

2023-2024 SEASON >>>

Roger's report

The review

From the archives

Tom Wood Exhibition

Competition news

Federation & FIAP news



"Sara Longwing"
- René Cason AFIAP

A Monthly Insight into the activities of Stroud Camera Club

STROUD CAMERA CLUB



Contacts >>>

Welcome to Stroud Camera Club

We hope you enjoy this Newsletter. If you want any help with matters relating to the club, or your photography in general, we are here to help.

Chairman: Roger Matthews

Secretary: Trish Bloodworth

Treasurer: Leslie Holmes

Competitions: Richard Atkinson

Publicity: René Cason

Programme: Ali Garrett

For more information, including contact emails for all the committee please go to www.stroudcameraclub.co.uk



"I'm telling you" – Barry Watkins

Roger's Report

Although the weather has not been very conducive to getting out with our cameras (at least it hasn't been for me), the evenings are now noticeably beginning to lengthen - a sure sign that better conditions are just around the corner. However, one of the benefits of long nights is that catching landscapes with the sun low in the sky is much more civilised at this time of the year. Landscapes taken under these conditions can be stunning, but harsh shadows can be a problem if they intrude on the scene where you don't want them. A low sun can work to your advantage, but not if it's in the wrong place.

This happened to me recently while trying to capture a particularly impressive and difficult to reach rock arch on the coast of Pembrokeshire - no amount of Photoshop could fix the issue, but at least I hadn't climbed out of bed at 4 am for the 'perfect' light. Flat light is so much easier to deal with! Having learnt my lesson, the location is on my re-visit list when I hope to produce something worthy of entering into competition. The ability to critically appraise your own images and a willingness to try again is an inherent part of our journey as club photographers, so don't just rely on judges' feedback on competition images to change what you do

- challenge yourself to learn from every image.

On the subject of challenges, the deadline will have passed for this year's Chairman's Challenge by the time this newsletter has been posted on our website, but I will reserve comment on the images that have been submitted until our Club Night on 1 Feb.

You will have Mick setting the challenge next year, but I have thoroughly enjoyed seeing your images across the challenges that I have set for you over the past four seasons ('a new skill'; 'night/low light photography'; 'images inspired by artists, speakers, or well-known photographers', and finally 'images capturing your other non-photographic interests'). A very big thank you to all those who have risen to 'The Challenge' over the years.

AND FINALLY – REMEMBER

Ask yourself if what you're doing today is getting you closer to where you want to be tomorrow.

Storytelling with JP Stones

20 members Zoomed to Mexico to join JP (John) Stones enlighten us with his interesting talk about narratives in photography. He illustrated the talk with some of his wonderful images of the Mexica people. JP explained how incorporating narrative photography techniques into your work can create compelling and meaningful photos that tell a story. By arranging elements in your photos, you can make your viewers see a character in a scene, not just a model posing. Create visually coherent images by making sure every element in your composition fits together logically. Every aspect of your composition needs to work together to create narrative photos.

JP explained that he is also looking at the psychology of perspective when taking photos. High angles can make people feel inferior, while low angles can make people seem more powerful and confident. Geometry also comes into play with the use of triangles, semi-circles and framing all being useful compositional tools.

The emphasis was very much on planning a shoot and not being afraid to be self-critical and re-shoot if it didn't work. The take-away of the evening was of course to aspire to having our photos used as tattoos! Who'd have thought that would ever be a thing!

<https://jpstonesphotography.com/>

The review >>>

Sylvain Guenot PeopleScapes

An intriguing evening with locally based Sylvain who explained that he doesn't really take portraits, more that the people are just part of the images that he makes hence why he calls them "peoplescapes".

The members were then directed through the methodology and thought process that Sylvain uses in composing his images. He carefully explained that every aspect of the image has a particular purpose whether to "echo" or "contrast", be part of the foreground or background.

He followed up by discussing the intricacies of each image. Members started to understand and appreciate how much details matter – the swirls on backgrounds lined up perfectly to quiffs in hairdos; complex tattoos echoing in a background of motorbike engine; greasy motor mechanics in overalls complimenting the colours of a greasy metal sheet.

Not only was the composition important, but also Sylvain explained how sympathetic and often limited colour palettes are key to his image design. It was no surprise that he was jetted off to San Diego to complete a family photoshoot having seen the quality of his work!

If you would like to see more of Sylvain's images, or remind yourself of some of those he showed on the night look at his website:

<https://www.sylvainguenot.co.uk/>



"Clevedon pier" – Steve Harris

Facebook

Why don't you view some of the member images on our Facebook Group?

If you are not yet a member, simply click the link within Facebook and answer 3 quite simple questions. Upload your image to the group – ideally for an image post use 2048px on the long side (either height or width) to get the best resolution for anyone viewing.

Be aware of "privacy" rules before posting.

Please "like" and "comment" on members' posts.

For more information go to

<https://facebook.com/stroudcameraclub>

Members' Night >>>

DPIC review 4th Jan 2024

The WCPF inter club championship (previously DPIC) must be submitted for competition at the very beginning of the New Year, so Roger and his DPIC subcommittee set to work on the selection process just before Christmas. Roger fully explained the process behind the selection process at this meeting, which was quite an eye-opener for many. The committee consisting of people who have been in person to DPIC so that they understand what has previously been successful, select from all the 2023 images that score highly, or have potential. An eye-watering number of images are viewed by the committee (This consisting of Roger, Mick, Richard (R3), David Hamilton and Annie).

There are several precise criteria that need to be adhered to including a requirement for a certain number of mono images in the print section, and a limit to how many nature images can be entered across all sections. There is also a limit to number of

images from any one photographer. As Roger said, ultimately, we are trying to do well, and being up against the top clubs in our Federation like Bristol and Dorchester we do have to try to pick what we feel will achieve.

Once the explanations had been completed Roger gave time to showcase some of the "near miss" entries and give comments as to why it was felt that these may not perform as well on the day as those selected.

The competitions are being held on 4th February and with 8 members going to the event plenty of comment and feedback will be certain to follow in the next newsletter.

Many congratulations to those members who have been selected to represent Stroud CC for the first time.

Photie Man – 50 Years of Tom Wood by Mick West

In late December I had the absolute pleasure of attending Tom Wood's 50-year retrospective at the superb Walker Art Gallery in Liverpool. As luck would have it, he was in the gallery that day, and I had a great conversation with him. He was generous with his time, picking out specific prints to speak about to make sure I 'got' why he took it. He seemed flattered that we had driven up from Gloucestershire just to see his exhibition.

Wood has a long association with Merseyside. His style can't easily be described with one 'genre' – there strong elements of street; but also of portrait, landscape, and documentary - it would be wrong to pigeonhole his work as 'just' street (even though that description is what piqued my interest in his work).

He photographed everyday life in the pubs, parks, clubs, markets, workplaces, and football stadia. Working in the same places, he became known and trusted by the community, enabling him to capture images of intimacy, such as All Zones Off Peak – authored riding the same bus route several times a day; and Looking for Love – flash captures in a New Brighton Nightclub in the eighties (who would be brave enough to do that!?). Eventually he was trusted by his subjects who dubbed him 'Photie Man' and often invited him to photograph them.

There were a lot of images, curated into several mini exhibitions covering different long-term projects. A lot of Wood's images are colour, because "I trained as a painter, and nobody told me I should do street in black and white". The prints were beautifully done with vibrant often saturated tones – no wonder he has been described as a "pioneering colourist". Here are some of my favourites:



Not Miss New Brighton, 1978. The colour and sharpness of this print made you stop in your tracks. These unapologetic women were hanging around the fringes of a beauty pageant.



Winslow Street, 1987. Taken around the same time I often stood on the Kop to watch Liverpool, this image shows football as it used to be, which could be quite bleak on reflection compared to today.



Seaview Café (Not Many Saturdays Off), 1984. Stunningly rendered print, however much you looked around the image your gaze was quickly drawn back to the father's eyes.



Finding a Pair, 1990. Chaos, so much to look at and a narrative image with so many questions – are any of these shoes worth buying, even if you can find a pair?

If anybody wants to know more (I would recommend it) this YouTube interview with Wood about the exhibition is a great place to start:
[youtube.com/watch?v=EEoBXebtP7E](https://www.youtube.com/watch?v=EEoBXebtP7E)

Thank you, Mick, for this wonderful write up about Tom Wood (I for one have already bookmarked the video) – if any member has visited an exhibition or can give us an insight into a photographic activity, please share it via the newsletter.

Federation News

WCPF Members Exhibition

Now open for entries.

<https://www.thewcpf.com/copy-of-exhibition>

Look at the previous galleries to get some ideas for your entry and the standard of photography that is expected.

<https://www.thewcpf.com/copy-of-exhibition>

From the archives!

Can you believe that SCC will celebrate its 85th birthday this May!

Even more amazing is that we hold the original minutes book documenting the first ever meeting, a transcript is below:

The inaugural meeting was held at Stroud Technical college on Thursday May 4th 1939. Mr E Peckham was elected to the chair for the meeting in the presence of twenty-two prospective members. Mr G Hunt was asked to take the minutes.

Apologies for absence were read from several gentlemen who had been invited to attend but could not do so.

Formation - Discussion on the formation of a local photographic society was then opened. An ensuing vote was in favour thereof unanimously.

Title - The meeting then considered a suitable title and on the proposition of Mr Hunt seconded by Mr Adams it was decided to call the body the Stroud District Camera Club.

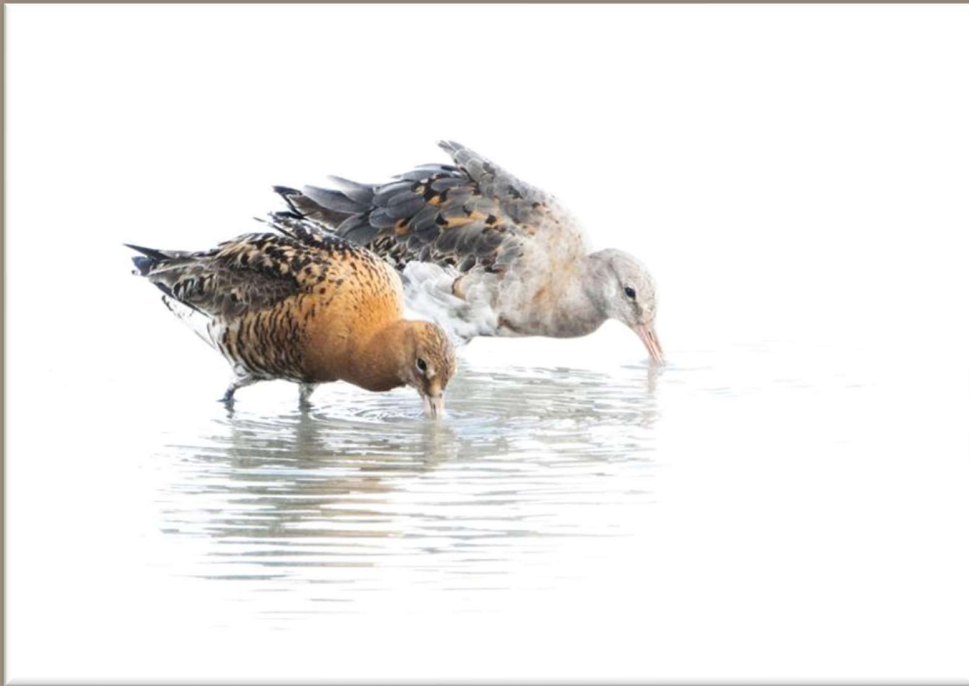
Temporary Committee - For the consideration of further points including the rules, it was decided to form a temporary committee, the following being elected: - Messers Adams Henwood, Hunt, Lambert, RH Stephens, Weston, and Wheatley.

Meetings - On a show of hands it was found that Mondays and Wednesdays were the most suitable evenings for gatherings.

The next meeting was arranged for Monday 22nd May at 8 p.m.

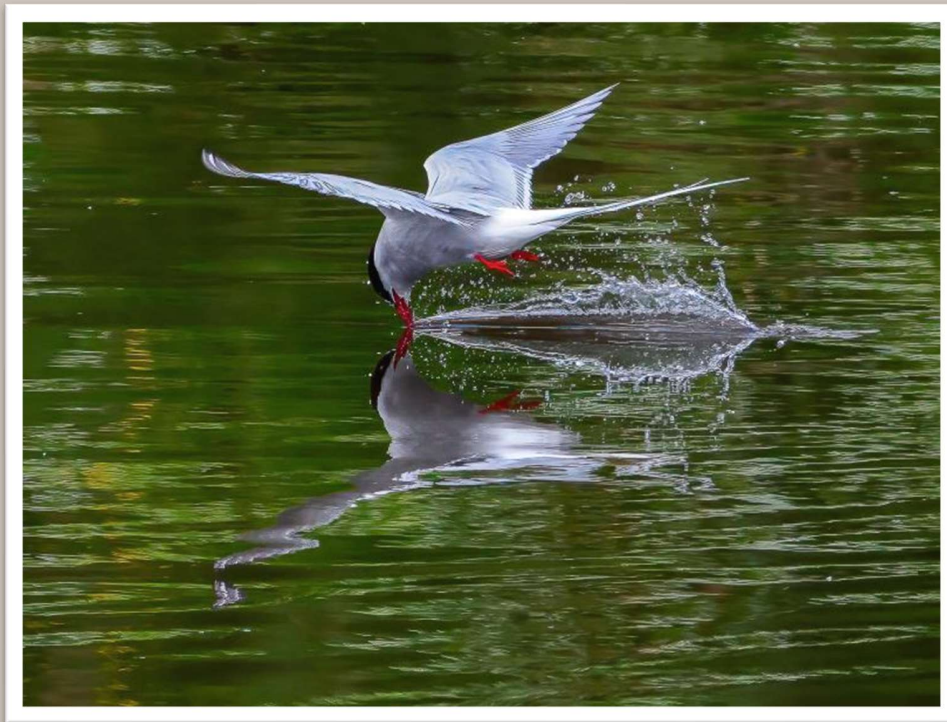
After one or two members had made suggestions the meeting closed with a vote of thanks to Mr Fuller for the loan of the room.

Open Competition – Top Digital



“Black-tailed godwits” – Malcolm Marner

Open Competition – Top Print

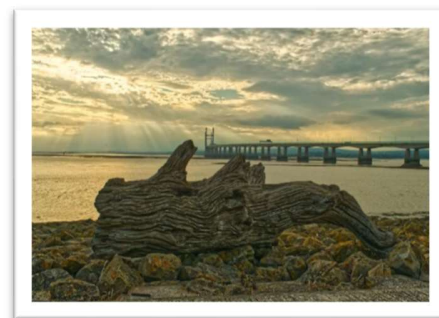


“Arctic Tern fishing” – René Cason AFIAP

“Practice: the key that unlocks the door to mastery” – Anon.

2024 competitive thoughts...

Jonathan Bolgar was a first-time judge both for Stroud CC and himself! The comments provided good insight into his style of judging and some positive comments were given to members. The scores themselves showed wide variation, but still left room for several members to receive top honours. Well done indeed!



"Washed up" – Chris Organ

OPEN No 4

Prints

Judge's choice – René Cason – Arctic Tern
Fishing - 20

Also scoring 20

Ian Peters – Surprised soggy squirrel
Mick West – Devil's bridge Venice

Digital

Judge's choice - Malcolm Marner - Black-tailed godwits – 20

Also scoring 20

Annie Blick - House Across The River
Mark Halling - Scream Portrait

In addition to the above:

Scores of 19– Prints

Roger Matthews – Window to the soul

René Cason - Little Owl

Derrick Whitmore – Gatesgarth Beck
Buttermere

Scores of 19 – Digital

Nigel Bowsher - The Poolhay, Avening
Richard Sellwood - Puppy Proposal

Scores of 18 – Digital

Scott Antony - The Church Dove
Scott Antony - Shapes & Shadows
Steve Vines - White Wedding

Don't forget you can view all the entered images on our website, and if you are logged in using your member log in you can also leave comments should you wish to.

Look at the Programme on the website for the upcoming deadlines for the next competitions.

coming up >>>

February 2024

Thu 1 Feb 2024 - Chairman's Challenge

Thu 8 Feb 2024 - Trish Bloodworth

presents "Tales with my camera"

Thu 15 Feb 2024 - Dodging The

Highlights - Graham Walton DPAGB

Thu 22 Feb 2024 - Competition No.5 -

OPEN

Thu 29 Feb 2024 - Triptych & Creative

Thu 7 Mar 2024 - Battle with Newent and
Forest of Dean

Next Competition

22nd February 2024

OPEN 5

Hand in and enter by 4th February.

INTERNATIONAL SALON NEWS

CONGRATULATIONS to the following members who have had acceptances into International or National (BPE) Photographic Salons/Exhibitions!

Mick West – New York

Trish Bloodworth – New York

René Cason – Iceland & Bosnia

CONGRATULATIONS

Please send details of your acceptances or other external "wins" to secretary@stroudcameraclub.co.uk
Apologies if you are missed here – please let me know so you can be added next time.



"Warehouses" – Trish Bloodworth
EFIAP

ADVANCE WARNING

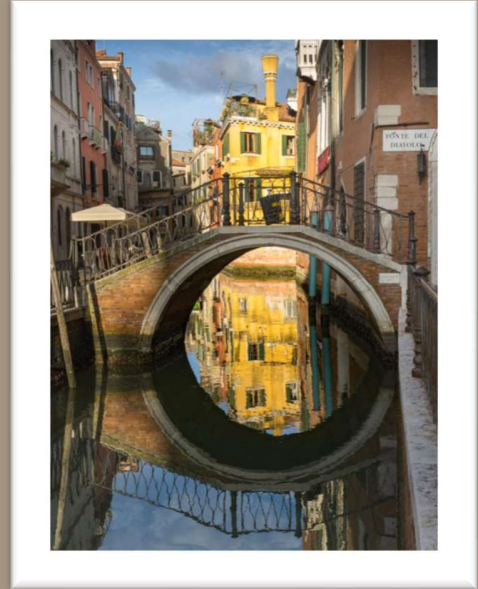
- IMAGES YOU WILL NEED!
 - Monthly comps
 - Member nights:
 - Creative and/or Triptych

UPLOAD YOUR IMAGES – to your gallery and our Facebook Group

More Prints with a score of 20

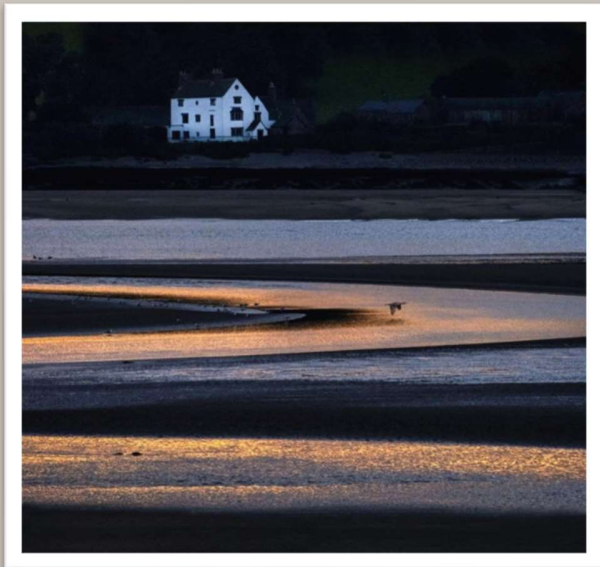


“Surprised soggy squirrel” – Ian Peters



“Devil’s bridge Venice” – Mick West

High Scoring Digital



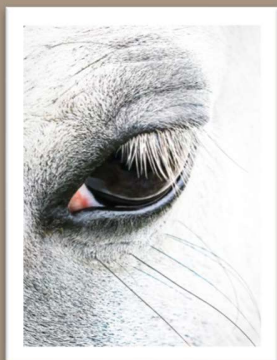
“House across the river” – Annie Blick



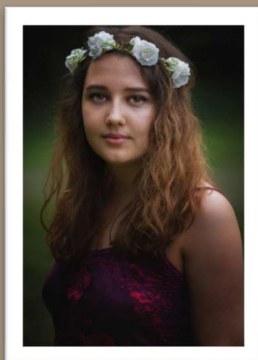
“Scream portrait” – Mark Halling

“Practice is a means of inviting the perfection desired.” – Sam Abell

More High Scores from the Print Competition



"Window to the soul"
– Roger Matthews



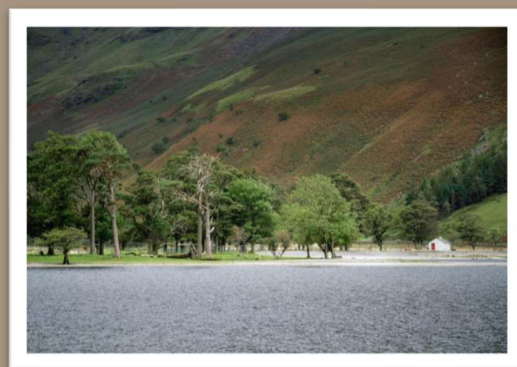
"A girl called Rose"
– Malcolm Marnier



"The bowl of oranges"
– Jeff Wilson



"Little Owl" – René Cason AFIAP

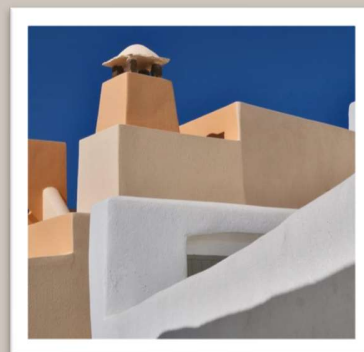


"Gatesgarth Beck Buttermere" – Derrick Whitmore

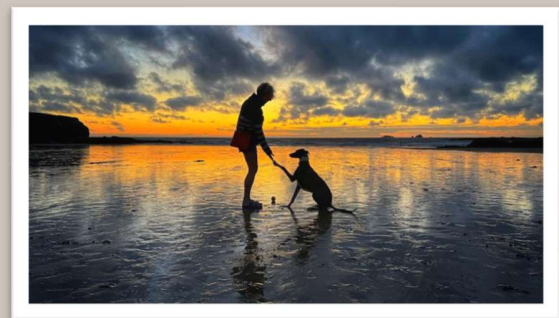
More High Scores from the Digital Competition



"The Poolhay, Avening" – Nigel Bowsher



"Shapes and Shadows" – Scott Anthony



"Puppy proposal" – Richard Sellwood

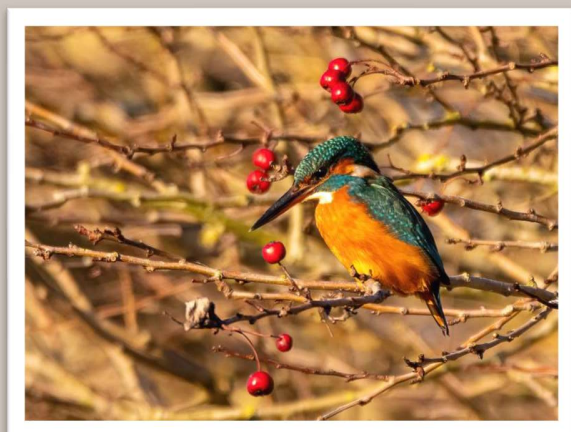


"White wedding" – Steve Vines

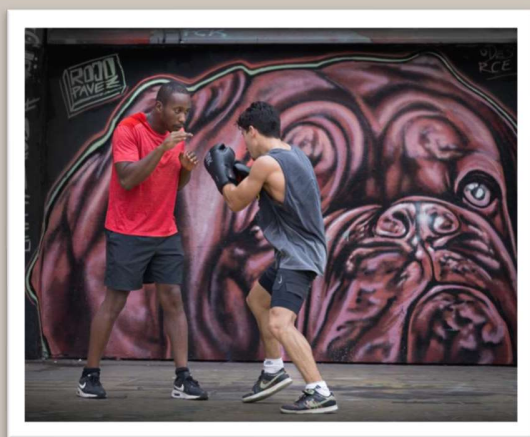
More competition images



"Pigeon" – Paul Edwards



"Just waiting" – Allan Jeffcutt



"Three Boxers" – Mick West

A score of 13 in the competition – but that was just one opinion as this image was accepted in the FIAP accredited International Salon of New York – a great result.

See more on our website: www.stroudcameraclub.co.uk

From the competition



"Grand prismatic - Yellowstone" – Kerrin Malone



"Night visitors" – Jane Bodkin



"Naples church cafe" – Carol Barchou



"King penguin in blowing sand" – Leslie Holmes