



Nantwich Camera Club

News

Tuesday 16th April 2019
Interclub Competition Nantwich CC V Crewe PS
Judge:- Robert Millin MFIAP, FBPE, EFIAP/p, MPSA, SPSA, DPAGB, GPU Hermes

To read a full report about this competition, please see the "[Competitions](#)" pagesolio 'B'

Tuesday 9th April
2019 L&CPU Folio 'B'

The planned replacement for the folio didn't transpire, consequently it was decided to run three PI versions of the folio from DVD, print folios C and B, followed by a PI folio and a short collection of winners. Over the years the folios tend to follow periodic fashionable trends, which currently include doggy pictures and a welcome renaissance of black and white images. All the folios included natural history images which reach unprecedented levels of excellence. Mark Gilligan's recent comment that the photoshop constructed graphic art creations have a place, but it should be accommodated separately came to mind.

The session after the tea break was allocated as usual to providing the opportunity to view the previous week's competition entries at close quarters at a social members chat level and for the PIs to be slide show projected.

Tuesday 2nd April 2019
6th Club Competition
Judge:- John Cartlidge APAGB, EFIAP/p, BPE5*

To read a full report about this competition, please see the "[Competitions](#)" pages

Tuesday 16th March 2019
A Bit of a Journey, Mark Gilligan, FBIPP.

The first session of the talk traced Mark's eventful progression from childhood up to his current situation. He acknowledged how from the earliest days the camera had captured treasured moments in time. At school his aspiration was to be a footballer, no doubt influenced by living in the shadow of Busby's theatre of dreams and the benefits of access to privileged football locations thanks to his father's position at the Daily Mirror. With friends, fishing became a hobby, but success was denied simply because of the joy of the outdoors; changing light conditions and views were more captivating than catching fish. Love of the great outdoors and photography was cemented by his first landscape photo using a Minolta Autocord twin lens 120 film camera in Wasdale, a magical place. The workplace experience evolved via photographic contributions to the Littlewoods Mail order catalogue prior to a settled position with the Home Office engaged in photography and video. Ansel Adams

provided inspiration for his work and provided essential information defining the limitations of the photographic image and measured to compensate. Mark's technique remains the same in the digital age as in the formative film years, in recognition that the basics remain the same. Namely control of exposure time, lens aperture, light sensitivity rating once ASA, now ISO, point of focus and lens focal length, all controlled by the photographer. A Gitzo tripod is normally used, together with a trusted light meter. The limited ability of cameras to respond equally across the full spectrum of light is addressed with filters of the hardware variety rather than software and obtained from Lee Filters .

Mark is strongly of the view that images are produced in the camera, not in the computer and stressed the importance of carefully assessing the possibilities of any given location, before taking pictures. Composition is of prime importance with the aim of using the full frame to assemble the image viewed through a viewfinder, not a camera back led panel. He recognises the skill of those who assemble elements from different sources to create imaginary scenes in Photoshop, but considers that such images should be categorised differently to true photography.

A catalogue of events throughout the tumultuous seventies and eighties were recalled during which duties at the Home Office required illustrative records, many of a furtive nature. Mentioned were the Thatcher, Scargill, miners/police skirmishes, which resulted in lights out and a Pink Floyd concert termination, the Heysel Football Stadium disaster and the Bradford fire which preceded the Hillsborough disaster, secret involvement with Myra Hindley to locate victims on Saddleworth Moor, the IRA bombing of Manchester and on a happier note, contributions to the Manchester Olympics bid with Bob Scott, Princess Anne and Juan Samaranch IOC President, not to mention an amiable Tony Blair. Mark progressed into directing and producing films for TV. Though deeply engaging Mark really wanted to be in the magical outdoor locations, typified by the Lake District and Snowdonia and in 2008 after a remarkable career, the Home Office decided it was time to set him free.

Following the tea break, Mark revealed his subsequent activities, which included regular magazine articles, book production, one to one training workshops, lecturing and of course landscape photography. In recent times he has discontinued magazine commission work, because demanding, tightly prescriptive specifications are tied to little remuneration, probably a reflection of hard print struggling to compete with abundant on-line sources. Wastwater still keeps calling him back, together with other magical Lake District locations like Derwentwater, Ravenglass and Eskdale, the Langdales, Duddon valley, Rannerdale for bluebells, Skiddaw, Lattrigg and Borrowdale.

When venturing onto the high fells nowadays the bulk of the Canon full frame equipment is abandoned for the much recommended compact FujiFilm X-Pro camera paired with 10-20mm and 16-55mm wide angle lenses, which delivers amazing quality images.

Photography in all weather conditions was advocated, accepting that luck and judgement can provide a significant contribution. Evidence was provided in the form of a catalogue of superb landscape images in ethereal conditions taken at all times of day, though dawn was only acceptable during the winter because it occurs at a more reasonable time. Stunning colour, black and white and sepia toned images cascaded across the screen, characteristically captured with dramatic lighting, gifted by evolving cloud patterns. Computer image editing is minimised to a few minutes work mostly in Lightroom. A very impressive complete rainbow ark image in the lakes brought the evening to an end, which has been selected by the British tourist industry for inclusion in world-wide publicity.

Rex Kingsley offered a vote of thanks on behalf of the club, followed by an enthusiastic ovation which brought a very successful, well supported evening to a close. Rob Gough kindly assisted by convincing the projector that it could

work with a HDMI connection, to avert an ultimate chaotic failure. Thanks also to the brew-up team who responded to a hectic session of dishing up tea, coffee and biscuits.

Mark indicated that this talk is part one of a trilogy and that he would be happy to return with a sequel. I suspect that I will be held to judgement if I don't make it happen on a future programme.

Thursday 21st March 2019
Interclub Competition Alsager v Nantwich
Judge:- Roger Evans

To read a full report about this competition, please see the "[Competitions](#)" pages

Tuesday 19th March 2019
PG Tips - New Creations Peter Gennard, MFIAP, EFIAP/p.

Peter explained that the evenings portrait images were created during 2014-15 and whilst many of the prints were available to view during the break, the actual presentation was of PI versions. For each image he, wherever possible, explained how the image was created. Creation is the operative word, since whilst like most of us, he is always looking for the image, his thoughts extend beyond to envisage how elements of locations could be used in combination with totally dissociated items from his image archive. He frequents those locations where he knows that people are well disposed to being photographed, like the Severn Valley Heritage Railways, Blists Hill Museum recreation of a Victorian town, the theatricals of Edinburgh Fringe, Blackpool punk's event, Birmingham's back to back house preservation, Stow on the Wold gipsy horse fair, Whitby Goths week, Steam punk at Chepstow Castle and many other events where re-enactments are performed. He finds that invariably, a polite photographic request results in full co-operation, even to the extent of taking young ladies down dark alleys to capture the required 'mood'. National Trust properties, old brick walls and similar historic locations provide settings which eventually provide the backdrop for his images.

He embraced the potential of the digital camera and the power of Photoshop at an early stage and does not otherwise chase technology. He uses available light, often at high ISO settings and his standard lens is a 17-35 mm. He has clear vision of what he requires of the subject and uses the easy-going West Midlands dialogue to maintain communication for his close proximity work with the subject. Careful notes are maintained with contact details of his models, to enable him to repay their co-operation by eventually providing them with prints. He always shoots in RAW format, because even when images are incorrectly exposed, there is still sufficient information to retrieve the situation by adjusting the exposure in Photoshop.

All of his images are creations for which Photoshop provides a canvas onto which an appropriate background is laid and onto which he 'drops' his portrait. Every element is carefully controlled for inclusion, resulting in apparent simplicity, which belies the truth. Meticulous attention to detail can result in a face transplant in order to capture a better expression. The extent of the NIK filter collection for both colour and monochrome is explored to the full. Topaz ReMask 3 Photoshop plug-in is used extensively for extracting his portraits for dropping onto the new background location. A highly fertile mind is brought to play in his fiddling and diddling to create a multitude of memorable images, which have gained acclaim in salons nationally and internationally, as testament to his immense creative talent. Many overlays are tried and applied often to achieve a grunge effect.

As usual Peter provided a highly enjoyable evening, punctuated with humour and information.

Nantwich Camera Club Special Event.

Nantwich Camera Club are hosting a 'special' photographic lecture on Tuesday the 26th March featuring award winning landscape photographer, author and writer Mark Gilligan.

Mark is from Davenham, Cheshire and has been a professional photographer for more than 40 years. He is a category winner in the Sunday Times Landscape Photographer of the Year and a merited finalist in the European Landscape Photographer of the Year.

Mark was awarded a Fellowship by the British Institute of Photography because of his specialist and original landscape work in the Lake District. He is a feature writer for several publications and a regular contributor in national and regional magazines. He holds workshops for photographers from all over the world.

His talk is entitled 'A Bit of a Journey' which retells his journey through his professional career. The talk is illustrated with stunning photographs of the Lake District as well as Snowdonia and other areas of North West England. The talk has been described as 'outstanding' 'inspiring' and 'amusing' by previous attendees.

The talk will be held on Tuesday 26th March at Nantwich Camera Club's usual meeting room at Regents Park, London Road, Nantwich. Non-members are most welcome to attend.

The £5 entrance fee is payable at the door. The event will start at 7:30 and the talk will last about 2 hours with a tea / coffee break in the middle.

Examples of Mark Gilligan's work can be found on his website at www.wastwaterphotography.co.uk – or search Mark Gilligan.

For more information about the talk e-mail nantwichcameraclub@hotmail.co.uk or look on the website at nantwichcameraclub.org.uk

Mark Gilligan
Poster

Tuesday 12th March 2019
PAGB Inter-federation Cup and Exhibition 2017.

The folio was supplied as four separate MP4 video presentations on a memory stick, with background music, each of about ten to fifteen minutes duration.

They were categorised as Nature, Monochrome, Colour Prints and Open Digital. The images are selected from submissions from the fifteen federations, which cover the entirety of the British Isles and as such provides an indication of the state of the photographic art at an amateur level. Some of the images in the Nature section were particularly outstanding, with a perceived preponderance of mountain hares in their camouflage white coats for snowy conditions, combative bears and colourful bee-eaters.

The format provided does not allow flexibility in projection and is formatted in such a way that only four of five seconds is allotted to each image, with a projected caption providing the authors details etc. beneath. One is almost forced into a situation in which one chooses to appreciate the image or read the

caption, but there is scarcely time to do both. A shame because there were some truly stunning images and interest was high. In returning the memory stick I provided invited feedback to address these limitations. After the tea break, the entries from the previous week's club competition were displayed/projected to allow an informal opportunity to review the images.

Tuesday 5th March, 2019
5th Club Competition (Mono)
Judge:- John Bell, LRPS, CPAGB, AWPF, BPE3*

To read a full report about this competition, please see the "[Competitions](#)" pages

Tuesday 26th February 2019
Diving into History Boyd Harris

At short notice Boyd filled a slot in our programme which resulted from an inclusion which was adjudged to have the potential to probably not work too well, so at short notice Boyd kindly stepped in. The night then suffered a further problem in that the PA system stubbornly refused to work, but Boyd was quite happy to speak a little louder so that we could manage without it. He explained that in the days of youth, characterised by long hair, flared jeans and rock and roll, in the fifties and sixties he was inspired and fascinated by the many deep sea under water exploration TV programmes, Sea Hunt from Lloyd Bridges, Diving to Adventure from Hans Hass and his glamorous wife Lotte and of course the exploits of Jacques Cousteau.

With a group of like-minded friends, the Chorley sub-aqua club was formed to explore the lakes and seas around Britain. Boyd's interests extended additionally to photography and he sought to record the exploits for which he designed and constructed water tight enclosures to enable the affordable film cameras of the day to be controlled and operated in hostile deep sea conditions. Visibility was often very restricted due to the operations disturbing silt and general lack of natural lighting. Film speeds were very limited, with 400 ASA the best on offer and films only had eight or twelve exposures, requiring of course surface visits to reload. Eventually he obtained a specialist underwater film camera made by Nikon as a development from one designed in Belgium for Jacques Cousteau and marketed under the brand name of Nikonos. This used 35mm film with 36 exposures and the all manual controls accessible and sealed with 'O' rings. Scapa Flow bay on the isle of Orkney, has a special draw for divers, as the protected natural harbour chosen by the British as their base for their warship fleet of the first world war. It was also where the German battleships, which, in surrender, were directed to be taken by the German Admiral Reuter, who eventually ordered the fleet to be scuttled rather than have it fall into the hands of another nation. Most of the fleet was eventually recovered for the scrap value in the 1930s, but some wrecks remain for divers to explore and were illustrated.

The highlight of the group's diving however, came about when searching for a wreck around a reef called the Skerries off the Anglesey coast, which was notorious as the site where many vessels had come to grief over the centuries. Just before having to surface before his air supply ran out one of the team chanced in disbelief upon a large canon. A last effort by Boyd, aloud a rope to be attached and eventually with improvised block and tackle, it was raised and hauled ashore in Holyhead harbour, where the harbour officials pounced and took possession as treasure trove. It was cleaned and identified as from the very first Royal Yacht Mary, cherished by King Charles II. It foundered in March 1675 with extensive loss of life. Combining with another sub-aqua club from Liverpool, who were also operating in the area, as amateurs a careful archaeological exploration was carried over the succeeding years. When it capsized onto its side, thirty tons of ballast in the form of scrap canon balls had crushed the hull but surprisingly, provided protection to many artefacts beneath. The canon balls had become bonded with deposits as a solid mass and

could just laborious be feed with a lump hammer and chisel. Eventually a controlled explosion allowed them to be rolled away into deeper water, to reveal what was underneath.

In addition to many more canons, coins, gold locket, one with a glass front containing a human hair sample, gold and silver rings, pewter plates, knives, forks and goblets, part of a bell, a silver walking stick pummel, leather and buckles, a sword handle and many human bones and skulls were carefully recovered and recorded. After electrolytic cleaning they formed an exhibition and are still held somewhere, though discovering their current whereabouts has proved frustrating for Boyd. The recovery site was carefully recorded by taking triangulation measurements of the location of each artefact and the whole site was plotted using a theodolite to pinpoint the position on a map of the Anglesey coast, no easy task when GPS did not exist.

In providing a vote of thanks, Rex Kingsley provided a very thoughtful resume of the many talents which Boyd and his group had brought to play on a fascinating episode which had been carefully researched, recorded and shared with us tonight. It was a rather different photographic evening, which comments indicated was very much enjoyed.

*Tuesday 19th February 2019
Photographic Tapas with David Foster*

Once more David persuaded, arm twisted and cajoled a number of our more advanced workers to contribute to what has become a very popular inclusion in our annual programme.

David Hoyle opened with "Raspberry Fly", in which he confirmed that in retirement he continued to have just as healthy an interest in making things as when he was engaged in many projects working for JCB, involved with making earth movers dance by remote control and securing the world land speed record for a diesel vehicle. The title derives from the British micro computer called Raspberry Pi, which is being used in many schools in an attempt to re-ignite the fervour of the 1970s and 80s, in which children all wanted a Sinclair computer for Christmas. This evolved to the more sophisticated BBC computer and resulted for many in sowing the seeds for eventual careers as software writers using the Basic language. As well as inspiring some of the current generation of children, many seniors have been attracted to explore the many capabilities of this single chip on a circuit board and David is a prime example. We have previously seen an application in supplying water drops synchronised to camera exposure for his 'drip drop' photos. Combined with his other interest as a member of a model aircraft club, for which he has made several radio-controlled model aircraft and helicopters, which he regularly flies, he mounted a cheap camera on a model aircraft to take aerial photographs and eventually developed the media to produce impressive results. The best results were obtained using the stability of a flying wing aircraft fitted with a miniscule Raspberry Pi processor equipped with an even more miniscule camera attachment. Further asides showed an animated sequence in which a 3D printed bust of himself was fettled up to be inserted as the pilot in the cockpit of one of his model aircraft, complete with headphones and appropriate attire. The club's runway for the fixed wing planes is located in Tatton Park and a remaining aspiration is to extend the flight to capture a video over the big house.

Bryan Averill was coerced to tell the story of his many images taken in the French Alps, which have graced many of our competitions and seduced the judges. It transpires that his son has an apartment at Argentiere in the Chamonix valley, from where he operates in the skiing business. This provides ready and frequent all season access to this delightful area for Bryan to visit, which he introduced us to in a photographic tour of its many offerings. Amazing funicular trains and cable cars have tamed the incredible peaks, so

that all year round one can be transported to terraced cafés located on the very top of the pinnacles, from where landscape photography on a grand scale may be practised in comfort, with a cup of coffee or even a beer in the other hand. Should it still be required, evidence of global warming was presented in terms of photographic records of the shrinking glaciers, which once flowed down the many side valleys into the main Chamonix valley at the turn of the twentieth century. Today they have receded by kilometres and their depth is reduced by many metres. We all thought that Bryan got kitted out in salopettes, gore tex layers, crampons and with ice axe to tackle the Aiguille du Midi and the surrounding peaks in the fair name of photography, but now we know the truth! He even got someone to include his graffiti name amongst the amazing 3D murals, what a cheek.

Wray Douglas presented an exercise in Photoshop, to illustrate the stages taken to develop a raw image from the camera for entry into one of our club competitions. The image of a classic Jaguar XK 120 from the 1950s era, was photographed racing at Oulton Park. Using adjustment layers in photoshop, he targeted various areas of the image for enhancement using masks, for which the rule white reveals, black conceals adage applies. An American named Tony Kuyper has developed an inexpensive Photoshop plug-in named TK Actions which Wray strongly recommends for creating the masks. These allow certain areas of the image to be individually targeted, whilst the rest remains unchanged. Using about ten layers, the following changes were made; the red body colour of the car was intensified, the headlights were turned on and since led lights had not then been invented, were further adjusted to the yellow hue of filament lamps, distracting reflections on the body and windscreen were removed or lessened, the wire wheels were given a sparkling clean-up and the background was diffused and desaturated, to become less intrusive. After all this work, Wray was disappointed to only receive a run of the mill score from the judge, who's only memorable comment was that as a young man he harboured an unfulfilled ambition to own an XK120!

Next came our organiser David Foster who provided guidance on 'Making a Bird Studio in the Garden'. Following considerable success in competition with garden bird photos, he showed the arrangements that he has put in place for capturing the images. A rear home bedroom looks out onto a lawned garden surrounded by a neighbour's leylandii trees, in which he has erected a steel column to support a tree branch perch, elevated to comfortable window height, complete with lichens, just above a feeding station, usually provisioned with suet products. Seeking food, birds invariably approach, first by alighting on the perch and then drop down to the food source. The perch provides a fleeting opportunity to secure an image. Seated at an open window within the bedroom on a comfortable chair with camera on a tripod and suitably plied with refreshments by Mrs Foster, patience is the only other required ingredient. Birds don't hang around generally and are rarely still, so timing is of the essence. Pre-focussing on the branch, capitalises opportunity, but depth of field problems are often experienced, whilst in the quest to alleviate the problem, small apertures are used, which then leads to extended exposure time, which if mitigated against by high ISO settings, then risks image quality reduction. A compromise process of trial and error is required, but the potential was demonstrated by projecting some very pleasing results. Alan Murphy's Guide to Songbird Set-up Photography was recommended as an e-book download.

Wray Douglas stepped up for a second time with an illustration of stacking. This is a modern development to counteract the afore mentioned problem of

limited depth of field, i.e. the amount of the image which is acceptably sharp. This becomes an acute problem with close up photography, even when specially designed macro lenses are utilised. Digital photography has now equipped us with a tool to address the issue. This requires multiple images to be taken of static subjects, each adjusted to a slightly different point of focus, incremented throughout the depth of the image. The multiple 'stack' of images is then processed using special software, which selects the portion of each image which is sharp in each exposure and combines each sharp portion to form one single combination image which is sharp from front to back. A few high-end expensive cameras have a menu option to allow the camera its self, to automatically make a sequence of exposures with incremented points of focus to feed to the stacking software. Alternatives exist ranging from a mechanical slide rail mount for the camera, which allows a manual screw device to physically transport the camera by incremental amounts for each exposure, to motorised rail mount options available at considerable expense, which allow the multiple exposure process to be programmed and automated. An app is available for smartphones which provides guidance for the depth of field normally available with lenses of given focal length, selected aperture and proximity to the subject, which may be as little as two or three millimetres. Knowing the dimensions of the spread of the photo subject allows division by the app figure to provide the number of exposures required to be decided, which then requires to be doubled to allow for overlapping. Photoshop now has provision for basic processing of the image stack, but more specialist software from Helicon Focus and other companies, produces a better outcome in less time. This firm also produces a lens adaptor which facilitates production of the stack as another option. Wray demonstrated the use of Helicon Focus on a stack of images taken previously of a flower head, allowing ready comparison of a straight image with severely limited depth of field to that after stack processing with very obvious benefits.

Whilst Wray was active Brian Sankey provided a practical demonstration of his method for mount cutting and print mounting at the back of the room, for a number of our newer members, the text of which is also available as a down load document from our web site.

Our thanks go everyone who contributed to a full and well-supported evening and particularly to David for once more pulling together an excellent informative evening.

Tuesday 12th February 2019
Table Top Photography

In previous years this event has been well supported, as it provides an opportunity to actually use one's camera and learn from some specialist techniques from our more advanced supporters, which justified its regular inclusion in the programme. It was rather disappointing therefore that on this occasion, less than twenty members chose to attend, particularly in view of the fact that our senior workers once more rose to the challenge to provide four excellent opportunities for the rest of us to deploy our cameras.

David Luker laid on a set-up for some modern options applicable to macro photography. Traditionally macro workers have confronted the problems of close up photography, in which the extent of the image which is acceptably sharp is very limited, by using very small apertures and either long exposures or high levels of illumination from flash guns. A different digital approach is now possible, in which multiple exposures are taken at incremental focussing distance throughout the subject and then computer software is used to combine the sharp elements from each exposure, to form one image which is sharp throughout the extent of the subject. David illustrated two ways to achieve the images, one using a slide rail to mount the camera, with a screw

advance mechanism to move the camera forward by millimetres between each exposure. The second made use of a Fuji camera menu option which allowed the camera to automatically make incremental adjustments to the point of focus during a sequence of pre-defined automatic exposures. The process known as stacking, then makes use of an option within Adobe Photoshop to carry out the combination of the stack of images to produce one sharp image from front to back.

David Hoyle brought along a table top light tent with a LED light source together with an assortment of interesting subject matter for photographing, all made available for use by any one who wished to have a go.

David Foster had a similar set-up using an incandescent light source, using a chrysanthemum purchased especially for the occasion.

Wray Douglas demonstrated a slightly different stacking arrangement to David for photographing a flower head, probably a chrysanthemum. Using the facility within his Nikon camera to produce the photo stack as an automated process, the process was commenced by manually focussing on the nearest petal as a starting point, from which the camera proceeded to then make the incremental exposures to a user defined limit. For demonstration purposes, twenty-five exposures was selected.

The images were then loaded onto his laptop computer for special Helicon Focus software to select and combine the sharp portions from each image to form the final one sharp very impressive image for viewing in Adobe Photoshop. The specialist Helicon software was seen to be many times faster than adobe photoshop, though this may be partly attributable to Wray's laptop having greater processing power than the club's laptop used by David.

Our thanks go to the above members for their enthusiasm and for once more producing a very interesting evening.

Tuesday 5th February 2019
PANEL OF PRINTS CHALLENGE (Inspired by Nick Edwards)

Our annual Panel of Prints Challenge evening attracted 26 entries this year, which was slightly lower than previous years, but which were enjoyed by the Club Members who voted for their favourite entry.

The evening was the idea of the late Nick Edwards, who was concerned to see the diminishing numbers of images being printed and saw this as a simple way to encourage non-printers to 'have a go' with minimal cost involved. We are well-supported by established printers, but do attract some of the newer members and those who do not wish to enter competitions. The winner receives a bottle of wine but the evening is not intended to be too competitive, just fun and sociable.

The first half of the meeting is spent examining the prints and socialising with other members before deciding on a favourite. The rest of the meeting saw the display of the prints from Competition 4, giving us a chance to view them closely and make our own evaluations of the judges decisions.

The winner for this year was David Foster with 'Garden Birds' (See below) photographed in his own garden - delightful shots well-photographed.

Joint Second Place went to 'The Colours of Autumn' by Brian Sankey and 'Chocolate Box' also by David Foster, who had a successful night.

Joint Third Place went to 'Skies and Clouds' by Brian Sankey

'Volunteers' by Alison Wood
'40s @ Sherringham' by Wray Douglas
'Mischief' by Rex Kingsley
'Girls Power' by Bryan Averill

Winning Panel "Garden Birds" by David Foster

Perhaps now is the time to think about next year's challenge as everyone seems to run out of time after Christmas.

Tuesday 29th January 2019
4th Club Competition - Subject 'Open'
Judge Bob Dennis APAGB, CPAGB, AFIAP, BPE

To read a full report about this competition, please see the "[Competitions](#)" pages

Tuesday 22nd January 2019
Inter-Club Competition Nantwich V Sandbach
Judge:- Brian Dunseath ARPS

To read a full report about this competition, please see the "[Competitions](#)" pages

Tuesday 15th January 2019
An Evening with Geoff Reader

By way of introduction Geoff announced that he would address five aspects of his photography, sport, landscape, miscellaneous, natural history and after the break, his favourite portrait and people.

His equipment comes from the Canon stable and it has evolved through successive models to his current full-frame version, with which he is extremely impressed.

Sport Photography

Many sports were attempted, with an impressive degree of success including wild canoeing in Glen Etive, sailing at Budworth Mere, where a request allowed in an invitation to photograph from the rescue craft in very rough conditions, equestrian eventing at Sandiford, local rugby games and football at Alsager Town FC, round Britain cycle race, where access to an Alsager high street hairdressers first floor window provide a vantage point, parascending at Mam

Tor and Alsager 5K running race. A major challenge to be re-visited is capturing the impact of ball on bales and wickets clearly in shot, during dismissal at the local cricket club. Sport photography was acknowledged to be not so easy as it looked, even though thousands of images can now be rattled off.

Landscape Photography.

Impressive landscapes were captured both locally and further afield. Lighting is key to success and is sometimes gifted and many times not. Locally, Winterley Pool was featured. Further afield Scotland around the west coast provided fertile ground at Glen Etive, Glen Coe for the splendour of Buachaille Etive Mor, Applecross, Isle of Skye for Elgol and Glen Finnan. Derbyshire's Ladybower Reservoir provided many opportunities, especially for autumn leaves. The rolling countryside and stone walls of Yorkshire contributed, as did Wales for Snowdonia's mountains and lakes. Blaenau Ffestiniog's wet slate and quarries around the famed Cwm Orthin provided obvious subjects. South Stack on Anglesey was included, together with Portmadog, Borth-y-Gest, Cadair Idris, Betts-y-Coed's fairy glen and Barmouth sunsets.

Miscellaneous Photography.

Within this section, there were records of Runcorn Silver Jubilee Bridge and the construction of the new gateway bridge, Ellesmere Port canal boat museum's yesteryear event with period dress, Churnett Valley Steam Railway at war event, the Trent and Mersey canal near Middleport, Barnton ex-ICI chemical plant, Jodrell Bank and even Alsager flower club competition entries.

Nature Photography

Geoff acknowledged that there are many specialist photographers, producing stunning work in this area, but never-the-less he occasionally has a go when opportunities present themselves. Quite capable shots were captured of deer in Glen Etive, which proved to be surprisingly tame, feral goats in Snowdonia, surprisingly colourful coot chicks, greylag goose, great-crested grebe on nest with eggs on one of the reservoirs in Macclesfield Forest, swan, hoopoe in France, a captive kestrel on prey, goldfinch, robin, great tit and greenfinch from home hide, hedgehog and monkeys in Trentham Forest zoo.

A local mini zoo operator provides photographic events with captive creatures, allowing snakes, tarantulas, gecko, leaping frog and hermit crab to be captured, sometimes 'worn' by models.

Portrait and People

The session after the tea-break was allotted to Geoff's favourite photographic activity, portraits and people. For this purpose, he does indulge in a degree of composing images with Photoshop blended backgrounds. The sky was the limit in subject matter, ranging from traditional work, to ballet dancers, figure studies, characters with lived in faces, theatrical sets, goth and steam punk bizarre characters, heritage event folk in period costume, models posed in derelict buildings, firemen project, studio work and on-site model work. Many light sources were used from natural to artificial light.

Geoff clearly revels his photography and allowed his imagination to create constant projects for exploration. He is demonstrably a dedicated individual for whom diversity has no limits. The talk provided much information to inspire ideas and emulation.

Nantwich Camera Club was provided with a very full evening, which revealed Geoff to be a prolific, inventive worker. The evening was brought to a close with a comprehensive vote of thanks from Rex Kingsley.

Tuesday 7th January 2019
Member's AV Evening

Following the Christmas festivities, our first new year meeting was reasonably well attended.

A full evening's programme of thirteen AVs was produced by our members and

assembled, engineered, resourced and presented to the usual high standard by David Hoyle.

- 1. Christmas by David Hoyle. A sequence of frantic animation of the assembly of living room Christmas decorations, prior to family celebrations and dining, followed by the reverse process of taking down the decorations and the restoration of normality to the living room after the customary twelve days.**
- 2. West Burton Waterfalls by Bryan Averill. To the sound of trickling streams, Bryan took us to the Yorkshire dales beauty spot for a back to nature production featuring the falls and its resident wagtails, grey and pied, dippers, chaffinch, mallard and pheasant.**
- 3. Canyon Country by Brian Sankey. Reaching back to May 2005, during a grand tour of Utah, California, Arizona and Nevada images were captured of a large number of the stunning US national parks. To typical wild west country music, the red rocks of Yosemite, the Grand Canyon, Zion, Bryce and Mesa Verde, not to mention Death Valley and probably many more were visited.**
- 4. Autumn in Bruges by David Hoyle. In recognition that his father did once go abroad, David decided to retrace his steps by taking the train to Bruges in November. The majestic architecture was captured on foot and more leisurely from one of the many tourist boats, which ply the canals, without which no such trip would be complete. There was evidence of indulgence in the Belgian specialities of beer and chocolate.**
- 5. Saving all my Love by Paul Topham. Virtually word for word visual representations, possibly culled from the media channels, were carefully synchronised to the Whitney Houston ballad. Clearly a labour of love from a very creative worker.**
- 6. Our ski holidays by Wendy Williams. Starting in the year 2001 with early low-resolution point and shoot digital cameras, Wendy traced her annual ski exploits in Austria, Switzerland, Italy and Andorra, right up to present times with the intro from the Ski Sunday TV programme signature tune.**
- 7. Spring in the Yorkshire Dales by Bryan Averill. To the music of "The Lark Ascending" from Vaughn Williams, we returned to the rolling dales, with characteristic dry stone walling casting patterns on the landscape, interrupted by random barns, streams, waterfalls and ancient bridges. Farm animals appeared together with the typical moorland birds and flora.**
- 8. A New York State of Mind by Wray Douglas. Barbra Streisand provided the title and the audio track for this slick presentation, which captured the dynamism of the city that never sleeps. Multi image fades and scrolls rolled us around the amazing architecture, leaving one wishing for more.**
- 9. Nordic Interlude by Graham Dodd. Norway's Gustav Vigeland's prodigious life's work bronze figure sculptures featured heavily in Graham's presentation, produced following a visit to the Nordic countries. Illustrated were the incredibly long and stylish bridges which link the countries and islands, together with the equally impressive tunnels.**
- 10. Amanda and Ravenseat Farm by Brian Sankey. When taking a holiday in the Yorkshire Dales, Brian was asked by a friend to visit Amanda, who was featured in a TV program which documented her progress from a fashion model to a shepherdess at remote Ravenseat Farm In Swaledale, now with nine children. The object was to have Amanda sign one of her books. The mission was accomplished and opportunity was taken to record the sometime harsh but idyllic setting in which Amanda settled to farm and raise a family, now presented as an AV.**
- 11. The Statfold Barn Railway by Nick Hutt. The railway is a privately owned,**

narrow gauge railway near to Tamworth, which has extensive engineering facilities for building and repairing steam engines and evolved from the remains of the defunct Hunslet Engine Co. At Statfold there is an extensive operational track with collected historical railway artefacts, together with some fifty locomotives and on track creations in various states of repair. Not usually open to the public, special enthusiast days are occasionally hugely popular, one was availed by Nick. Nick captured the essential essence of operations to perfection and backed things up with great railway related music from Johnny Cash, The Dubliners, Chris Rea and the Rolling Stones.

12. *In and around North Devon by Bryan Averill.* Music from the Onedin Line accompanied the rugged coast and big skies of north Devon with crashing seas and surfers defying gravity. Wind filled colourful canopy kites propelled sand surfers and wild ponies graced the coastal moorland. AV obviously a media which comes easy to Bryan.

13. *Trains by David Hoyle.* Visits to numerous heritage railway sites provided the opportunity to capture the substance for this sequence. I certainly recognised the big yank from the Churnet Valley Railway and I think the splendid North Yorkshire Moors Railway. It all came together to "The look at me I'm a train theme"

Once more we had an excellent, full, evening, totally assembled and directed by David and supported to great effect by his stereo set-up. Our thanks go to David and everyone who produced AVs.

Tuesday 11th December 2018
3rd Club Competition – Set Subject "Minimalist"
Judge:- Neil Hulme

To read a full report about this competition, please see the "[Competitions](#)" pages

Tuesday 4th December 2018
L&CPU "C" Mixed Folio

Once more, attendance levels were lower for the folio evening, though on this occasion not too much was missed, since I felt that the contents were not so good as in the folio "A", which we saw in November. I will seek guidance once more to verify that their inclusion in the programme is still consistent with the wishes of members. Being allocated dates very close together in November and December for two of the three folios rather than having a more even distribution within the season as of yore, probably doesn't help. Perhaps booking a speaker instead of the December meeting would be a better option for the next programme?

Thankfully there was a fair amount of black and white images to lift things, but precious few landscapes were included, though one taken on the Isle of Skye is worthy of note. The natural history content was rather run of the mill this time, with a well caught shot of squabbling starlings and a Dartford Warbler perhaps the highlights. The new in-vogue photographic subject seemed to be dogs! Black ones, white ones, brown ones, begging dogs, 'smiling' dogs, you name it. In this folio, they appeared to have largely replaced pretty girls – heaven forbid!

Tuesday 27th November 2018
Alan Challinor Trophy
(also known as The 5 Towns Mono Print Competition)
Judge:- Gordon Jenkins APAGB

To read a full report about this competition, please see the "[Competitions](#)" pages

Tuesday 20th November 2018
Getting the Most from your Digital Camera, Carl Wright, LRPS.

Carl, an experienced lecturer, once associated with the Jessops Academy and nowadays with Jaguar-Land Rover, made his first visit to Nantwich. He insisted that he was not a great photographer but had a great knowledge of digital camera technology. His photographic interests included landscape, which he considered to be one of the most difficult subjects, because the lighting conditions are always beyond one's control. He was very positive about the

Blists Hill heritage experience near Telford.

The use of zoom lenses should involve firstly selecting the required focal length within the range and then walking to a position where the framing is as required.

Camera care considerations included obtaining an adequate supply of spare batteries, economically from third party manufactures, which often included a charger which some prime manufacturers fail to supply. Memory cards, now relatively cheap, optimum size probably 32GB or 64Gb if video involved. Card speed ten or better, but not too critical. All cameras have an internal high speed memory bank called a buffer, where images are processed and initially stored, prior to exporting the images to the inserted card. The speed of the memory card can restrict the continuous shooting performance of the camera, if the memory card is not sufficiently fast enough to accept the output from the buffer, resulting in the buffer becoming full and continuous shooting slowing down. In other situations, the speed of the card is not significant. Memory cards are not designed for long time storage of images, so if images are not downloaded to a PC within a reasonable time, the images may become corrupted. The details of images stored on a memory card are stored in a file allocation table on the card. Deleting files from the card erases them from the table. If the process corrupts the table, any future images saved will not be retrievable. It is therefore far better to always format the card after downloading images rather than deleting them, because formatting creates a new file allocation table.

Backing up images to a separate device is crucial, because the PC hard drive has a mechanical component, which carries the read heads across the magnetic storage surface of the discs to scan the data. If, wear and tear allows the heads to hit the disk surface, the hard disc may be destroyed, with the loss of all saved data. Windows has a facility called mirroring which can simultaneously write the same information to two hard discs and keep them in synchronism. The purchase of two, either 1 or 2 TB discs was recommended as a sensible measure. Other options exist in cloud storage with monthly premiums payable. Whilst camera bodies are replaced in line with technical progress, camera bags and tripods are largely not subject to evolution, so careful initial investment is a worthwhile investment.

The best stance for hand holding cameras was illustrated and it was recommended that because the downward finger pressure exerted in pressing the exposure button can cause slight camera movement, it is wise to have the camera set to make three exposures, because the second and third will escape the impact of the button press resulting in sharper images. A rule of thumb for hand holding is to divide 1 by the focal length of the lens and use that as the slowest shutter speed e.g. with a 100mm lens use a shutter speed equal to or faster than 1/100th of a second. View finders are normally provided with a dioptre adjustment wheel so that the viewed image can be set to each individual's eyesight. Digital cameras auto-focus more accurately when the eye-level viewfinder is used rather than when the back-screen display. Aperture priority exposure is the preferred option, combined with auto ISO. For tripod use where stability is a given, then ISO should be set at 100. Small apertures greater than f16 can result in diffraction problems. It is often better when upgrading a system to acquire different or better lenses, rather than change camera bodies. High quality lenses can be used with later generation bodies. Despite the trend for multi auto-focus points within the cameras display, the centre spot is often most convenient and can be used in many circumstances with the exposure button partial hold-down exposure lock.

The option to set up a one stop under exposure compensation was recommended as a default camera position. Under exposure provides more digital image information which can readily be exploited to advantage in Lightroom or Photoshop. Use lowest ISA setting for best quality.

Zoom lenses, with the exception of those very expensive ones with constant aperture, internal focussing, experience limitations to their maximum aperture when zoomed to their longest focal length, due to light fall off from distance travelled when telescopically extended.

Large apertures result in reduced depth of field, i.e. the part of the image in front of and behind the point of focus. Conversely small apertures allow greater depth of field.

Close focussing reduces depth of field.

Raw images allow greater latitude for PC manipulation, but modern JPEGs can be OK.

Cameras have a lot of corrective computing power built in, which may be used to avoid after work on a PC. Where black and white images are required, it is an option which can be selected at the taking stage, rather than making a PC conversion. There is a large amount of adjustments present for selection in the camera menu to allow adjustment at the taking stage.

Carl covered a vast amount of technical and common-sense issues, which many of us may not have included in our considerations, certainly far more than is captured in this brief summary. His previous training experience was very evident in his polished thoroughly professional presentation.

I'm certain that we would all benefit further if we are able to bring him back to Nantwich on some future occasion

**Tuesday 13th November 2018
L&CPU Mixed Folio "A"**

As normal, attendance levels were lower for the folio evening, which is rather a pity because in my view, some excellent images, included in the folio, illustrated the great range of talents which is present amongst the clubs of the north-west. In particular the natural history contributions were to a very high standard and some were quite outstanding. In general, the work appeared to be more, true photographic content, as distinct from the sometimes, bizarre graphic art creative trends, which have been a recent feature in folios. Perhaps, (hopefully) the excess has worked through the system and that this is a movement which will continue.

After the tea-break, the previous week's competition print entries were arrayed centrally in the hall to enable a close-up informal scrutiny by members, whilst David Hoyle projected a corresponding PI entry slide show, a first-time event, which as a precedent may well be repeated.

Thanks to everyone who contributed to proceedings.

**Tuesday 6th November 2018
2nd Club Competition 2018-19 Season
Judge:- Roger Evans, MPAGB, FBPE, EFIAP**

To read a full report about this competition, please see the "[Competitions](#)" pages

**Tuesday 30th October 2018
Interclub Competition Whitchurch v Nantwich
&
Chester Photographic Society Inter Club Competition**

To read a full report on both of these competitions, please see the "[Competitions](#)" pages

**16th October 2018
Moments in Mono, Neil Hulme**

Neil opened by providing details of his camera bag contents and editing software, namely a Nikon D7100, with Nikon 10-24 lens and Sigma 17-50 lenses. Most of his editing was done using Lightroom CC and Photoshop, with Silver Efex plug-in filter from the Nik Collection, a constant application. Similarly, for his occasional colour work he uses Colour Efex. The producers of the Nik Collection were acquired by Google to enhance other capabilities within their operations and the Nik Collection became a welcome free download. Unfortunately, it was not perpetuated by support in the Google world. It

became inoperable when Adobe products moved to the Cloud. A company called DxO in 2017 bought the Nik Collection software from Google, provided the required support by re-writing the source code and have now made it available as a download at the cost of £49.99, still very worthwhile.

For printing he uses an Epson 3880 inkjet printer loaded with Permajet Portrait White paper.

Neil explained that for his work he saw no merit in full-frame equipment, but never-the-less was contemplating a £4000 up-grade, but the buy button would not be pressed until he was fortified by a couple of bottles of wine.

His characteristic work had attracted the attention of Lee Filters, such that they now sponsor him and have provided him with a range of their lens filters for free. This initiative prompted a trial of their use and the big and super stoppers now found a place in his kit bag.

For his trademark minimalist images, he does advocate taking time to set up and think about the possibilities of the location, firmly rooting a tripod. The super stoppers however can entail five to six minutes exposure times and if incorrect, repeating can soon run into half an hour for one image.

Neil abhors sunny photographic conditions, so much of his work takes place in autumn/ winter conditions. Overcast rainy, misty, foggy and snow weather conditions are welcomed with glee. Initial exposures usually start with taking in the wide view, followed by zooming in on more detailed possibilities. Having captured the image Neil commended flipping the image left to right and top to bottom as a means to revealing different perspectives.

The minimalist images are essentially simplified to a small number of elements, meticulously placed within the frame. The afterwork in Lightroom usually starts with using the 'auto' button, which often performs 80% of the work. He makes extensive use of the graduated filter tool to create identical density of dark tones at the top and bottom with the eye being directed to the light areas in mid-frame, thus dictating what he wishes you to see. Action in the winter skies is sought and often augmented using a soft brush tool. Horizons are often eliminated or masked by carefully arranged horizontal elements. Having worked up an image to his liking, he advocates saving the actions as a time saving pre-set, for future use on similar images. Typically, strong lead in image elements are made to fade into obscurity to provide mystery.

Neil invariably knows what he wishes to achieve at the taking stage and states that in his philosophy he does not believe in or trust to luck, insisting it is hard work which provides the results. He acknowledges being inspired by other workers and emulates their work with his own interpretation. A powerful influence has been provided by Widnes photographer Michael Kenna.

The north-west provides many favoured locations for his photography as well as areas local to his Warrington home. The coast from North Wales, right round to Fleetwood in the north, taking in the Wirral and Merseyside have provided prime areas for photographic exploration. He found the beauty of the lake district too busy for his brand of work. The best place in the world however was proclaimed as Venice for which his photographic zeal has risked marital strife by making solitary visits where the need for normal holiday activities are eliminated. Again, much prior research is carried out to isolate the prime target locations.

A special recognition of tress in the landscape also provided a fascination, prompting numerous visits to places like the Macclesfield Forest to secure the right conditions for one particular target tree.

Neil now enjoys wide acclaim and clearly this was recognised by our members, who turned out in unprecedented numbers, resulting in a search for extra chairs.

His judging of our set subject 'Minimalist' competition should be very interesting!

As a result of our booked speaker being forced to cancel due to her husband being admitted for emergency hospital treatment and despite numerous attempts without success to secure an alternative speaker, it became necessary to arrange an improvised evening, drawing upon internal resources within the club.

Jean Kay valiantly opened with an illustrated talk related to the John Rylands library in Deansgate Manchester, which was founded by Enriqueta in memory of her husband, a rich magnate from the cotton industry and is now a part of Manchester University library. Enriqueta was very hands on in dealing with her appointed architect and insisted on the inclusion of the most exquisite materials, artistry and craft work throughout the entire structure. The superb panelling, vaulted ceilings and décor is surely worth a visit for any aspiring photographer, especially as it is readily accessible and virtually on our doorstep.

This was followed by the showing of one of the L&CPU folios of 2016, which had not previously seen by the club. This was projected in auto mode and it progressed so quickly that it was almost necessary to decide whether to read the authors caption or look at the image, but scarcely time for both.

The pre-break session was completed by re-visiting our print exhibition of 2002, copied to PIs for showing. Many images appeared to have suffered in the copying process, but it was nostalgic to see the early work of many members still active in the club, but also that from those who are no longer with us and were once stalwarts and key to our activities.

Our thanks to David Luker for kindly operating the projector.

The second session was given to viewing the previous week's entries in our first competition of the season, which would not have been possible if the programmed event had occurred.

Though improvised the evening was quite successful and my thanks go all who made it so.

Tuesday 2nd October 2018
1st Club Competition 2018-19 Season
Judge:- Andy Polakowski, DPAGB EFIAP/b BPE4* AWPF

To read a full report about this competition, please see the "[Competitions](#)" pages

Tuesday 25th September 2018
The Original Dabblings, Graham Dean, AFIAP CPAGB BPE2

Graham traced his trials and tribulations in the evolution from initially mainly a black and white a dark room worker in the bathroom at his parent's home, then when leaving the nest a concentration on slide material work, through to the digital revolution.

He divided the journey into five sections, starting with the period 1994 to 99, where he paid for colour slides to be scanned and returned on CDs, so that he could perform digital edits, using early software on an equally early PC, an Acorn Atom. Using laborious selection techniques, he was able to perform creative manipulations and produce digital prints. Unfortunately, only two A4 printers were available which made provision for operation by an Acorn and he used cheap dye inks which had poor archival qualities; prints rapidly turning blue after exposure to light. Never-the-less sufficient success was achieved to provide encouragement

The second stage in the digital evolution from 1999 to 2002, involved the purchase of a Minolta slide scanner, together with the move to a Windows PC for use with an Epsom Printer, loaded with Epsom own brand inks and papers. This era was rewarded with competition success, both at his Lancashire Digital club and externally. He extolled the virtue of entering competitions that few others entered, evidenced by Ordnance Survey seeking entries for map cover images, for which he was successful in having a caving shot selected and eventually he received a small reward and a copy of the map.

The construction industry offered a Barcelona holiday for winning their competition and feeling confident assured his wife that he would win. In fact,

none of his images were selected, but he then had to fulfil the promise to his wife of a Barcelona holiday, making it the most expensive competition he ever entered.

Stage three started with access to an early digital camera at his place of work, leading to a personal acquisition of a digital compact camera. In recognition of the resolution limitations, the approach adopted was to combine small images into larger composite images, together with a friend's introduction to him of the use of the Poster Edge Photoshop filter. Images showing the old-world charm of Dent contrasting with the modernity of the evolving Canary Wharf and Docklands Light Railway were shown

Stage four took in the purchase of a Canon DSLR, which was carried when performing taxi duties for his daughters to Leeds and the Edinburgh festival. The production of joined images to form composites and to emphasise features in dimensions divorced from reality still provided fields of originality for his work. An admiration for circular pattern images produced by John Nicholson, led to an emulation of that type of work, simplified by using a rotating jig arrangement.

The fifth stage was fully digital with numerous examples of current work, which still often featured the use of the Poster Edge filter. Scenes included, a gathering of sheep, Lincoln cathedral, Manchester Piccadilly station, Scenes around Pisa, Thames embankment and a play on brief encounters at Carnforth. The evening concluded with a video inspired by the renaissance of Morecombe as a resort, exemplified by the non-stop homage to the Eric Morecombe statue by 'selfie' types and other photographers, in accelerated time.

Graham provided a very entertaining evening, made a lot of good photographic points with humour, revealing himself as an excellent speaker.

Tuesday 18th September 2018
The Northern Lights - Nigel Ball FRAS

Nigel explained that he arranged a mission to photograph the Northern Lights at the end of February 20014, preferring to arrange a do-it-yourself event rather than an organised tour, for various reasons including the consequent freedom of movement and significant economy. Essentially this entailed economy flight booking to Iceland, hire of a 4 X 4 vehicle to cope with the snowy conditions, a good map, (no satnav operable in Iceland) and a hotel booked in a remote location, where light pollution would not be a problem (reference to a dark sky map), close to a glacier for foreground interest. Basic planning can improve the chances of success. Timing to avoid a full moon is essential. Since the phenomena occurs between sixty and three hundred miles above the earth's surface, though difficult to avoid in winter, cloudy conditions ensure failure. He explained that the Northern Lights are caused by high energy emissions from the sun's surface called, coronal mass ejection, which interact with the earth's magnetic field, causing molecules to release quantum energy, in the form of light. The chances of success are therefore governed by periods of intense sun spot activity, the energy of which takes two days to travel to the earth's atmosphere. The different colours are a product of the ionisation of different gas compounds in our atmosphere, nitrogen at high level producing red/blue/violet and oxygen nearer the earth green/yellows. Nikon equipment was used with a zoom lens set at 14mm focal length, ideally with live view facility helping use in the dark. Pre-focussing during daylight and securing with sticky tape around the lens, removes one variable. Knowing your camera controls intimately is a pre-requisite to successful operation in the dark. Low temperature is a serious problem to the photographer and the camera. Battery technology is such that in intense cold conditions as in polar regions results in rapid exhaustion. Similarly, humans can be unaware of the onset of hypothermia until its effect has reduced rational thought, mitigated against by the provision of suitable clothing, food and drink. Recce expeditions during daylight are recommended as a rehearsal prior to the night-time events,

with a compass and map.

Apps and websites can provide good support and the Aurora Watch app from Lancaster University provides useful advice of likely Northern lights activity. Nigel was fortunate in capturing some stunning images, ably demonstrated for our delight. He also listed many locations which provided special photographic opportunities for the daylight hours, including the blue lagoon, glacier walking, cave exploring, snow mobile facilities, which being independent avoided the over-priced normal tourist fare.

The presentation took us to areas not previously visited by the club and hopefully will persuade some members to include the amazing Aurora Borealis on their bucket list. Certainly much discussion was provoked at the closing question and answer session.

NCC Member to give a talk at Reaseheath College

University Centre Reaseheath has just announced its first Public Lecture Series and camera club member Pete Allcock will be presenting the first lecture in the series on Thursday 4th October, 7.30 – 9.00pm. These events are free and open to everyone.

Capturing Wildlife on Camera

Pete Allcock, Wildlife Photographer

Pete's journey in wildlife photography, from absolute beginner to where he is today. Pete will give guidance on photographing different species in a variety of habitats, using different types of camera equipment and lenses and how to compose your photos. Pete will be exhibiting a slide show of his best photographs to illustrate how he gets beautiful wildlife shots, and you can also see his work on Flickr by searching for Pete 600D.

University Centre Reaseheath will be hosting ten lectures on a variety of subjects between this October and next June. The University Centre looks forward to welcoming you. Follow this link for more details

<https://ucreaseheath.ac.uk/public-lectures/>

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