2<sup>nd</sup> in our group of 4, although some way behind the leaders Dingwall. Images from these competing Societies are always worth seeing. This year was no exception. An enjoyable evening and grateful thanks to Brian Collins.

On Friday 15 February 2008 Nick Wood from Blo Norton on the Norfolk/Suffolk border arrived to give us a presentation on Nature in Close Up. He turned out to be not only a very good photographer but a Biologist and self taught engineer as well – as evidenced by the equipment shown. His interest in photography came about so as to improve his biological studies in nature. His slides – yes slides – were superb and as he said, and we could believe, his images were on the technical frontiers of close up photography. Want an example? OK what about a terrific image of some 20 moth's eggs on a leaf. Most of us have difficulty in finding the moth let alone the eggs!

What camera is used? Wait for it. The camera is in the middle of a self made metal frame with a flash gun mounted on either side. It is used for 90% of his work. The camera is an Olympus OM2 and he sees no reason to change it or to go digital. Thank you Nick for showing us some truly stunning images which I suspect we may not see the like again. This presentation is well worth showing to the Main Society.

On Friday 29 February 2008 I hoped to be able to report an explosive start to the evening. After all it is a Leap Year. However no rushed proposals of marriage were forthcoming. Sad, it would have been fun or more likely, unbelievable.

Back to business, it was time for the biennial Battle with Gibraltar Photographic Society. To be judged by Liz Hatten from Cambridgeshire. (As usual it was seamlessly organised by Ray Smith). Liz has an excellent presentation style and she certainly knows what she expects from a digital image. I have no problem with that, or the end result, but maybe she could have been a little more tolerant in realising that, as yet, not every member has the software to effect changes which she considers very elementary. That having been said Liz provided us with an excellent start to the evening.

Result – Gibraltar – 166 points.

Ipswich – 157 points.

After the interval we extended a warm welcome back to our own Liz – Liz Cutting. To judge, Wind Power and Open. I always admire her laid back style, nothing seems to faze her. Her descriptions of the images she is judging usually make us smile. My favourite of the evening was "This one is definitely a little bit Snapey". Many thanks Liz – do come back again.

Wind Power – Winner Ray Smith.

Open– Winner Robert Walker

Ray Smith AV Group Leader presented its 26<sup>th</sup> Annual Show on Friday 4 April 2008. It is always looked forward to and always well attended. This year was no exception – the biggest attendance of the season. 9 presentations were enjoyed. The Laxley Wheel in the Isle of Wight, a wet Azores in the Atlantic, an even wetter underwater in Borneo, the sunshine of Andalucia in Spain, old Macdonald's farm in Bury St Edmunds (also a sing along), the deep sadness of Auschwitz in Poland, then on to the sunny Santa Fe Trail in New Mexico, back to Seville gardens in Great Windsor Park and ending with a mystery in the Malvern Hills. As if this was not enough Dr Who and the Daleks decided to join in the fun.

A wonderful evening, thanks are due to Ray, Len, Lydia, Val, David and Brian.

Are you under 100 years of age, finding life a bit dull at present and needing a new challenge? Then why not join the AV Group. You will find it very rewarding and Ray will give you his full support. Go on pick up the phone NOW and another bonus you will not have to endure a numbers system – Ray or Peggy will answer straight away. (01473 743065)

Ipswich just missed out being in the final 4 of the Mersea Island Challenge Trophy by 1 point. Oh well there's always next year. Ray Smith remarked that the judge in the other section of 4 awarded 10 points to 12 of the images, which was an interesting observation.

It is said that AGM's are always boring and should be avoided at all costs. Not in the ON SCREEN section. On Friday 25<sup>th</sup> April 2008 Chairman David Pryke maintained his high standard of graphic presentation which he introduced 3 years ago. This coupled with his added dialogue held members interest and I believe they

enjoy the AGM as much as they do when watching competition judging. Also of interest is that members' requests for change will be fully discussed and not dismissed out of hand. Attendances remain very good, being slightly up on last season. The biggest change has been with digital competition entries, now 74% compared with 31% 3 years ago.

After the interval Les Weeks had been due to judge the Set of 3 Competition, but due to unforeseen circumstances he was unable to attend. However, typical Les, he had sent his typed comments and said entries had been of a very good standard. Ray Smith read out his critique.

Winner	David Pryke	20 points
Second	Ken Weston	19 points
Joint Third	Peter Cox	17 points
	Ray Smith	
	Pat Walker	
	Robert Walker	

The season ended with the presentation of the prestigious Colour Group Cup, awarded to the overall winner of the set subject and open competitions for the 2007/8 season. It had gone right to the wire. David duly presented Robert Walker with the Cup. He also won it last year. Congratulations Robert, go for the hat trick next year.

#### **Colour Group Cup**

Winner	Robert Walker	88 ½ points
Second	David Pryke	86 ½ points
Joint Third	Peter Cox	85 points
	Ray Smith	

That's it. Enjoy your summer and I am sure that Dennis and Fred will be smiling down upon us.

***Brian Blomfield.***

## Digital Day

We didn't get as many people as normal at the last digital day. This was predominately because we had to change the dates at fairly short notice. However a good day was had by all, with some good presentations being done by our band of intrepid volunteers (so thank you to you all, you know who you are). The majority of these presentations can be viewed, downloaded and used again and again at <http://www.idps.org.uk/page83.html>

Looking forward to the new season the next date will be 28<sup>th</sup> September, and once again I am hoping that you can suggest topics for the day. I will do my best to accommodate your requests.

I have also been asked if I could run a very basic digital day covering the fundamentals and getting started in Photoshop, as some of the topics we cover in the usual digital days are a bit advanced for people just starting in digital manipulation (am I going to get some stick for that). If the interest is there I would be more than happy to arrange it, but I need to get some feed-back from you if that is what you want.

*Wayne Turtill*

## Programme Notes

The Main Society season starts on the 15th September with a slide lecture by Gordon Follows ARPS from Norfolk entitled "Travels of a Naturalist". Gordon comes highly recommended so this should

be an excellent start to the season particularly for those who like nature.

On 29th September we have a return visit from Giys and Dini Van Gent from the Netherlands and this time Dini will be showing her work in a talk entitled "A tour from the Hebrides to Scandinavia". This is the last time they are going to do a lecture tour of this area so if you want to see some work of a different style from that which we normally see don't miss this one!

IDPS are entering a new print panel competition at Chelmsford on Saturday 11th October and everyone will be welcome to come to the judging of this – details nearer the time.

On 13th October we will be having a lady lecturer, Deborah Brady, who used to work in Fleet Street and will be giving us the benefit of her reminiscences about her time there. This should be a very interesting evening also.

On 27th October Simon Jenkins is coming to show us the images he has taken in the last twelve months - an interesting concept as the lecture is constantly changing keeping the work fresh and up to date.

**The big event of next season is our hosting of the EAF Print event on 2nd November at Bildeston** when Jack Bates and Les McLean (the famous printing expert) are starring. Help will be required for stewarding, so if you would like to volunteer let me know -otherwise conscripts will be enlisted!!

I hope to see you all at the start of the next season and don't forget about the members' exhibition in the ITIC on the 15th as well.

*Lynda Robinson*

## **Annual Report of the Audio Visual Group 2007/8**

The Group presented it's 26<sup>th</sup>. Show of new sequences to the On-Screen Section on April 4<sup>th</sup> and once again attracted the highest attendance of the Season. Nine sequences were shown, produced by 5 members. Earlier in the Season other sequences were shown to the Main Society for half an evening.

Two sequences were shown at the East Anglian Audio Visual Competition held at Rayleigh in March but neither received an award.

All sequences these days are produced in Digital format but this does not preclude the use of slides which can be scanned into your computer. The preferred software which we use is still evolving and the latest version includes the ability to pan and zoom your images as well as allowing a limited amount of movement. The opacity of each image can also be changed which can lead to some interesting dissolves of one image into another. All you need is the imagination and the time to experiment!

The Group continues to meet in members' houses and the usual attendance is only 7 or 8 so there is room for more. If you are interested in this aspect of our hobby please do get in touch. We need you if our Annual shows are to continue.

**Ray Smith**  
Group Leader

## **Beginners Workshops**

The last workshop was held towards the end of the 2007/8 season at the house of Christine and Steve Hart, I thank them for being our hosts for the last three workshops.

There is no reason why a workshop can not be held out of season if the need is there. If you are interested in attending a workshop please let me know, together with your current needs. I would like to remind you that sometimes a one-to-one help is best, especially when you have teething problems with image processing programmes.

Contact **Barry Freeman** 01379 668749



*Kirse by Stan Searle*

## **Organisation and Administration of the Annual Exhibition**

*(This article by Alan Turner mainly concerns the Print Exhibiton and should be read in conjunction with the article about the Projected Image Exhibition by Matt Clark published in the February 2008 issue of the IDPS Bulletin - **Editor**)*

Five years ago I wrote an article under this heading which obviously created a lot of interest among the members and so I think it might be of some interest, in particular to our newer members, if I repeated and updated it.

I am now in my twenty third season as Exhibition Secretary and over the years I have been asked many questions about the organisation and administration. Most of the questions have been about the selection of the judges, method of selection, the impartiality of selectors, etc. With this in mind I felt that it would be a good idea if I were to go through the whole process as I am sure that it will be of interest to most members and it will give any budding young (or old) Exhibition Secretaries an insight into the job when I eventually retire - and probably scare them off!

Prior to the 2005 exhibition it was the sole responsibility of the Exhibition Secretaries to produce the exhibition but at the March 2004 committee meeting it was decided that an Exhibition Subcommittee be formed, the current members being David Robinson (President), Barry Freeman (Print Section Chairman), David Pryke (On Screen Section Chairman), Matthew Clarke and myself (Exhibition Secretaries) and at the first subcommittee meeting it was agreed that a number of responsibilities would be taken on by the members.

For the convenience of this report all persons referred to will be in the masculine gender, although you will all be aware that exhibitors, selectors, committee members, Mayors may be of the fair sex.

### **Preparatory Work**

The Exhibition Secretary's first job is to book the exhibition hall about two years ahead, if possible, although that is now in doubt due to the uncertain future of the Corn Exchange. The exhibition has always been held, by tradition, in the first two weeks of March with the official opening on the first Tuesday by the Mayor.

Soon after the taking down of the preceding exhibition has taken place usually in early April, the Exhibition Secretary starts the planning of the new exhibition and a letter is sent to the Mayor's Secretary inviting the Mayor to open the exhibition and present the awards.

The next task in April or May is to agree upon the selectors to be invited to select the exhibition. There are certain criteria that are applied when this is done, i.e. the selector should preferably be on the Photographic Alliance of Great Britain (PAGB) list of approved judges or at least on the 'A' panel of a Federation. Alternatively he can be a well known, successful exhibitor in exhibitions at national and international level. He should be an active photographer in the medium in which in which he is being asked to judge (prints, slides and digital images). Ideally he should have been seen judging or lecturing by a senior member of our committee or come highly recommended by a senior member of a premier club. Names are agreed by the Exhibition Subcommittee and the Exhibition Secretary then sends letters of invitation to the chosen judges.

In the December Bulletin the Exhibition Secretary writes a preamble to the exhibition

pointing out various details and guidelines and advising of any rule changes. Entry forms and copies of rules are made available during late November/December. Entry Forms and Rules are also available from the club website.

Early in January the selectors are written to and reminded of the selection days, with details of the venue and a copy of the Exhibition Rules. The Publicity Secretary also sends out letters to prospective catalogue advertisers.

The work really starts in earnest on the closing date for the exhibition. From this point onward, until the exhibition is hung, the job is divided between the Exhibition Secretary responsible for prints and that for slides.

### **Print preparation for selection**

Once I have transported the boxes and packets of prints home, there commences a sequence of checking and collating the entries ready for the selection procedure which takes place on the Sunday following the closing date:

1. The first task is to unload all the prints from their boxes or packaging, having checked that this is properly identifiable, and each entrant's prints are placed in their respective piles around my sitting/dining room having removed the entry forms and checked that the entry fees are correct. These forms are collated in alphabetical order and from them the total number of prints submitted is ascertained. I then print off the numbered identification labels (with the year on) for fixing to the back of the prints.
2. A day is set aside for checking the entries against the entry forms. For the last two years this has been done by David

Robinson, Barry and I. Starting with either the monochrome or colour prints and from the entry form we check the print title and affix sequentially numbered labels to the back of the prints for identification purposes so that each entrant has a block of numbers. We also fix small coloured stickers on the backs indicating Natural History (green), Record (blue) and Life (red) if indicated on the entry form.

3. We also separate the 'Beginners' prints from the 'Open' section.
4. It is amazing how many members continue to make the simplest of errors in their submission usually due to not reading the Rules and Guidelines properly. The main mistakes are colour prints listed in the monochrome print column and vice-versa, all prints listed together without indicating colour or monochrome, titles on print not agreeing with the title on the entry form. All these entail additional work at a time when there is considerable pressure on the team
5. Entries are checked to see that they comply with the Rules on mounting and size and items likely to cause damage, i.e. Velcro pads, etc.
6. Entries are checked to ascertain that they have not been accepted in a previous IDPS exhibition or that they have not been rejected in two previous exhibitions.
7. Entrants for the Beginner's class are checked for qualification.
8. Entries are checked to ensure that they are in the correct classification (Natural History, Record, Life) if declared on the form. This can be a considerable problem once again due to entrants not reading the Rules.
9. Having checked all the above the prints are then 'shuffled' so that they are in random order for the selection process

and boxed up ready to be transported to the judging venue. The 'Beginners' prints are still kept separate from the 'Open'.

### **Slide and Projected images preparation for selection**

*(This is Matthew's responsibility).*

1. The entries are checked off against the entry forms including items 6, 7 and 8 above.
2. The slides are checked for correct spotting and labelling.
3. The 'Beginners' entries are separated from the 'Open'.
4. Identification marks are made on the Natural History, Record and Life slide entries.
5. Slides are then shuffled so that they are in random order for the selection process.
6. The projected images have to be dealt with in a different way and are transferred from the entrants' CDs, etc. on to one computer data file listing the entrant, title, category (where appropriate) and ref No.

### **Print Selection**

The print selection, which used to be at my house, has for the last two years, been at David and Lynda Robinson's house. We aim to start the selection by about 10.30am after coffee and the only persons present in addition to the selector, are the Exhibition Secretaries, President and Chairman of the Print Section. David and Lynda provide lunch, etc. on the day.

The selector is advised of the number of entries and the approximate number of acceptances that we can accommodate, which over the last few years has worked out at about 30% (approximately 750 entries with 230 acceptances). He is also advised that he will be required to make various awards. The selection of the Beginners, monochrome

and colour prints are each dealt with separately, usually starting with the Beginners

The method of selection is as follows, with minor variations if required by the selector. The club's illuminated print easel is used and selector sits about 4 feet in front of it. The prints, in random order, are put on the easel and the title is read out, but he is not advised of the author nor is he allowed to see the back of the print, particularly if there are exhibition acceptance labels on it. The prints are put up and removed from the display board by the club's officials and not handled by the selector unless he specifically requests a closer inspection.

The selector is asked to mark each print as follows:

- 'A' Definite acceptance.
- 'B' Possible acceptance, to be reconsidered if necessary.
- 'C' Rejected.

The mark is entered in the box on the label on the back and put in boxes marked 'A', 'B' and 'C'.

When all the prints in that section have been marked, the numbers of each are counted and the Exhibition Secretary will assess the situation. If the prints marked 'A' are insufficient in number, the selector will be requested to look through the prints marked 'B' and select a further number of prints to make up the approximate number required and which are marked B+. When this is completed the remaining sections are dealt with in the same way.

When this has all been done he is asked to pick the award winners in each category from the 'A' box in each instance.

The Beginners prints, being both monochrome and colour, are fairly straightforward. In the open sections, firstly

all the 'Natural History' prints, which are marked with a green sticker, in the 'A' box, both monochrome and colour are considered and he selects what he considers to be the best print for the award. A similar process then takes place to select the 'Record' winner (those marked with a red sticker). All the Natural History and Record prints, with the exception of the prime award winners, are then returned to their appropriate 'A' boxes.

The selector is then asked to go through the 'A' box in each instance (mono and colour) and take out any prints that he considers may warrant an award or certificate. From these the prints are subdivided into Landscape and Seascape, Portrait, Life, Creative/imaginative, Pictorial and General, Natural History and Record. From these he selects the best print in each category.

The best in each category is therefore the prime award winner in both monochrome and colour sections. The best prints in Natural History, Record and Creative/Imaginative categories in both monochrome and colour are then compared and the better of the two in each instance gets the prime award. Very occasionally the selector will decide that there is not a good enough print in a particular class that warrants the prime award and this will not then be awarded.

The selector then assesses all the remaining prints he has selected for possible awards for Highly Commended and Commended Certificates irrespective of category having been given guidelines on the approximate number required.

**At no time during the selection does any Society official make any comment about the entries being considered, and the selector's decision is his and his alone.** He does occasionally seek guidance from the officials present

Finally when all the above has been done the acceptances are marked up on the entry forms and the awards recorded. After the completion of the selection process the selector is asked to give his comments and in most instances he prefers to do this at home and send them to the Exhibition Secretary later. Matthew photographs all the award winning prints for record and publicity purposes.

After the selection has been completed the prints are boxed up and come back to my house. It is a long and tiring day and rarely is finished before 6.00pm (7.15pm this year!!)

### **Slide and Digital Images Selection**

This takes place at David and Pat Pryke's house on the following Sunday to the print selection but has a similar format with Pat and David providing the lunch, etc. In this instance those present are the Exhibition Secretaries, President and On Screen Section Chairman.

The slides and digital images are considered as one entity and the acceptances are not necessarily in proportion to the number of entries received in each category. The entries are divided up into Beginners, Set of Three and Open for the selection procedures.

The procedures for the slide and digital images are very similar to those used for the prints. Matthew and the two David's have devised a complicated computer programme (which I do not understand) but the same scoring system is used but the award selection procedures have to be slightly modified but are based on the same principles.

Depending on the selector and the size of the entry, we usually finish at about 4.30 – 5.00 pm. Again the selector is asked to record his comments.

They can be quite a long and tiring days for all concerned and I think that it is important that members are aware of the fact that in most instances the selector has travelled quite a long way, sometimes in adverse weather conditions (it has been known to postpone a judging due to heavy snow) and gives up a whole day of his weekend, free of charge with only his travelling expenses paid, to give a service to the Society for which we should be most grateful.

### **Post selection preparation for the Exhibition**

After the selection the Exhibition Secretaries go back to their respective responsibilities in their preparations for setting up the exhibition. Most of the work from now on is related to the layout of the Exhibition, the preparation and printing of the catalogue and the putting together of the slide and digital images presentation.

The first job is to return the prints and slides that have not been selected to their respective boxes or packaging and to store them until they are required at the end of the Exhibition.

I also have to prepare the report and list of award winners, etc. for the Bulletin.

My next task is to set about arranging the layout of the panels and prints in the exhibition hall and I find that this is the most time consuming and difficult job of all because it has to be done before the catalogue can be prepared, which in turn has to be got to the printers in time to be ready for the day of setting up the exhibition.

- David Pryke has the responsibility of labelling all the trophies and getting them to the engraver.
- Barry Freeman now deals with the award certificates and envelopes as well as printing

the acceptance labels and award labels for the back of the prints.

- David Robinson takes the responsibility for the stewards' rota.

Whilst I am sorting out the layout for the exhibition, Matthew Clarke has the job of putting together the computerised digital imaging presentation including the scanning of the accepted slides.

Over the years I have devised a method for setting about arranging the layout for the prints. Firstly the accepted prints which are still in random order are sorted back into authors, a list is prepared of all the exhibitors with a note of the number of their acceptances, divided into monochrome and colour, and from this I am able to determine provisionally the number and size of panels required by each exhibitor and the total number required.

I prepare a plan of the exhibition hall setting out a provisional layout of the panels, which are then numbered in order on the plan. A numerical list of the panels is prepared and I endeavour to allocate panels to the various exhibitors taking into account a number of factors. These include the number of colour and monochrome prints by the author, mixing colour and monochrome panels intermittently if possible and trying to avoid work of similar styles being on adjacent panels. The panels for the Roslyn Cup, Clover Cup and Holbrook Trophy also have to be incorporated into the layout. This process can only be done by trial and error and can be very frustrating – on occasions I have had to scrap a plan altogether and start all over again!

After I have allocated the panels I set about laying out each author's work in cohesive panels where possible. Fortunately I have a large dining room table sized 6'0" x 3'0" which is very useful. Quite often in this exercise I find myself revising the

allocation of panels to try to obtain a more acceptable layout, but in the end it must to some degree be a compromise. Some author's panels are quite easy to put together because they have a common style or theme, but where there are many different styles, types of work and multicoloured and multi-sized mounts it becomes much more difficult.

The prints are then restacked in the order that I wish them to appear in the catalogue, acceptance and award labels affixed, and numbered consecutively in the box provided in the label on the back of the print. A further list is then prepared in catalogue order against which the original print reference number (the number originally allocated on the entry form) is entered. From this list, by reference to the entry forms, Barry can compile the print section of the catalogue.

At this stage I also prepare the little layout drawings which are fixed to the panels at the setting up of the exhibition.

The slide section of the catalogue is prepared by Matthew from the computer information recorded at the selection.

Barry then sets about preparing the catalogue for the printers including the cover, various preamble pages, advertisements, etc. Once this has been prepared I can set about fixing the title and award slips to the fronts of the prints.

The whole process of laying out the exhibition usually takes about two weeks of fairly consistent work and I have to aim to get the catalogue information to Barry with time for preparation and printing in time for the setting up day. In the meantime the Stewarding rota is prepared and circulated at meetings.

Once the layout has been sorted out there are a few more items to be dealt with. Copies of the exhibition layout plan have to be prepared for the setting up, any additional name plates for the print panels have to be

produced, visitors record sheets prepared, visitors book prepared, the agenda for the opening ceremony printed, the Town Hall advised of the requirements of panels, etc. for the exhibition and other sundry items have to be checked out.

When the Bulletin and Catalogues are available copies are sent to the selectors with a letter of appreciation. Invoices are sent to the catalogue advertisers.

On the Monday (it used to be Sunday) before the opening of the exhibition I load my car up with the prints, hanging paraphernalia, etc. and take it to the exhibition hall where I hope there will be a band of energetic and willing helpers. Many of you will have attended and helped put up the prints and the numerous other related activities and of, of course obtained your first view of the catalogue. This session usually finishes at lunchtime with the bulk of the routine work completed. On the day of the opening I spend most of the day at the exhibition hall putting the finishing touches to the display, overseeing the lighting, agreeing the layout for the opening, meeting the press and other media (hopefully!) and giving the Mayor a preview so that he is aware of what he is opening in the evening and assisting him in selecting the Mayor's Cup.

I do not think that it is necessary to go into the opening ceremony and preview, as most of you will have attended at one time or another. Once this is all over, hopefully with no major mishaps, I must admit to feeling very relieved and utterly exhausted.

During the exhibition we have the projection of the projected images and I must admit to allowing Matthew and his band of helpers to organise this and I actually sit back and enjoy it from the back row!

Finally we come to the dismantling of the exhibition and it is amazing how quickly this

is done. I bring along all the boxes and packaging with the unselected entries and many members come and collect their entries, and all the paraphernalia is put in store for the following year, which of course is the next item on the agenda.

**Alan Turner ARPS DPAGB APAGB** –  
Hon Exhibition Secretary - Prints

## IDPS SUMMER EVENTS

### 2008 Picture Trail Saturday 7<sup>th</sup> June

By the time you read this in the Bulletin the event will be over, it starting from Westerfield and took a route through the beautiful Suffolk countryside, finishing at Diss on the Norfolk/Suffolk border. We are hoping for good photographic weather and a trouble free journey. The route was a bit shorter than previous years, bearing in mind the cost of petrol.

A number of members will attend the evening meal near the Norfolk/Suffolk border, at the "Swan" Public House in the village of Hoxne.

At the start of next season a competition has been organised by the On Screen Section to enable the members who attended this year's Picture Trail to show off their images. The images may be submitted as slides or digital files, but the judging and presentation will be by digital projection. (By request, no out of context manipulation allowed)

The complete set of rules was issued at the start point on the day of the event, but more copies will be available on request.

Your pictures will be judged by Barry Freeman ARPS DPAGB at the on screen section on Friday 17<sup>th</sup> October.

## Photographic day out on the Norfolk Broads

Sunday 29<sup>th</sup> June 2008

We will be hiring electric boats for the day of cruising on the Broads, starting from Potter Heigham.

Each boat carries up to 10 people and we have hired three boats.

We will be mooring at a waterside pub for lunch or some will bring their own packed lunches.

The last time we had a day out on the Broads it was a fantastic event, enjoyed by all those attending

The charge will be dependent on the final number booked – just a few places left to get three full boats.

A letter will be sent out to all those booked, with details, around two weeks before the day out.

For further information contact:

**Barry Freeman**

Tel: 01379 668749 or

Email: [barry.freeman100@tiscali.co.uk](mailto:barry.freeman100@tiscali.co.uk)



*Peter Cox and Selwyn Parry getting last minute instructions from Alan Doggett at 2007 Picture Trail start*

## PRINT SECTION REPORT

Another print season has been and gone and as my first year as print secretary I have thoroughly enjoyed my role despite one or two major setbacks with my health. The season has seen several new members join the society and the print section has received several of these into it's ranks. I must congratulate all those print workers who gained places in the monthly competitions and all those who won the various trophies. A vote of thanks must go to all the committee members who make the Society run so efficiently enabling us all to enjoy a varied programme. I must also thank you, the members, for helping me in my first year as undertaking the Print Section Secretary's post was a new challenge for me.

The final print section meeting of the season was the Ladies v Gents and the judge for this annual battle was Bob Dawson from Lowestoft and the team leaders were Lynda & David Robinson. As usual there was a high standard of prints being displayed. It was a close running battle with the winners being the gentlemen.

I would like to wish you all the best for the close season and I look forward to seeing all your new work next season and finally the results to the last three monthly competitions

*Phil Smith* Print Section Secretary

### January set subject "A Character" Judged by Roger Hance

#### Entry Set

1 <sup>st</sup>	"The Artist"	Moira Ellice
2 <sup>nd</sup>	"Anybody seen my spliff"	Christine Hart
3 <sup>rd</sup>	"Eleanor, 15 months"	Andy Stevens
Commended	"Woman in Blue"	Steve Hart

#### Entry Open

1 <sup>st</sup>	"View from Moute Baldo"	Jolanta Cofta
2 <sup>nd</sup>	"Please Park Prettily"	Christine Hart
3 <sup>rd</sup>	"Straw Circles"	Andy Stevens
Commended	"Feeding Slow Motion"	Steve Hart
Commended	"Helicopter Rotors"	Christine Hart

#### Advanced Set

1 <sup>st</sup>	"Jack the Lad"	Michael May
2 <sup>nd</sup>	"Forties Fashion"	Alan Turner
3 <sup>rd</sup>	"Miss O' Mahony at Home"	Richard Cherry
Commended	"Fireside Daydreams"	Dennis Lumkin
Commended	"Graham Borrill- Thatcher"	Barry Freeman

#### Advanced Open

1 <sup>st</sup>	"Male Steenbok"	Matthew Clarke
2 <sup>nd</sup>	"Nine Maidens-Standing Stones"	Barry Freeman
3 <sup>rd</sup>	"1578"	Roy Essery
Commended	"River Bure Little Hautb"	Alan Turner
Commended	"Room with a View"	Richard Cherry
Commended	"African Goshawk"	Matthew Clarke

## February set subject "Movement" Judged by David Pryke

### Entry Set

1 <sup>st</sup>	"Swirls"	Andy Stevens
2 <sup>nd</sup>	"Making a Low Pass"	Christine hart
3 <sup>rd</sup>	"Rondo"	Moira Ellice

### Entry Open

1 <sup>st</sup>	"Memory Plant"	Jolanta Cofta
2 <sup>nd</sup>	"What's on your T Shirt?"	Steve Hart
3 <sup>rd</sup>	"Wooden Latch"	Andy Stevens

### Advance Set

1 <sup>st</sup>	"Cycle Speedway"	Matthew Clarke
2 <sup>nd</sup>	"Winter Fall"	Ron Pain
3 <sup>rd</sup>	"Feeding Chaffinch"	Dennis Lumkin
Commended	"High Jump"	Michael May
Commended	"Down the Shute"	Richard Cherry

### Advance Open

1 <sup>st</sup>	"Oliver"	Richard Cherry
2 <sup>nd</sup>	"Gwm Orthin"	Alan Turner
3 <sup>rd</sup>	"Suzuki Rizla"	Michael May
Commended	"Ascent"	Piotr Cofta
Commended	"Waiting for the Lady in Red"	Roy Essery
Commended	"Light, a Glowing Egg"	Dennis Lumkin

## April set subject "Winter Landscape" Judged by Joy Hancock

### Entry Set

1 <sup>st</sup>	"Frosty Morning Light"	Christine Hart
2 <sup>nd</sup>	"Freezing Fog"	Moira Ellice
3 <sup>rd</sup>	"Misty Morning"	Scott Brown
Commended	"Even Skoda's look cool"	Steve Hart

### Entry Open

1 <sup>st</sup>	"Yellow Vase"	David Kelly
2 <sup>nd</sup>	"Red Bicycle"	Christine Hart
3 <sup>rd</sup>	"Sticky Feet"	Christine Hart
Commended	"Crumpled"	Andy Stevens
Commended	"Mother's Kiss"	Scott Brown

### Advanced Set

1 <sup>st</sup>	"Winter Landscape no. 2"	Alan Turner
2 <sup>nd</sup>	"Bridge over Brook in Winter"	Barry Freeman
3 <sup>rd</sup>	"Winter Hedge"	Piotr Cofta
Commended	"Frosted Leaf"	Ron Pain

### Advanced Open

1 <sup>st</sup>	"Northern Harrier"	PiotrCofta
2 <sup>nd</sup>	"Resurfacing St. Helens Street"	Matthew Clarke
3 <sup>rd</sup>	"Leopard"	Ron Pain
Commended	"Breaking with Tradition"	Liz Cutting
Commended	"Dirty Rotten Square"	Roy Essery
Commended	"What a Mad Man"	Terri Thorpe
Commended	"Coal Tit"	Liz Cutting

## PRINT SECTION MONTHLY COMPETITIONS

We once again had a very successful season of monthly competitions in the Print Section with a total of 30 members taking part. The Entry Level and Advanced League results will be inserted into this Bulletin for the members who took part – any other member should contact me for a copy – a copy will be posted on the notice board.

The winners of the various classifications are to be congratulated on their season's efforts. The award winners are listed below:

Entry Level – Set Subject – Andy Stevens and Christine Hart

Entry Level – Open Subject – Jolanta Cofta

Intermediate Advanced – Set Subject – Richard Cherry

Intermediate Advanced – Open Subject – Piotr Cofta

Premier Advanced – Set Subject – Alan Turner

Premier Advanced – Open Subject – Roy Essery

### Set Subjects for 2008/9

They are **Transportation, People at work, Reflections, A church in the landscape, Twisted and Ancient.** – Business cards showing all the set subjects and the dates are available. (If you haven't had a copy please contact me)

Change of competition rules to commence operation next season.

Neither the Beginners class of the past nor the current Entry Level class met the requirements of true newcomers to club photography. New members joining us fit into one of three categories – complete novices to club photography OR previous members of another club who don't meet our current definition of an advance photographer OR someone who meets our definition of an advance photographer. The mixing together of the first two categories have caused numerous problems including (a) true beginners who see themselves competing with obviously experienced workers (b) experienced entry level members who regard themselves as belonging to the Advanced class and (c) the judges are confused having been asked to give helpful advice to the beginners on being presented with pictures sometimes better than many in the Advance Class.

The new rules now show three classifications Beginners, Intermediate Advanced and Premier Advanced. The aim is for the Beginners Class only to comprise of newcomers who are true beginners, which will enable them to compete with their peers and receive helpful advice from the judge. All the newcomers who have club photography experience or meet the other advanced level criteria will go straight into the intermediate Advanced Class. The intermediate and premier classes remain as promotion/relegation league, judged as one. The top member at the end of the season in the Beginners Class will be promoted. Any other promotion will be determined by the Section Committee after consideration of a photographer's progress, taking into account the photographer's own wishes.

The only other change to the rules is a clause to help prevent draws for the end of season awards. The new rules are shown on pages 18 and 19 of this Bulletin and they will be posted on the IDPS Website – hard copies are available from me.

### 2008/09 League Members

The members who form next season's three leagues are shown within 2007/08 League results sheet – the members who took part will find which league they are in from the results sheet inserted in this Bulletin. They will be posted on the Notice Board, but any members requiring a copy or more information please contact me. *Barry Freeman* - Print Section Chairman

Tel: 01379 668749 – barry.freeman100@tiscali.co.uk

## PRINT SECTION COMPETITION RULES - Issue 6

Competitions are organised into two classifications, each having separate sections for Open and Set Subjects. The points allocated in the monthly competitions shall be accumulated towards an end of season award for each category/classification/sub-classification.

### Classification definitions

#### Beginners Class

It is expected that members entering this class are newcomers to club photography with little or no experience. It is the class for members who believe that they are beginners requiring appropriate advice and competition with their peers.

Members who are uncertain of their status should consult the Print Section Chairman for advice before entering their first competition.

New entrants will automatically be put into the Advanced class (Intermediate League) if they have:

1. Any experience of competitive club photography
2. Or, had acceptances into exhibitions of Federation, National or International standing. (Print or projected image)
3. Or, been awarded a distinction by the Royal Photographic Society or Photographic Alliance of Great Britain or any other comparable photographic distinction, such as a City and Guilds qualification.

Advanced Class is for those who are not Beginners as defined above and subject to the additional conditions shown below.

- A. The highest scoring members of the Beginners Class, based on the total of the points gained in both sections, will be promoted to the Advanced Class – Intermediate League. The Section Committee may at their discretion promote others who in their opinion are Advanced Print Workers.
- B. Promotion to the Advanced Class, for whatever reason, will only be at the end of a current season.

### The Competition

- Consists of a number of rounds, as published in the IDPS Programme.
- A maximum of three entries, per person, are permitted in each round, made up from: -
  - (a) Two prints in an "Open" competition and
  - (b) One print in a "Set Subject" competition. (*The subjects chosen and published by the Section Committee at the end of the previous season*)
- For judging, the competition categories are - Beginner Open, Beginner Set Subject, Advanced Open and Advanced Set Subject.
- The judge comments on each print taken in turn, whilst displayed on an illuminated easel. Prints in each competition category will be exhibited as a group prior to and after completion of judge's comments.
- Whilst the prints are in the final group exhibit, the judge will allocate awards for the category on view. These awards are converted into points, i.e.: 5 for 1<sup>st</sup>, 4 for 2<sup>nd</sup>, 3 for 3<sup>rd</sup> and 2 each for commended but unplaced prints (The number of commended prints will be equal up to a maximum 10% of the prints entered in the category concerned). These points are used for calculating the season's total for each entrant, to determine the Annual Winners.
- 1 point will be added for each print entered (*Note: a club judge who usually competes will be allocated points as if three prints have been entered*)

## League Structure and Awards

- A print section plaque will be awarded at the end of each season, to each category winner – both the Open and Set Subject sections of the Beginners, Intermediate Advanced and Premier Advanced league classes.
- The Advanced Class is in two parts – Intermediate and Premier, but both sections are judged as one.
- The promotion or relegation between the Advanced Leagues is based upon the total points scored, including both the open and set subject scores
- The top member of the Beginners League (based on the total points of the set and open subject lists) will normally be promoted at the end of the season to the Advanced Class Intermediate League – others will be promoted depending on standard achieved, which is reviewed by the Section Committee and considering the photographers own wishes. Members can only remain in the Beginners Class for five full seasons, when they will then be automatically promoted.
- The top eight scores of the combined Advanced Classes will form the following seasons Advanced Premier League.
- The Intermediate Advanced League will comprise of all the Advanced Members not in the Premier League, plus those promoted from the Beginners League.
- In the case of a tie for League placing a count back of competition awards will be used

## The Entry Rules

- a] Entry to each round is on the night. The prints entered **must be** registered by 7.30 PM. People who cannot attend on the night can arrange for another member to deliver and register their prints.
- b] A completed registration form, giving details of all the prints entered, must accompany prints entered.
- c] All entries shall indicate on the reverse of the mount:
  - Entrant's name and title of the print (not to appear on front face)
  - Class, category (i.e. Beginner or Advanced - Open or Set Subject) together with the date of the competition shall be indicated on a special label, as supplied by the Competition Secretary and is to be affixed by the entrant to the back of the print.
- d] Prints **MUST NOT** have previously been entered in any IDPS Print Section monthly competition or have been accepted in any Federation, National or International photographic exhibition (including IDPS Annual Exhibition, Clover Cup, Holbrook Trophy and Roslyn Cup).
- e] Must comply with the general Society rules concerning images

## General Club Rules that also apply

- i. All must originate from photographic images.
- ii. Negatives and transparencies may be trade processed.
- iii. Prints may be in monochrome or colour, subject to the following conditions: (a) The processing and finishing of silver based monochrome prints shall be the sole work of the author (b) Computer generated prints (e.g. inkjet prints) are allowed providing all computer work and manipulations are the sole work of the photographer. (c) Trade processed colour prints from a commercial laboratory may be entered providing they are either machine processed or hand crafted to entrants instructions
- iv. The Copyright of all the picture elements must be at the disposal of the entrant.
- v. Prints shall be mounted on card not exceeding 50cm x 40cm (20ins x 16ins)
- vi One print dimension must be a minimum of 24cm or the area must exceed 400sq. cm. Multiple prints on the same mount are allowed, but must meet in total the area restriction.



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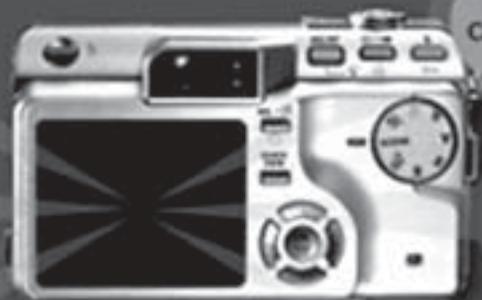
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