

# Annual Review

## 2013-2014



### In this issue

Note from the Editor	1
President's Piece	2
Summer Outings	3
SPS Visits Cambridge	5
Lectures	7
Competitions	8
Hall of Fame	13
Perspectives 9	17
Annual Exhibition	18
Forum Competition	23
Beginner's Course	26
RAW or Jpeg	26
Mounting Made Easy	28
News and Technology	30
150th Anniversary	37

### Note from the Editor

It seems appropriate, in the 150th anniversary year of Sheffield Photographic Society, that we look back over events past as well as preserving a record of current events for the future. This, the first SPS Annual Review, is a means to achieve exactly that.

Those members who were present at the past couple of Annual General Meetings will recall that I outlined plans to fundamentally change the nature of the Jottings Newsletter and the way in which we pass on more frequent items of news. My plan was to transfer items of news onto the SPS Website and Forum sites, where they could be released more promptly than the existing Jottings Newsletter would permit. The general articles would be transferred to an annual review, accompanied by summaries and images which describe the SPS year.

My hope was that this, the Annual Review, would provide members with an enjoyable record of their own year in SPS whilst passing on a 'time capsule' for future generations. It was, I thought, a realistic target... but I perhaps underestimated the sheer quantity of information that would be required to fully summarise a year in SPS!

John Scholey, as outgoing president, starts off this review with some fascinating facts, confirming the tremendous quantity of work and organisation required to keep our society running smoothly. It is little wonder that compiling the review itself has proven such a challenge. Fortunately we have some remarkably dedicated members who, along with their other duties, have managed to find the time to provide articles, facts and images to make this review possible. I would like to take this opportunity to thank all those who have contributed.

The review continues with a summary of the Summer Outings which took place in 2013 and then moves on to describe our lectures, competitions, successes and exhibitions. Whilst the bare facts of these activities are already documented in the

minutes of the AGM I believe the inclusion of images and descriptive commentary within this review will provide a much more fulfilling record and will help to bring the events to life.

Roger Ward and Richard Hall have provided a couple of general photographic articles which address two aspects of photography often regarded as a barrier to new members; Shooting RAW and Mounting Prints. Both articles demonstrate ways in which technical hurdles can be overcome in order that new members may quickly start exhibiting their work and entering competitions.

The articles, I think, are representative of SPS as a whole. Unlike a number of other photographic clubs, we are not an elitist society that accepts only the best photographers into our ranks. We are a friendly group who encourage beginners to participate and who try to remove the barriers which would prevent them becoming the best photographers. The time and dedication that Keith Allchin has shown in his running of the Beginner's Course is further proof of this commitment to all levels of photographer.

Keeping to my original concept of this review as a 'time capsule' for future generations I have provided a News and Technology summary. This outlines some of the more noteworthy photographic events of the last year, along with an objective view of what those events may mean for photography in the future.

It seems fitting that Mike Smith, as incoming president, should end this review with an article which looks forward to the denouement of our 150th year celebrations.

Finally, I would like to thank Colin New for providing the majority of quotations which run throughout this review and which provide us with a more philosophical view of our hobby.

PETER MATTHEWS

*Photography records the gamut of feelings written on the human face, the beauty of the earth and skies that man has inherited and the wealth and confusion man has created. It is a major force in explaining man to man.*

*Edward Steichen*

## President's Piece

Firstly a few statistics. During my year of office we have had 31 evening meetings on Tuesdays and 4 special evenings on other nights, one of them being the Inter Digital Knockout Competition which was run for 32 clubs. We have had 6 summer evening outings and 2 day trips. We have had 5 audio visual meetings and organized two excellent exhibitions. We ran a beginners course on a Thursday evening over 4 nights and we had a society meal at Castle College. I have done research on and prepared introductions for 26 speakers and judges, written 28 letters of thanks and I have received 1445 emails and sent 1324 emails from / to 61 members of the society.

I think the statistics go to show what a packed programme of events we have organized for all of our 100 plus members.

The year ended and started with the AGM closely followed by our summer social outings. This year we had 6 evenings – 3 rural and 3 urban – and 2 day outings. The evenings were all enjoyable affairs and inevitably ended in the nearest pub for a pint and a chat about photography and the world in general. My evening this year was round the wilds of Park Hill Flats and Sky Edge overlooking the city centre where I nearly lost everyone in the bushes on the overgrown path. We ended a very enjoyable evening in the Queens Head in Pond Street – a very historic public house.

John Ferretti organized a meal at Castle College in June which I believe was well attended and enjoyed by all. I was on holiday in Ireland at the time so couldn't be there.

The winter season began in September when I banged my gavel for the first time and kick started events with a monologue, a song and a morris dance. What's the connection to photography you ask – and well you might. The club survived that and we then had a very enjoyable programme of events right up until May. I particularly enjoyed Ian Beesley's social documentary photography and Paul Hobson and Alex Hyde with their different slants on natural history photography. The competition evenings were successful as usual and

congratulations to Peter Matthews for winning the internal competition but, for the first time, not the Ken Doney trophy which was won by Jenny Kingsland this year with a sequence of humming birds. The beginner's trophy was won by Sue Richardson. The discussion evening with the attendees splitting into three groups in three separate rooms at Greenhill Methodists proved a success but 'Celebrations' as a topic for the theme evening was perhaps a bit narrow as we didn't have so many entries – something to beware of in the future. The slapstick of the match a picture was fun again and the internal club speakers were all excellent, showing a wide variety of material. I should perhaps pick out Ray Brightman's images of Old Sheffield which were fantastic.

We had great success in the YPU annual exhibition again with 9 accepted prints, 11 accepted digital images and 3 trophies (Erica Oram, Stephen Elliott and Ian Wilde) – the most trophies of any club in Yorkshire. We came a very creditable 4th equal out of 26 clubs in the North Cheshire PS print competition and 7th from 17 in the PDI. We also had success again in the London Salon with 6 accepted entries in this most prestigious of exhibitions. In our own mini competition – the 3S's with Solihull and Shillington - we were second to Solihull (not unusual I believe).

The Inter Digital Knockout Competition was a resounding success thanks to Erica and all her contacts with the clubs. A great evening was had by all and everyone thoroughly enjoyed it.

The annual exhibition was held in the Workstation for the second year running due to continued work in the Cathedral. Keith Allchin, as usual, took most of the strain and presided over another excellent exhibition – well attended for the place it was held. Keith may well pass on some of the responsibilities of this in the near future as the job just gets bigger and bigger. Mike Smith (with a little help from me) co-ordinated another well received Perspectives Exhibition in the Winter Gardens. This is a great place to hold an exhibition as it is very central and has a

*I just think it's important to be direct and honest with people about why you're photographing them and what you are doing. After all you are taking some of their soul.*

*Mary Ellen Mark*

*(Continued from page 2)*

very good footfall. The only downside is the atmospheric conditions which do mean that the mounts can sometimes warp. We have this space for two weeks this year and will put the 150th exhibition on again during the second week.

Peter Matthews continues to run the Forum. This is not as well used as it should be and I for one am guilty of that. One of my resolutions for next year (when I have more time – ha ha) is to use the Forum more. One use I have made of it is to enter the excellent competitions that Peter has put on there. There are 6 very interesting rounds for the members to take part in and it's very easy to do – no printing involved – just email your images to Peter. Peter also provided us with a very illuminating evening on the subject of flash photography earlier in the year. It's still something of a black art to me – or perhaps it's only dark grey after Peter's efforts.

Terry Irons is still running the AV group which has an average attendance of around 12 members. There have only been 5 meetings this year, I believe, as it hasn't run when Terry has been away. It would be good to see this group gain more members and perhaps get back to where it was a few years ago when we had a full evening of AV sequences around Christmas time. The digital group,

which Terry also ran, has ceased running this year – probably due in the main to the plethora of material that is so easily available on the web these days.

Keith Allchin ran a very successful, beginners course on Photoshop Elements during the months of January to April – 1 night a month. I believe that even Keith learnt a lot from preparing this course and I am sure that everyone who attended would thank Keith for an excellent and well presented course. I certainly learnt a lot – even though I use full Photoshop.

I should just say something about the 150th activities but I am sure Mike and others will say more about these. This year is the 150th anniversary of the Sheffield Photographic Society – founded the same year as the Sheffield flood. There may be a connection but it is pure conjecture. People are working hard on the 150th exhibition (particularly Mike Smith and Linda Jackson) and this will be very well worth while seeing. I am particularly looking forward to it.

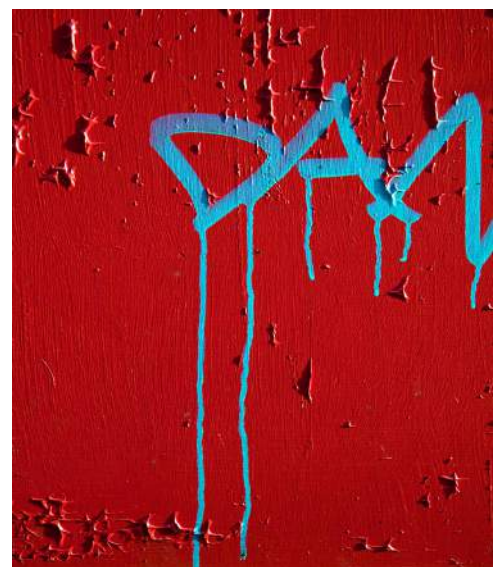
It has been a very enjoyable, interesting and full year as I now pass on my chain of office to Mike Smith to take us up to the 150th anniversary of the club in December 2014.

*JOHN SCHOLEY*

## Summer Outings

It was one of the more successful programmes I feel partly because of the excellent weather almost throughout and, of course, the continued help and enthusiasm of members to front the various visits.

We had six Tuesday evening 'meets' (3 rural ones and 3 urban ones) giving a vast range of photo-opportunities as well as après-photo socialising in local hostelrys. (The locations - Cressbrook Dale, Gardoms Edge, Ladybower area, Brincliffe Edge, Broomhill, Sky Edge. All but the Ladybower visit were in excellent weather!). In addition there were two day outings - one to Llandudno and one to Hull and Beverley. Again we were lucky



'Paint Runs' by Richard Hall. From the SPS trip to Brincliffe Edge

*You've got to push harder. You've got to start looking for pictures nobody else could take. You've got to take the tools you have and probe deeper.*

*William Albert Allard*

*(Continued from page 3)*



'Alas' by Steve Dorey. From the SPS trip to Hull and Beverley. Taken at St Mary's Church in Beverley

with the weather on both occasions.

The Llandudno day was a long one due to the travelling distance but everywhere was bathed in sunshine while we were there and the place seemed like somewhere on the shores of the Mediterranean! The Hull day, again in unbroken sunshine, proved more interesting photographically with the Old Town being a particular attraction for many as was Beverley in the afternoon. New places with the cameras for most I think.



'Bud in the Mud' by Keith Allchin. From the SPS trip to Hull and Beverley

The 'summer' started with the weekend in Cambridge using Churchill College as our base. Again, wall to wall sunshine but cold - it was April after all. The group of about 25 split up on both days with people doing their own photographic things - enormous scope for all, but splinter groups still found time to visit Bury St Edmunds, Ely and the air force museum at Duxford.

As in previous years the Summer Programme of events attracted between 20 and 25 members and generated a large number of photo-images which keep appearing in various exhibitions and competitions. Probably equally significant is the social aspect of these occasions with members getting to know each other in a way that can never happen on ordinary club evenings at Greenhill.

All in all I think 2013 was a good summer!

PAUL CUTTS

*One photo out of focus is a mistake. Ten photos out of focus is an experimentation. One hundred photos out of focus is a style.*

*Author Unknown*

## SPS Visits Cambridge

In early April 2013, twenty of us, including some wives (our own), stayed for two nights in Cambridge. Cambridge had been on my list of places for our annual SPS jaunt for some time but the difficulty has always been securing sufficient and affordable accommodation in this expensive city. A number of the colleges offer accommodation outside term times but most are central and have very limited parking. However, I was able to book rooms in Churchill College, a comparatively modern building which is a short walk from the centre and which has plenty of parking.

This proved to be a good decision. Rooms were adequate and comfortable, meals were available at low prices (although a bit "school-dinnerish") and the beer was



Modern Sculpture in the grounds of Churchill College. By Keith Allchin

cheap. The surroundings were very pleasant and there was modern sculpture to criticise.

We split into informal smaller groups to walk round the city on Saturday. I was fortunate to be in Peter Mason's group and Peter took us in to the grounds of his old college, Sidney Sussex. Even Peter did not know where Oliver Cromwell's head was buried, which was disappointing, but apparently only the Master of the College knows that secret. We peeped into the dining room at Magdalen and looked into the quadrangles and chapels of others of these beautiful old institutions, snapping all the time.

Although the sun was shining, it was quite cool. Paul Cutts decided he needed to buy some gloves and called into the nearest shop. We were convulsed when he emerged wearing his new acquisition - which were bright yellow! At least we knew we would be able to find him easily if he got lost.

We needed a coffee to recover from this and found a congenial and interesting place which appeared to be an old grocer's shop because the shelves were stacked high with old products which some of us remembered from our youth. We wandered into the market place where Steve Dorey got his shot of demonstrating ladies ("Women in Black") which is serving him well.



SPS members keep warm by standing next to Paul Cutts's new gloves. Kings College, Cambridge.

*Sometimes I do get to places just when God's ready to have somebody click the shutter.*

*Ansel Adams*

*Photographers deal in things which are continually vanishing and when they have vanished there is no contrivance on earth which can make them come back again.*

*Henri Cartier Bresson*

*(Continued from page 5)*

For me, the highlight of the day was going into Kings College Chapel. I had seen this only on TV because I had missed the opportunity when on a teenage sixth form visit, having succumbed to stupid peer pressure. The combination of the soaring, graceful windows and the arched ceiling was breath-taking. I lent my camera bean bag to Janet for her to photograph the ceiling because the only alternative was for her to lay on her back on the floor tiles and the Chapel was a little crowded.

Coming out of the Chapel we sauntered around the great lawn and down to the



Bill's Café, Cambridge, for a welcome break from the photographic efforts.

Jennie, Peter and Jane Mason and Richard and Felicity Hall. The wine and conversation flowed freely and we had a great time before wandering back to Churchill in the darkness of a beautiful Spring night.



Classic View of Kings, the great lawn, Kings College, Cambridge. By Keith Allchin

River Cam. I have always coveted the shot of Kings College from the river, a classic English view which appears on countless calendars. The sun was shining, the clouds were great, so on with the 10-20 lens and up with the tripod and away we go. Punts were moving gracefully down the river behind me and the atmosphere was sunny and happy. Fantastic!

On Saturday evening we all decided to give the college canteen a miss and sauntered into town to try our luck. I settled down in a crowded Prezzo's with

Sunday was going-home day but Jennie, Peter and Jane and I spent the morning in Ely, a town I have long wanted to visit. We visited the Information Centre and the first thing I noticed was a Stephen Elliott landscape on the cover of a Peak District brochure. We had coffee sitting outside a pub and overlooking the

river. The cathedral is enormous (and free to enter on Sundays!) and Jennie and I spent a lot of time there and had lunch in the little cafe. We met up with Peter and Jane and headed off home trusting to the satnav, which gave us a beautiful and interesting route through the fen country via Peterborough.

Another enjoyable SPS weekend away. I can't wait for Alnmouth in the autumn.

KEITH ALLCHIN

*All photos are accurate. None of them is the truth.*

*Richard Avedon*

*Twelve significant photographs in any one year is a good crop.*

*Ansel Adams*

## Lectures

The 2013/14 season started in mid September 2013 and ran through to the Annual General Meeting in May 2014.

The programme was made up of 10 external lectures, 7 competitions, 2 discussion evenings and 15 internal evenings where members spoke to the Society on a wide range of subjects. There were 34 events in total.

For those that don't know how these things work, preparation for the SPS programme is started well before the event. We started planning the 2013/14 programme in Sept 2012, A small team is usually formed who make suggestions for lecturers and generally bring things together. The team for 2013/14 was John Scholey, Keith Brown and myself. Colin New and Erica Oram offered suggestions for lecturer's and judges respectively.

I will not detail each event here but have instead chosen a selection to give a flavour of the year.

Our President John Scholey opened the season with his 'From Folk to Fotography' show. Always one to spring a surprise John proceeded to entertain us, not only with images from the last 40 years, but also in verse, song and with a dance thrown in as well. This certainly captured people's attention and was enjoyable and entertaining.

We felt it was important to start the year off with a 'big name' lecturer so we engaged Mr Rikki O'Neil FRPS MPAGB FIPF Hon SPF from Dundee to open the lecture season proper. Rikki was in many ways a controversial choice as his work is not 'conventional club photography'. The

evening was well attended with visitors from other clubs adding to the success of the event.

My own personal favourite lecturer of the season was Ian Beesley Hon FRPS from Bradford. Ian has been taking pictures of Yorkshire Industry and Commerce for the last 40 years and presented a really excellent evening, not only through the insight into working life that his images gave but through his stories and humour which made the talk such a pleasure.

As the nights drew in we had two excellent lecturers in Andy Jones and Gianperro Ferrari.

Andy is an ex member of the Society who has moved on to be a professional photographer. We did have some technical difficulties at the start of the evening due to the lack of compatibility between his Apple Mac equipment and our PC based gear. These however were resolved and a comment has been added to the confirmation letter supplied to lecturers explaining our requirements..... so it shouldn't happen again !!

Gianpiero Ferrarri FRPS ABPE DPAGB travelled from Sileby in Leicestershire to speak to us. He admitted being a little nervous as the size of the audience was larger than he had been used to. He had no need to worry as he wowed everyone with his high quality nature work and commentary which was delivered with his soothing Italian accent, a great evening.

Sheffield members who gave lectures during the year were Colin New (x2), Adrian Richardson, Steve Dorey, Richard Hall LRPS, Janet Thorpe, Mike Smith,



Images by Alex Hyde

*There are always two people in every picture: the photographer and the viewer.*

*Ansel Adams*

*Which of my photographs is my favourite? The one I'm going to take tomorrow.*

*Imogen Cunningham*

*(Continued from page 7)*

Peter Matthews, Linda Jackson and Ray Brightman FRPS AFIAP DPAGB Hon PAGB. Many thanks to all who took the time to prepare and deliver these talks, not an easy task.

A special mention to Keith Brown FRPS MPAGB APAGB EFIAP and Kate Brown LRPS DPAGB who showed us their recent AV work. Another super evening. Not usually a fan of AV sequences (too much work!) I found the set presented was of a high quality, poignant and thought provoking. Kate's sequence about her late father was particularly moving.

Another highlight was the Interclub Digital Knockout held at St Luke's Church in March. A really splendid venue, with professional quality sound and lighting to compliment the fantastic setting. Over 30 clubs entered the competition which was expertly judged by Dr Anne Sutcliffe FRPS EFIAP PPSA.

As the season drew to a close Ann Miles FRPS visited and showed us her lecture 'Beside the Seaside'. We have recently had some debate in Council meetings and also within the club as to the quality of lecturers that SPS is able to attract / afford, mainly due to high travelling costs.

Many in the club believe that what sets S.P.S. apart is the very quality of lecturer that we can bring to the club. Ann was a case in point, travelling from Cambridge incurred quite a high charge, but what a quality show, thus demonstrating the old adage..... you do get what you pay for.

The lecture season closed at the end of April with Alex Hyde from Matlock. A Professional Photographer by trade and Naturalist by profession, Alex was well equipped to show us his superb natural history close up work. Displaying images from Borneo to Madagascar and back home to Derbyshire, Alex's understanding of his subject and the way he could transmit that onto the screen was an inspiration to us all.

Another great night.

So, a successful year, one or two technical issues with Mac/PC compatibility, but by and large no major issues.

Only another 4 months and we start on 2015/16 programme with President Elect Liz Pickering, time does indeed fly.

TIM SWETNAM

## Competitions

### Internal Competitions

This year three internal competitions took place as part of the main society programme with a fourth, internet based, internal competition being held on the SPS Members' Forum.

In November we held the Ken Doney Trophy. The competition is run on a knockout basis with sets of six digital images being voted for by a show of hands from SPS Members. Peter Matthews's winning run of five years was ended by an excellent set of images by the new winner, Jenny Kingsland.

In December we held a light-hearted 'match a picture' competition with members competing in three teams. After each team had selected a range of digital images to play with, the teams took it in

turns to project an image which the other teams tried to 'match' through careful selection of colour, form, subject or simply humorous argument. A very enjoyable evening which started the Christmas break in good cheer.

The member's print competition took place over four rounds throughout the season. A maximum of two printed images are submitted by each member to be evaluated, critiqued and marked by a visiting judge, with the winning image or images of each round scoring 20 points.

The open section was entered by 27 members. 21 members entered every round. The winner was Peter Matthews.

The beginners / intermediate section was entered by 6 members with 3 members entering every round. The winner was Sue Richardson.

ERICA ORAM



# Annual Review

## 2013-2014



### Sheffield Photographic Society

Members' Print Competition Results 2013 - 2014

#### Open Class

	Name	October	November	March	April	Total
1	Peter Matthews	37	38	37	39	151
2	Ray Brightman	33	36	33	38	140
3	Judy Smith	36	34	32	35	137
	Keith Allchin	32	36	35	33	136
	Stephen Elliott	35	33	34	34	136
	Ben Hull	34	35	33	33	135
	Tim Swetnam	31	35	36	32	134
	Erica Oram	32	36	34	30	132
	John Scholey	33	30	34	34	131
	Mike Smith	35	32	32	31	130
	Richard Hall	32	33	33	32	130
	Johnathan Elliott	30	37	32	30	129
	Chris Perry	29	35	33	30	127
	Jo Reeves	30	34	31	32	127
	Roger Ward	34	31	29	33	127
	Steve Dorey	29	32	33	33	127
	John Ferretti	31	35	31	29	126
	Linda Jackson	29	32	33	31	125
	Stephen Cook	30	31	31	31	123
	Gerry Sweetman	30	31	27	31	119
	Paul Cutts	31	32	27	28	118
	Jim Charlton	32	31	34		97
	Peter Bath	29	37	30		96
	Terry Irons			30	36	66
	Anne Turner	30	32			62
	David Gascoyne	28	31			59
	Liz Pickering			30		30

#### Beginner's / Intermediate Class

1	Sue Richardson	39	38	36	37	150
2	Wayne Hallam	34	38	36	33	141
	Jenny Kingsland	36	35	31	37	139
	Pat Rutter	33	34	29		96
	Phil Dobson			33	28	61
	Dave Hortop			24	28	52

*If you are out there shooting, things will happen for you. If you are not out there, you'll only hear about it.*

*Jay Maisel*

*Your first 10,000 photographs are your worst.*

*Henri Cartier Bresson*



"Are You Looking At Me?" - Winning Round 1 Image by Peter Matthews

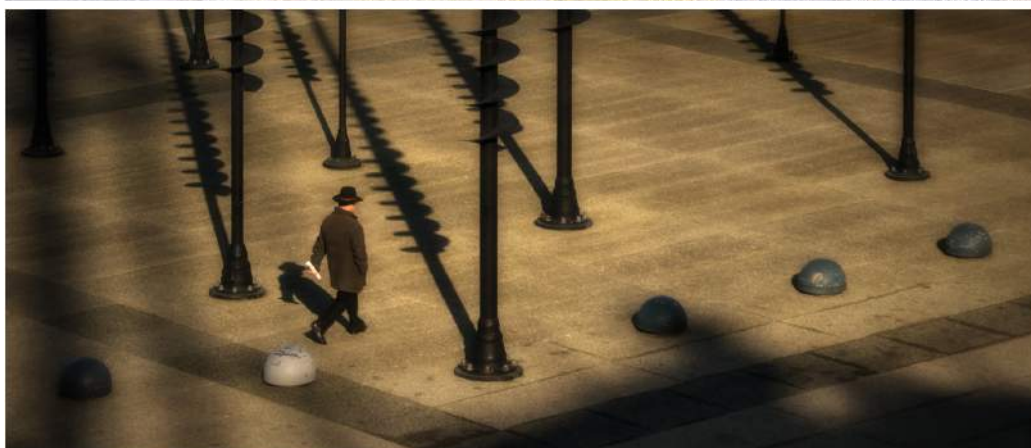
# Annual Review

## 2013-2014

*If a day goes by without my doing something related to photography, it's as though I've neglected something essential to my existence – as though I had forgotten to wake up.*

*Richard Avedon*

A selection of winning images from the Members' Print Competition by Tim Swetnam (top left), Judy Smith (top right), Sue Richardson (centre) and Erica Oram (bottom)



*The camera is an instrument that teaches people to see without a camera.*

*Dorothea Lange*

### External Competitions

#### YORKSHIRE PHOTOGRAPHIC UNION ANNUAL EXHIBITION May 2013

Sheffield PS entered 60 projected images by 11 authors and 63 prints by 15 authors

10 members had 9 prints and 11 digital images accepted. Erica Oram won the trophy for best pictorial mono print with 'Wintry Mist'. Stephen Elliott won the best pictorial digital image with 'Emerging' and Ian Wilde won the best sport, action and photojournalism digital image trophy with 'Casey's Corner'.

As a club we came 13th (out of 37 clubs) in General Colour Prints, 6th (out of 26) in General Monochrome Prints and 3rd= (out of 38 clubs) in General Digital Images.

ERICA ORAM



'Queens House Tulip Staircase' by Ben Hull



'Wintry Mist' by Erica Oram



'Emerging' by Stephen Elliott



'Casey's Corner' by Ian Wilde

*A model can only be successfully directed by talking her into a mood or attitude. The moment you physically place a limb into position you might as well be photographing a shop dummy.*

**Sam Haskins**

(Continued from page 11)

### SHEFFIELD PS DIGITAL IMAGE KNOCKOUT COMPETITION March 2014

Anne Sutcliffe was the judge. The competition was held at St Luke's Church, Lodge Moor. A large number of visitors and a number of club members attended. The Harrison Cameras Trophy was presented to the winning club and two boxes of A3 Permajet paper donated by Harrison's Cameras was presented to the author of the winning image.



A selection of images from South Manchester CC. The Winning Club in the Sheffield Photographic Society Digital Image Knockout Competition.

1st	South Manchester CC	19 points
2nd =	Bolsover CC	18 Points
2nd =	North Cheshire PS	18 Points
2nd =	Stocksbridge PS	18 Points
13th =	Sheffield	10 Points

(32 clubs took part)

#### Best Image

Mud Men 7 points  
By Nick Jackson, South Manchester CC

#### Best Sheffield Images:

Infrequent Service 4 points  
Erica Oram  
Green Leaf 4 points  
Janet Thorpe

### NORTH CHESHIRE DIGITAL IMAGE KNOCKOUT COMPETITION Feb 2013

Judged by Malcolm Kus

1st =	Wigan 10	18 points
4th =	Sheffield PS	12 points

(27 clubs took part)

#### Best Sheffield Image:

Mother and Child 05 points  
By Jim Charlton

### PAGB GREAT BRITISH CUP – OPEN SECTION Jan 2014

1st	Wigan 10	186
2nd	Chorley PS	181
3rd	Arden Photo Group	179
56th	Sheffield PS	149

(110 clubs took part)

#### Best Sheffield Images:

Are You Looking at Me? 11 points  
By Peter Matthews  
Infrequent Service 11 points  
By Erica Oram  
Women in black 11 points  
By Steve Dorey

### NORTH CHESHIRE DIGITAL PRINT COMPETITION Feb 2014

Judged by Graham Johnston (replacement for Mike McNamee who was unable to attend due to gale force winds).

1st	Wigan 10	94 points
7th	Sheffield PS	86 points

(18 clubs took part)

#### Best Sheffield Image:

Winter's Morning, Clacton 18 points  
By Rebecca Nex

*My portraits are more about me than they are about the people I photograph.*

*Richard Avedon*

*Go for available light or use maximum one light source.*

*Pascal Baetens*

## Hall of Fame

Our members have had a busy and successful year judging by the Hall of Fame.

Many members had acceptances and won awards in the YPU and Wath Salon last year. Both events are fairly local and well worth visiting to see some good prints.

Paul Cutts has entertained 18 groups with a variety of photographic talks and raised £790 for St. Luke's charity, brilliant!

Janet Thorpe, Colin New, Ian Wilde and Mike Gleave (of the Portfolio One Group) mounted an exhibition of their work at the Coterie gallery which several of us went to see. We were very impressed by the quality and breadth of the work on show.

Steve Dorey now has work permanently on display at the Pharmacy in the Northern General Hospital.



'Dusk on the Beach' by Erica Oram



'Portland Works Tools' by John Scholey

*You don't make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved.*

*Ansel Adams*

## Hall of Fame

*(Continued from page 13)*

Colin New has continued his busy schedule of lectures to other camera clubs but found time to give us two very entertaining evenings.

Erica Oram was our busiest member entering 13 competitions or exhibitions and was rewarded with 50 acceptances and 3 prizes.

Congratulations to all our members for their successes.

LINDA JACKSON



'Ladybower Viaduct' by Pat Rutter



'I am Going in Leader, Tribute to the Dambusters' by Roger Ward



'Seven Best Friends' by Erica Oram

*When you photograph people in colour, you photograph their clothes. But when you photograph people in Black and white, you photograph their souls.*

*Ted Grant*

## Hall of Fame Listings

Name	Date	Place	Event	Name of image
Ray Brightman	May 2013		YPU Annual Exhibition	Autumn Strollers Fulwood Head Farm
	December 2013		Wath Salon	<u>Commended</u> • Multicoloured Adventure  <u>Accepted</u> • The Big Yawn • The Overflow
Paul Cutts	April 2013- April 2014		I have given 18 photo illustrated talks to various clubs and societies including Probus clubs, art groups, photo societies and history groups. I raised £790 for St. Luke's	I have around 900 images and give 9 different talks with about 100 images in each.
Steve Dorey		The Pharmacy waiting room at the Northern General	10 canvases permanently on display.	Various Prints
Richard Hall	Nov 2013	Publication	Royal Photographic Society Portfolio 3 (Triennial Book Publication)	• Suckered! • Olympic Stadium
Colin New	May 2013- May 2014		I have lectured at 30 camera clubs.	
	February 2014	Coterie Gallery and Fine Art Studio High Green	I exhibited 10 prints along with other members of the Portfolio Group.	Various Prints
Erica Oram	May 2013		YPU Annual Exhibition	4 acceptances including the Trophy for best Pictorial Mono Print for 'Wintery Mist'
	May 2013		Robin Hood Open Exhibition	3 acceptances including Highly Commended for 'Dusk on the Beach'
	May 2013		London Salon	2 acceptances
	Aug 2013		South Devon International Salon	3 acceptances
	Oct 2013		Tallaght International Salon	3 acceptances
	Nov 2013		Swansea International Salon	7 acceptances
	Nov 2013		Wrekin International Salon	2 acceptances
	Nov 2013		Frome Wessex National Salon	3 acceptances
	Dec 2013		Cork International Salon	2 acceptances

### Hall of Fame Listings (cont.)

*To consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk.*

*Edward Weston*

*A photograph is a secret about a secret. The more it tells you, the less you know.*

*Peter Gasser*

Name	Date	Place	Event	Name of image
Erica Oram (Cont.)	Dec 2013		Federacion Argentina de Fotografia salon Internacional	5 acceptances including a Salon Ribbon for 'Seven Best Friends'
	Jan 2014		Podgorica Exhibition	4 acceptances
	Feb 2014		Bristol International Salon	5 acceptances
	March 2014		Southampton CC International Exhibition	7 acceptances
Pat Rutter	31st Oct 2013	Sheffield Telegraph	Picture of the week.	Ladybower Viaduct
John Scholey	May 2013		Published in the book :- Weeds Weeding (& Darwin) by William Russell	Barmouth Foxgloves
	2013		Published in book :- 100 Years of Stainless Steel by Nancy Fielder	Portland Works Tools
	July 2013		Published on front page of Sheffield Telegraph on 04/07/2014	Mountain Biking on Parkwood Springs
Judy Smith	May 2013		YPU	Coprinus micaceus
	May 2013		YPU	Yellowstone Sunrise
	2013	Wath	Wath Salon	Ready For Take Off
	2013	Wath	Wath Salon	Meadow Brown
Mike Smith	2013		YPU Annual Exhibition 2013	One accepted DPI for "Wyming Brook"
	2013		Wath Salon 2013	One Commended DPI (Bronze Medal) for "Sheffield Steel Rapper Dance Group"  One Accepted DPI for "Bursting Through"
Janet Thorpe	February 2014	Coterie Gallery and Fine Art Studio High Green	I exhibited 10 prints along with other members of the Portfolio One Group.	Various Prints
	2013		PAGB Exhibition	Green Leaf
	2013		London Salon	Green Leaf
Roger Ward	May 2013		YPU	All Lined Up
	December 2013	Wath	Wath Salon	I am Going in Leader, Tribute to the Dambusters



*When words  
become unclear,  
I shall focus with  
photographs.  
When images  
become  
inadequate, I  
shall be content  
with silence.*

*Ansel Adams*

## Perspectives 9

### Winter Garden Exhibition

This year's Exhibition was the 9th successive "Perspectives" Exhibition in the Sheffield Winter Garden, when members have their own display board and can choose which of their own prints they wish to display.

The Exhibition was opened at noon on Monday 4th November 2013 by the Lord Mayor of Sheffield, Councillor Vickie Priestley, who took a keen interest in the pictures on display, and closed on Sunday 10th November 2013.

We were lucky to have a relatively bright and dry week and it seemed that the Exhibition was even busier than in previous years.

There were two alterations to the set up this year as we were unable to use the central area due to another exhibit there during the same week, restricting us to 30 display boards. Also we were required to set up on the Monday morning and take down on the Sunday afternoon but this worked well and did not cause any problems.

The reduced number of boards, 30 compared to our usual 42, did not detract from the Exhibition and had the bonus of easing the workload involved in collecting in the prints, transporting boards and prints, and formatting, laminating and printing of the blurbs.



The Lord Mayor of Sheffield Cllr Vickie Priestley views the Perspectives 9 Exhibition accompanied by SPS President John Scholey

One of the boards was reserved to publicise our 150th Anniversary Exhibition to be held in July 2014 and we displayed prints of some of the early SPS outings to Roche Abbey, Bolton Abbey and Lathkill Dale.

The positioning of our boards in 5 "stars" adjacent to the pillars was successful and gave a pleasing perspective to the Exhibition. It was also easy for the public to view and we did not obstruct the benches. As always sufficient members were willing to help with transport, setting up / taking down, and stewarding, for which we were very grateful.

Overall another successful Perspectives event which was pleasing for members to participate in and for the people of Sheffield to see.

MIKE SMITH



The Perspectives 9 Exhibition. Open to the public in the Winter Gardens

*Most things in life are moments of pleasure and a lifetime of embarrassment; photography is a moment of embarrassment and a lifetime of pleasure.*

*Tony Benn*

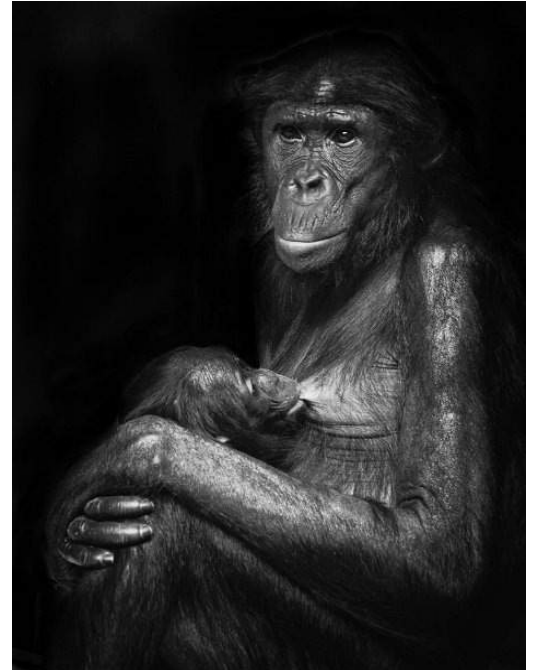
## Annual Exhibition

47 members submitted a total of 268 prints, of which 186 (69%) were selected for display at the Exhibition.

We welcomed Christine Widdall as our judge. Christine has judged rounds of our internal competition and she made a good job of selecting prints for the Exhibition, although it might be true to say she has moved on a little since she joined Wigan 10! For the first time, in response to requests, all of the Sheffield prints were included on Judging Day even though they



Dixon Trophy for Best Photojournalism or Action Print - 'Bursting Away' by Mike Smith



Horton Cup for Best Portrait or Figure Study - 'Mother and Child' by Jim Charlton

had previously been judged by our president. After judging was over, as is our custom, we adjourned for a pub lunch.

The Annual Exhibition took place in February at Sheffield Workstation and thankfully the weather was not a problem this year. There seemed to be a steady stream of visitors and there was our usual collection of positive comments in The Visitors Book, although sales enquiries and votes in the Favourite Print poll were down on last year. As an experiment, we tried selling redundant prints but this turned out not to be worth the effort.



Cooper Cup for Best Pictorial Print and The Society Trophy for Best Print - 'Winter's Morning, Clacton' by Rebecca Nex

*The whole point of taking pictures is so that you don't have to explain things with words.*

*Elliott Erwitt*

*(Continued from page 18)*

Stephen Elliott's "Emerging" was voted Favourite Print by the visitors.

Unfortunately the lady who gave us a favourable hire rate at the Workstation has left and I have been given a cost for next year of £1000. This is obviously beyond our means and I have provisionally booked us in at Sheffield Cathedral again. The Cathedral has been refurbished and we will look at any new space which might be suitable for us in case the 1554 Gallery is not available. However, the lady with whom I usually deal at the Cathedral has also moved on so at the time of writing it remains to be seen whether we have to re-negotiate there.



Sweetman Monochrome Trophy - 'Museum Stairs' by Jim Charlton



HRH PRINCE EDWARD VISITS  
RNIB SHEFFIELD



Constantine Cup for Best Photo Essay - 'HRH Prince Edward Visits RNIB Sheffield' by Jim Charlton



Rose Bowl for Best Beginner's Print - 'Be Brave Brave' by Sue Richardson

*The context in which a photograph is seen affects the meaning the viewer draws from it.*

*Stephen Shore*

*(Continued from page 19)*

Next season the Annual Exhibition has been moved to April and I have booked Dave Coates of Northallerton as our judge. Following Christine Widdall's comments this year, I will look again at our definition for the Creative Pictorial Trophy and discuss this within SPS Council.

For next season, we have revised the definition of the Beginners Class, not only for the Annual Exhibition but also for our internal competition. The new definition is:

"The Beginners` class is for members who have not won an award or certificate in any exhibition, or had work accepted in an open exhibition, or have been awarded any recognised photographic distinction. However, it is hoped that members will respect the spirit of this Class in that it is intended for inexperienced photographers who are new to club photography.

Beginners may enter other classes but



Record Trophy - 'Frieze Detail St.Pancras Station' by Mike Smith

may not exceed the exhibition maximum."

Most years I get one or two negative comments about the poster designs chosen for our exhibition. The timescale for designing, printing and distributing the poster is very restricted since we try to use a suitable image selected for the exhibition and this is not known until after Judging Day. This year I asked members to come up with a selection of designs from which to choose but I only received



Hodgson Cup for Best Creative Print - 'A Magical Moment in Time' by Janet Thorpe

*If you want to be more creative, start loving yourself enough to give yourself permission to fail. In fact, better yet, don't even worry about winning or losing. Just DO.*

*Scott Bourne*

*(Continued from page 20)*

one design from nearly 100 members. One member offered the services of his granddaughter, Lucy Martin, who had recently qualified as a graphic artist. This opportunity seemed too good to miss and, indeed, Lucy provided two designs which met with enthusiastic approval from SPS Council and we went with one of those. Most, but not all, members echoed the enthusiasm of the Council. Obviously this is a subjective decision but the message is clear; if you do not like it, come up with something better!

Once again I would like to thank those members who offer their help so willingly



Natural History Trophy - 'Bathtime in the Ruaha River' by John Scholey

in some of the tasks associated with organising and running an exhibition. However, I am finding the Annual Exhibition too big a job to handle by myself and I have suggested to Council that we split the many



Junior Trophy for Best Print by a Junior- 'I've Got My Eye On You' by William Matthews, Age 9

*What I like about photographs is that they capture a moment that's gone forever, impossible to reproduce.*

*Karl Lagerfeld*

*(Continued from page 21)*

individual tasks into about three sections, each of which will be handled by a volunteer member while I continue to act as overall Exhibition Coordinator if the Society wishes me to. So if you want to offer your services as a section manager and want to know more, see me or any member of the Council.

KEITH ALLCHIN

### Judges Comments on the Annual Exhibition

In judging these 268 images quickly as I have had to do it is inevitable that I will miss some of the minutiae, little faults in the production of the pictures. But that shouldn't matter, because what we are judging is how a picture speaks to us. For me, the quality speaks for itself. If a photograph doesn't communicate well enough, sometimes it is because the quality in the production of it isn't there or it is over cluttered or something like that.

It was difficult for me to eliminate any pictures here because the standard is very good and very even across the whole of the entry. I thought some categories were stronger than others. The pictorial categories were particularly strong and especially the landscapes, which had a

great deal of impact and lead in them. The portrait section was particularly weak. Some of the nature photographs were a little bit too dark; not on the subjects themselves but the backgrounds had been darkened down too much in order to concentrate the eye on the subjects. More detail needs to be seen in the surroundings. Most of your record photographs were too pictorial.

In the entries as a whole you haven't photographed many things which were moving, even in the action category. Movement makes the images more exciting than photographing the still all the time.

Conversions to monochrome were very good, although monochrome was quite a small proportion of the entries. Creativity is in the minds of the photographers here and that is lovely to see.

In general I found the standard pretty good, with a few images which spoke to me pushing their heads just above the others. As you know, a different judge might have made a completely different selection.

CHRISTINE WIDDAL



Ron Harrison Trophy for Best Small Print - 'Shadow Play' by Ben Hull

*There are no bad pictures; that's just how your face looks sometimes.*

*Abraham Lincoln*

## SPS Forum Competition

The 2013 to 2014 SPS season saw the running of the second year of the SPS Members' Forum Photographic Competition. This is a competition which is hosted on the SPS Members' Forum website, a forum site which is accessible exclusively to SPS members to discuss anything to do with Photography and to post their images for comment and critique by other SPS members.

The competition consisted of six rounds, each with a different theme chosen by the competition organiser, Peter Matthews. Competing members can submit one digital image for each round and the anonymous images are then voted on by other Forum members.

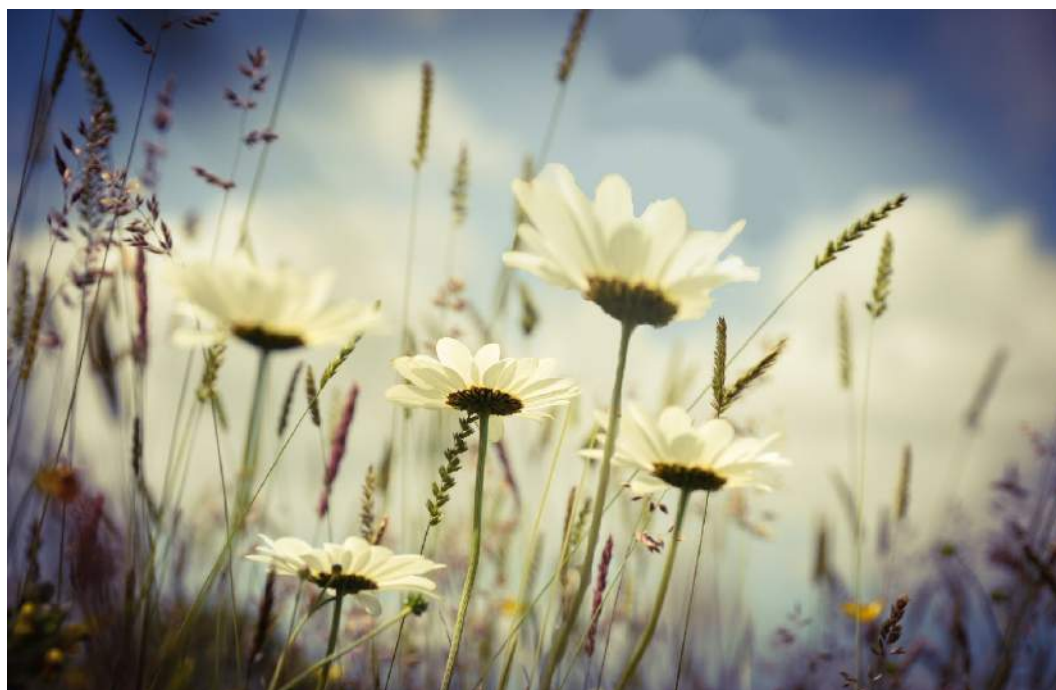
In devising the competition I had hoped to make it accessible to all. New members who perhaps do not yet have the equipment, skills or confidence to produce competition quality prints could compete on level terms with more established members. The themes were chosen specifically to permit all genres of photography to be included. My hope was also that the themes would challenge how we think about our photographic content, providing ideas and a challenge for all.

I also saw the competition as a means for



Round 2 - Night. 'The Illuminati' by Ben Hull

SPS members to comment on and critique other members' images, however this unfortunately has not yet happened. As a society I think we are perhaps too friendly a group who shy away from critique!!



Round 1- Lowdown. 'Pushing Up the Daisies' by Anne Turner

# Annual Review

## 2013-2014

*All photographs are memento mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt.*  
**Susan Sontag**

The winners for each round were:

Round 1 – Lowdown  
Winner- Anne Turner

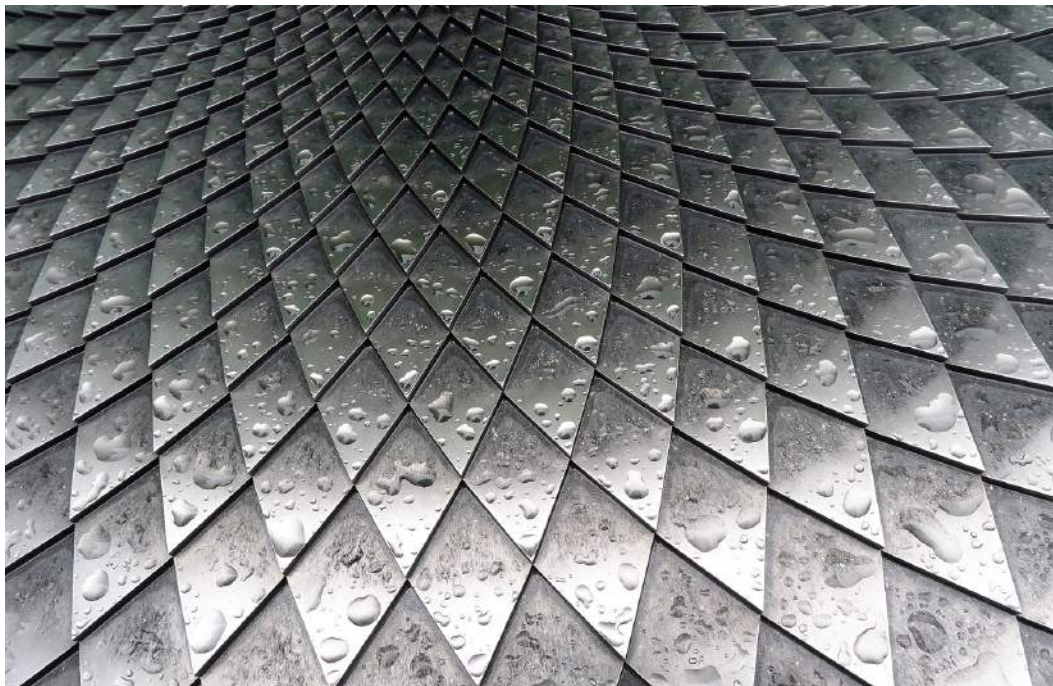
Round 2 – Night  
Winner- Ben Hull

Round 3 – Pattern  
Winner- Judy Smith

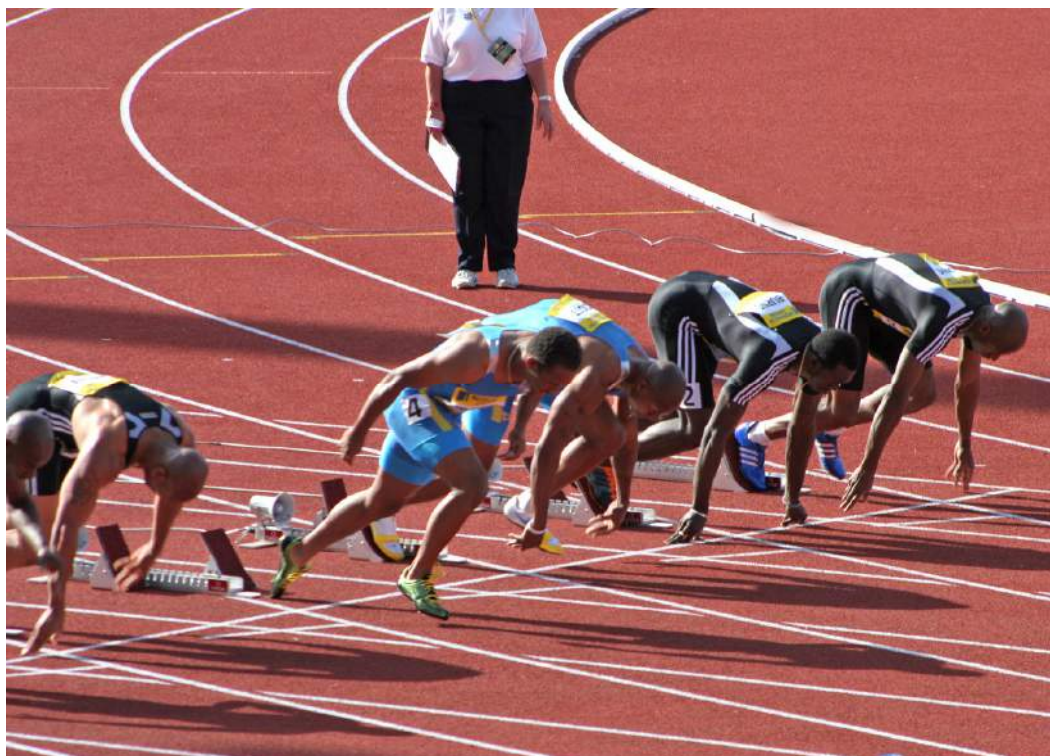
Round 4 – Breaking the Rules  
Winner- John Scholey

Round 5 – Emotion  
Winner- Judy Smith

Round 6 - Lead-In  
Winner- Anne Turner



Round 3– Pattern. 'Patterns in the Rain' by Judy Smith



Round 4– Breaking the Rules. 'False Start' by John Scholey



*To photograph is to hold one's breath, when all faculties converge to capture fleeting reality. It's at that precise moment that mastering an image becomes a great physical and intellectual joy.*  
**Henri Cartier-Bresson**

(Continued from page 24)



Round 5– Emotion. 'I am Upset' by Judy Smith

The themes for the competition hopefully helped to stimulate photographic ideas and certainly proved challenging. Round 4, on the theme of 'Breaking the Rules', proved particularly taxing with only the hardest 9 photographers submitting entries.

After five rounds of the competition we were left with just two votes separating the top four photographers and the overall result delicately balanced for the final round on the theme of 'Lead-In'.

Anne Turner submitted an inventive and visually striking interpretation on the theme of 'Lead-in' to take the overall title by just 2 Votes from last year's winner, Richard Hall. Ben Hull narrowly missed out on the top 2 places with a commendable performance over the six rounds which earned him a well deserved third place.

1st Place – 38 Votes – Anne Turner

2nd Place – 36 Votes – Richard Hall

3rd Place – 33 Votes – Ben Hull

Congratulations to all SPS members who rose to the challenge this year. Anne Turner was awarded a gift voucher for £30, redeemable at, and partly funded by, Harrison Cameras.

The competition will return next season with six new themes. My hope is that even more members will be tempted to enter and that more members will provide comment and critique on the submitted images by posting their views on the Forum Site.

*PETER MATTHEWS*



Round 6– Lead-In. 'Meeting at the Sharp End' by Anne Turner

*There is nothing worse than a sharp image of a fuzzy concept.*

*Ansel Adams*

## Beginners' Course

I ran this course at Greenhill Methodist Church over four evenings starting in January and finishing in April. Eighteen "students" enrolled, some of whom were already members of SPS. Of the rest, others duly joined the club, sensibly taking advantage of the preferential course rate for members. I was very glad that a varying assortment of existing experienced members were able to come to help set up the room and projector and screen, make the tea and provide answers to technical questions I could not handle myself.

We covered a huge range of topics, from setting up Preferences to HDR conversion, exploring many of the resources of this remarkable piece of

software, but omitting some of those which cannot perhaps be considered as beginners' level. I learnt a lot myself as I prepared the hand-outs and I am even more convinced now that the full version of Photoshop is not worthwhile except perhaps for the most technically-minded amateurs, particularly since the plug-ins from the Nik Collection, Topaz and OnOne work perfectly well within Elements (except HDR Efex which has to work as a stand-alone program).

I think the course was a worthwhile exercise. The club even made a profit after paying room hire fees and my printing expenses!

*KEITH ALLCHIN*

## RAW or JPEG

"Can I get good photographs in JPEG from my camera or do I need to shoot in RAW?" I imagine a lot of members have asked that question and a lot of members are put off entering competitions because their compact camera only takes JPEG images.

In an ideal world working with the RAW file format is the best way of working. It is the digital equivalent of the film negative. There is much more information in the RAW format than there is in either JPEG or TIFF. When I first started messing about with digital photography I was limited to working on scanned images,



'Night Lights' by Roger Ward

*A portrait is not a likeness. The moment an emotion or fact is transformed into a photograph it is no longer a fact but an opinion. There is no such thing as inaccuracy in a photograph. All photographs are accurate. None of them is the truth.*

*Richard Avedon*

*(Continued from page 26)*



'Café Lights' by Roger Ward

either from transparencies or scanned prints and clearly my results were limited to the quality of the processing which had been carried out before. If there was lack of detail in the print or transparency then no amount of processing on my part could put it there. I relied entirely on the film laboratories. Then when I started scanning colour negatives I achieved much better results; because in a way it was a bit like working with a RAW file, I was only relying on one stage of processing.

If you are working with the RAW file you can rest assured that you are working with the information that was captured on the camera sensor and you can correct the exposure to a limited extent as well as the white balance. However it is just as important to take a photograph with the correct exposure with a digital camera as it was with a film camera. A badly under exposed or over exposed photograph taken with a film camera could not produce a good print and neither can a good print be produced from a badly under exposed or over exposed image from a RAW file. The information required won't be there.

The modern digital compact camera has a built in computer dedicated to turning the RAW image produced by the sensor into a

JPEG file of very acceptable quality. However if you take photographs with the camera in 'point and shoot' mode ( the green spot on the control dial ) you will not achieve the best results because the camera has to make a lot of assumptions. Take control of the shutter speed or take control of the aperture. Set the white balance, don't rely on auto white balance. Set the display on the back of the camera to show the histogram of the light distribution of the image you have just taken. Don't be afraid to use the exposure compensation facility to correct the exposure and take another shot.

A lot of the images I have exhibited with success have been taken with my compact camera and have been JPEG files: two examples are "Night Lights." and "Café Lights.", not to mention "The Race." The secret of obtaining correctly exposed photographs is learning the limitations of your camera and working within its limits, not producing RAW files and then trying to make corrections afterwards.

I can hear people saying now, "Take properly composed photographs in the first place Roger. Don't try making so many corrections in Photoshop." Ah well: that's another story!

ROGER WARD

*What's really important is to simplify. The work of most photographers would be improved immensely if they could do one thing: get rid of the extraneous. If you strive for simplicity, you are more likely to reach the viewer.*  
**William Albert Allard**

## Mounting Made Easy

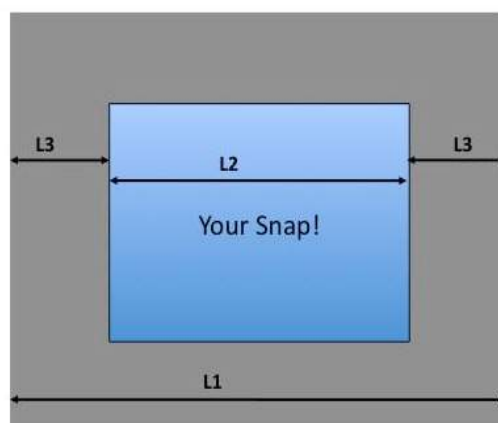
Not got a window mount cutter? Unsure about mounting prints for exhibition? Or fed up of paying for pre-cut mounts that aren't quite the correct shape? Here I offer a simple alternative that does not need a special cutter. Simply stick the print to the mounting board! I propose this as an easy way for members to start mounting prints for submission to exhibitions and competitions. Interested? If you are, then read on.

### Materials and equipment needed:

- A rotary cutter for trimming your prints
- Good suitable adhesive: I recommend 3M Photo Mount, which comes in a spray can. This is the 'red' one as it is much stronger than the similar 'blue' 3M Spray Mount.
- Mounting board: such as Daler Board (If you buy big 84x59 cm Daler boards you need some way of cutting print mounts from them, I use big strong scissors.)
- Ruler, tape measure and pencil.

### Method:

1. Make a print and trim it, either with or without a thin white border. I leave a 2 or 3mm white border around mine.
2. Prepare your mounting board. The standard exhibition size across the photographic world is 50x40 cm and this is suitable for prints larger than A4, but in the club I would suggest smaller mounts for smaller prints.



Measure your Print and Mount



3M Photo Mount Spray

3. Measure the print and the board. Now a little arithmetic helps so you can calculate the distance (L3) from the edge of your mount to your print and position it centrally or as you wish.

$$L3 = (L1 - L2)/2$$

Repeat for the vertical dimension if you want the distance from the top and bottom to be equal.

4. When you have found these distances, measure them onto the mounting board and put tiny pencil marks for the two corners of the long side of the print. These are so you can easily and quickly locate the print when mounting it. It is best if you mark the distance L3 one or two millimetres longer than calculated so the mounted print covers the marks.

*Photographers tend not to photograph what they can't see, which is the very reason one should try to attempt it. Otherwise we're going to go on forever just photographing more faces and more rooms and more places. Photography has to transcend description. It has to go beyond description to bring insight into the subject, or reveal the subject, not as it looks, but how it feels.*

*Duane Michals*

*(Continued from page 28)*

5. Spray the back of the print – do it with newspaper down and behind the print and follow the instructions on the spray can.
6. Carefully lift the print, present it to the mount, carefully line up the two long side corners with the pencil marks, and press down with a clean cloth.
7. Hold it up and admire your work!

#### ***Is this method acceptable?***

Yes, without doubt. I have used it in several members' competitions, two SPS annual exhibitions, and a few Royal Photographic Society member exhibitions. I have had prints accepted into all of these and never had a comment about mounting from a judge. And last year while visiting the YPU exhibition I noticed that a small number of prints were mounted this way by other authors. Hands up who noticed my prints were mounted this way? And if you did, were you bothered by it?

#### ***Advantages***

No special 'window-cutting' device need. You can make your prints any size or shape and they will always fit your mounting board. You will never make a mess of cutting the window, or cut it the wrong size. I believe that this method done well is much better than a window mount done badly. This is a simple way of dipping your toe into exhibiting your work, or simply a quick way for experienced photographers to mount a picture for a one off club competition.

#### ***Disadvantages***

First, the print stands proud, i.e. on the surface of the mount, and thus is much more likely to get scratched, marked or damaged. This is a major problem if you are sending a print away to an external exhibition, but not really an issue for our internal members' competitions.

Second, if I'm honest, if you want your work to look its very best and to win prizes, which is when the judges will scrutinise your printing and mounting, then a good, correctly sized window mount looks better and does the job better.

RICHARD HALL



Measured and Marked Mount



Trimmed Photo



Final Mounted Print

*I tend to think of the act of photographing, generally speaking, as an adventure. My favorite thing is to go where I've never been.*

*Diane Arbus*

## News and Technology Roundup

It is my intent that the SPS Annual Review will capture a moment in time that can be viewed in future years by other SPS members. In order to place our SPS year in context with the camera equipment we are using to make our images and the photographic events which surround us, the following article provides an overview of some of the more significant photographic events to hit the news over the past year.

A number of overall trends seem to have become apparent during the year:-

- Traditional digital camera sales are slowing down. This could indicate that digital technology is already 'good enough' for most users and that they have little need to replace their existing cameras.
- Compact camera sales are rapidly declining whilst smartphone sales continue to rise. This is a clear indication that smartphone cameras are replacing traditional compact cameras.
- Innovation in imaging technology is primarily found within smart devices. Phones and tablets are driving the development of the most innovative new technology.
- Mirrorless cameras are introducing new photographic features and overcoming the technical challenges, such as their focus performance, which will permit them to compete and eventually supersede the traditional dSLR.
- Integration with computers, the internet and social media is the current selling point for consumer level cameras and is being increasingly addressed by the inclusion of wi-fi within cameras.
- Software is becoming more intertwined with photography to the extent that software solutions are beginning to be used to overcome optical deficiencies as well as becoming an ongoing monthly cost to photographers.
- Software and computing are starting to challenge the conventions of optical focussing of an image on a flat surface (film or sensor), and are beginning to offer alternatives to the traditional methods of image capture.
- The wide availability of imaging devices and the easy access to images on the internet is threatening to reduce the perceived value of skilled and professional photography.

To place the above observations in context I have included below a brief summary of some of the more significant releases of photographic technology that have taken place during the SPS 2013-2014 year, interspaced with a few titbits of general photographic news:

### April 2013

The tragic bombing at the Boston Marathon is recorded by spectators on smartphones, providing further confirmation of a growing shift in photojournalism from professional to amateur images and a demonstration of the omnipresence of the camera in today's society.



Photos from members of the general public, mainly using smartphones, capture the bombings at the Boston Marathon

*Good photographs are taken not with the camera.  
Good photographs are taken with Mind, Soul, Eyes, and Imagination.  
Eyes like a shutter, Mind like a lens,  
Imagination like an object and Soul like a canvas.*

*Parveen Sharma*

*(Continued from page 30)*

Google Glass is formally released for Beta testing. The futuristic project to install a smart computer and camera within a pair of glasses has been several years in the making, but is now nearing full public release and promises to fundamentally change the way we interact with our cameras, phones and computers. The project has raised privacy concerns due to the potential for the user to record images and video at the blink of an eye without the subject's knowledge or consent



Google Glass

Sigma releases the 18-35mm F1.8 DC HSM Art lens for APS-C DSLRs. The lens gains rave reviews through its demonstration of excellent image quality and affordable price, indicating that the old order of manufacturer's own lenses are no longer guaranteed to provide the best image quality.

### May 2013

During the launch of Flickr's new photo storage and sharing website the company CEO states "there's really no such thing as professional photographers anymore". Following a global outcry from Flickr's professional user base the company is forced to apologise and rescind the statement.

Adobe ceases 'perpetual license' sales of Photoshop and other Creative Suite software in favour of a pay monthly or yearly rental agreement. The software requires users to log-in to the Adobe license server on a regular basis to validate the licence. The move provokes outrage within the photographic community. Users express concern that Adobe will be able to raise prices or change features without the user's

consent and leave photographers who had committed to the software with little alternative other than to accept the changes. Concerns over personal security and privacy are also raised as a result of the proposed license verification system.

Canon file a patent for a variable shaped meniscus lens using 'electrowetting'. The lens promises to function in much the same way as the lens in the human eye, changing its shape to focus and offering greatly improved image quality and reduced size over current lens technology.

Canon introduces a new 200-400mm f4 telezoom with built in extender. SPS members will be pleased to know that the lens is available for 'just' £11,999.99

### June 2013

The Chicago Sun-Times newspaper lays off all of its professional photographers and instead gives iPhones to the remaining journalists. The move is indicative of a growing shift away from professional photography for news reporting and, more worryingly, indicative of the way that universal accessibility to image making devices is devaluing the public perception of photography as a skilled profession.

### July 2013

Olympus executives are handed suspended jail terms for crimes dating back to the 1990s, in which they concealed massive corporate losses in order to artificially inflate the company's share prices.

The KaleidoCamera is released. The lens adapter is designed to split light passing through a standard dSLR lens into nine different beams in order to allow re-focussing of the image in post processing. Whilst technically advanced, the plenoptic device offers only low resolution images with limited re-focussing.

Magic Lantern release a 'hacked' firmware update which boosts the dynamic range of the Canon 5D and 7D cameras. The release is significant in showing that third party software development has the potential to

*The camera has always been a guide, and it's allowed me to see things and focus on things that maybe an average person wouldn't even notice.*

*Don Chadwick*

*(Continued from page 31)*

significantly upgrade the performance of standard dSLR cameras. As third party smartphone camera 'apps' continue to gain popularity as a means for expanding the performance and usability of phone cameras it is difficult to see how camera manufacturers can remain competitive if they keep their camera firmware 'locked' against third party modification. We should expect to see user programmable cameras from the main camera manufacturers within the next few years.

Nokia release the 41mp Lumia 1020 Smartphone. Due to the phone sensor's smaller pixels its performance doesn't yet approach the quality of a similar resolution dSLR such as the 36mp Nikon D800, but the remarkable feat of engineering does provide phone users with some of the best phone images to date, with the potential to digitally zoom without the need for bulky telephoto lenses.

Canon announces the EOS 70D dSLR with on-sensor phase detection autofocus. The increasing resolution of digital cameras is beginning to reveal the inaccuracy of traditional mirror based dSLR focussing systems, whilst the more accurate on-sensor contrast detection autofocus systems of mirrorless cameras remains too slow to track fast moving objects. The system in the EOS 70D promises to offer the best of both worlds by combining the accuracy of on-sensor focussing with the speed of a phase detection autofocus system.

### August 2013

If any SPS member worries that they are addicted to buying new cameras they should be relieved to hear that their problem is not unique. Mumbai based photo journalist Dilish Parekh has entered the Guinness book of world records for possessing the largest collection of cameras – 4,425 of them to be precise.

Nikon cuts sales estimates due to "poor market conditions and a reduction in mirrorless camera sales". The Japanese manufacturers' association, CIPA, confirms this is not just a Nikon failure as it announces that camera shipments from all Japanese companies are down by 45% compared to the previous year. Smartphone sales continue to increase.

In a move which makes the Nokia Lumia 1020 smartphone appear low-tech, Swiss company Hyetis has created a new wristwatch featuring a built-in 41mp camera with optical zoom lens and integrated ring flash. The watch is expected to cost around £1000 when it goes on sale.

### September 2013

In response to the bad press that has been generated by internet photos of the pollution over Hong Kong, giant cityscape photo billboards are installed throughout the city - allowing tourists to take their photos against an unpolluted backdrop.

The University of British Columbia publishes research in which the image quality from a single element lens is significantly improved through using computer technology to re-construct the image. The technology promises to offer a significant cost, size and weight reduction over conventional lens technology.



Hong Kong tourists having their photo taken against a billboard designed to conceal the city's growing pollution problem.



*I used to think that I could never lose anyone if I photographed them enough. In fact, my pictures show me how much I've lost.*

*Nan Goldin*

*(Continued from page 32)*

National Geographic celebrate their 125th anniversary.

Nikon release the Nikon 1 AW1. The camera is the first waterproof interchangeable lens mirrorless camera and is rated down to a depth of 15m. The release is another demonstration of a manufacturer seeking to market a product with a unique selling point in order to preserve sales in a declining market.

Sandisk release the highest capacity compact flash card to date – 256GB. The card is released in response to the continuing increase in file sizes generated by the new breed of high resolution cameras. Perhaps worryingly for those of us with older computer systems, the card is approaching the capacity of many computer hard disk drives.

Olympus releases the OM-D E-M1, the first high end micro four thirds camera to feature on sensor phase detection autofocus. As mirrorless technology, viewfinders and focus systems continue to improve it is becoming difficult to predict anything other than the demise of the conventional DSLR with its reflex mirror based viewfinder.

Apple releases the iPhone 5S with a unique dual flash system. Each flash has a different colour temperature, allowing the colour of the flash output to be blended and automatically balanced with the colour of the ambient light, providing

more natural fill flash effects. It is a simple solution to a problem which has previously necessitated the use of flash gels and filters and can be expected to find its way into DSLR flash units in the near future.

Microsoft announces plans to acquire Nokia's smartphone business. With Nokia being one of the leaders in smartphone cameras the move is symbolic of the current trend towards the merging of cameras, computers and phones.

### October 2013

A security breach at Adobe Systems allows hackers to steal the security details from 38 million customer accounts, raising more concerns about the move to subscription only software and the enforced on-line licence verification system.

Researchers at the University of Texas found that the process of learning photography showed significant gains in memory within older people. Studies placed photography ahead of activities such as crossword puzzles, Sudoku or reading for enhancing and preserving memory and concentration levels.

Sony announces the A7 and A7R mirrorless cameras. The cameras are the first interchangeable lens mirrorless cameras to feature a full size 35mm equivalent imaging sensor, with the A7



Sony A7R. The first full frame mirrorless camera provides 36mp images in a very compact body.

*The single most important component of a camera is the twelve inches behind it!*

*Ansel Adams*

*(Continued from page 33)*

also featuring on sensor phase detection autofocus. The camera bodies are significantly smaller and lighter than their dSLR equivalents.

Zeiss announces the Otus 55mm f1.4 lens. A 'no compromise' design aimed at creating the highest image quality to out-resolve the current crop of high density image sensors. The lens will sell for approximately £3,400, which is not quite the cheap 'nifty fifty' standard lens we are used to. Whilst Zeiss have never been a budget brand it is becoming more apparent that designing lenses to cope with the increasing sensor resolutions is expensive and this increases the likelihood that future lenses will place more emphasis on the software processing of the image than on optical quality alone.

### November 2013

Photographer Saul Leiter dies, aged 89. Renowned for his striking and often abstract images of street colour.

Nikon releases the retro styled Df dSLR, with stripped down feature set and no video. The camera is marketed as a return to 'pure photography', but is received by much of the photographic community as little more than an attempt to capitalise on the retro bandwagon in order to find a niche within a reducing sales market. Whilst the camera's reception may be a little harsh it does highlight the growing tendency for camera manufacturers to release less mainstream products in an attempt to buck the downwards sales trend.

### December 2013

Research published in Psychological Science indicates that taking pictures may actually lessen our ability to recall details of a subject, putting into question our use of photographs to help remember life experiences.

### January 2014

The Associated Press news organisation cuts ties with freelance photographer Nrciso Contreras after he admitted to digitally altering a photo taken in Syria. The photo shows a Syrian opposition



'Red Umbrella' by Saul Leiter, who passed away in November 2013, aged 89.

fighter taking cover during an exchange of fire. Contreras admitted to cloning out a fellow journalist's video camera from the photograph before sending it back to the news organisation for publication. Having viewed the original and manipulated images it is clear that the changes only impact on a very small 'incidental' area in the background. It seems that the Associated Press have rather harshly used Contreras as an example to help overcome the public perception that digital images are no longer reliable as a news medium.

Adobe announces a version of their Lightroom editing and raw conversion programme which will be designed to run on mobile phones and tablets.

In another example of how seriously phone manufacturers' are taking the inclusion of cameras in their smart devices, Apple releases a patent for magnetic lens modules (accessory lenses) which can extend the range of the iphone and ipad camera lenses.

*Regarding the creative: never assume you're the master, only the student. Your audience will determine if you're masterful.*  
**Don Roff**

*(Continued from page 34)*

### February 2014

American John Stanmeyer wins the World Press photo of the Year with an image of migrants on the shore of Djibouti City raising their mobile phones in an attempt to capture a signal from neighbouring Somalia.



John Stanmeyer's World Press photo of the Year

Canon, Fujifilm, Nikon and Olympus release financial results indicating falling sales of interchangeable lens cameras and the continued decimation of the compact camera market by smartphones.

Nikon announces their new flagship camera the d4s with a sensor capable of recording images at up to 409,600 ISO. It is always interesting to remember that quality colour film stock generally had a usable maximum speed rating of around 800 ISO. The camera will go on sale for £5,199.99

The Sony Xperia Z2 smartphone is released with 4K video, exceeding the video capability of nearly all current dSLRs.

Sony release the a6000 APS-C interchangeable lens mirrorless camera with on sensor phase detection autofocus and 11 frames per second subject tracking. The camera is the first large sensor mirrorless camera to promise continuous focussing speeds which approach the performance of dSLRs.

Google announces Project Tango. In conjunction with academic and industrial

partners from nine countries Google's Advanced Technology and Projects Group have been working on the development of mobile smartphone devices that are capable of capturing 3D maps of your surroundings and

understanding space and motion through the use of their in-built cameras. The project seems to confirm that the most innovative developments in imaging technology are being undertaken by computing companies and phone manufacturers rather than the traditional camera companies.

### March 2014

A new law in Hungary is passed on March 15th which makes it illegal to take a photograph of someone in a public space without their express permission. The civil code covers anyone in the frame, either foreground or background, making it practically impossible to legally take photographs in a populated area. Several European countries already have laws which prevent the publishing of images of people without their permission, but the Hungarian law is one of the first to prevent the taking of images without consent and is a worrying attack on photographer's rights.

Getty Images changes their terms of use to permit 'non-commercial' use of low resolution images for no charge. The move appears to be an admission of defeat against image piracy and raises concerns over photographers' protection of their own copyright.

The American division of Calumet Photographic files for Chapter 7 bankruptcy and closes all of its U.S. stores. European branches are believed

*Actually, it's nature itself that creates the most beautiful pictures, I'm only choosing the perspective.*

*Katja Michael*

*(Continued from page 35)*

to be currently unaffected by the bankruptcy. The closure follows the recent failure of the Jessops branch of high street camera stores (now thankfully opened again under the ownership of entrepreneur Peter Jones) and indicates the difficulties encountered by high street stores when faced with internet based competition.

Samsung files a patent with the Korean Intellectual Property Rights Information Service for a transparent digital camera display. The idea behind the concept is that the photographer and their subject can maintain eye-contact while the image is being framed.

Nikon release the Nikon 1 V3 mirrorless interchangeable lens camera with 20fps continuous autofocus and 60fps with single autofocus. The continuous shooting speed of the camera indicates one of the more significant benefits of mirrorless technology over that of dSLRs which have their frame rates limited by the reflex mirror movements.

The Chinese government orders Nikon to stop selling their D600 dSLR camera. The ban results from problems with dust and oil spots on the camera sensor which Nikon had failed to acknowledge as a generic flaw.

### April 2014

MIT PhD candidate Aditya Khosla has analysed more than 2.3 million Flickr images to produce a computer software programme which claims to predict how popular an image will be. Before SPS members rush to use the software to decide which images to submit for the monthly members' competition it is worth pointing out that Khosla's overall conclusions appear to lack a little substance. "Unique and/or sexy images do well, dull images do not. Bikinis, for example, rate above golf carts"

Lytro announces the Illum light field camera. The second generation of Lytro's plenoptic cameras promises to offer more than an interesting technological experiment. The Illum offers a 35-200mm f2.0 lens and 5mp images which can be re-focussed in post processing. The camera is perhaps the first real glimpse of the

future of digital photography, with light field technology and computer processing providing lens correction, re-focus control and depth of field control.



Lytro Illum plenoptic lightfield camera. The camera allows re-focussing after the photograph has been taken

Hot on the heels of the Google Glass project, Google has filed a patent for a camera and computer installed within a pair of contact lenses. Whilst exhibiting exciting technology which is primarily targeted at aiding partially sighted users, the patent raises further concerns over privacy should the device come to market and be widely used in public.

### Future Trends

Whilst the current decline in digital camera sales may indicate that we have reached a point where most new cameras are good enough for the majority of users, the decline in sales is forcing manufacturers to innovate in an attempt to remain competitive. It seems clear to me that this innovation will take photographic technology in a new direction. With SPS now in its 150th year it is worth remembering that, the majority of development in camera technology has taken place during the last 20 of those years, during which we have experienced a tidal shift towards digital sensors replacing film. The next 50 years leading up to SPS's 200th anniversary will almost certainly see a further shift in technology that will make today's cameras appear as dated as the plate film cameras which were being used by SPS's founder members 150 years ago.

PETER MATTHEWS

*Judging by the photographs it seemed like I hadn't been there at all. As if it was my camera that had been on holiday, and not me.*  
*Ida Løkås*

## SPS 150th Anniversary

The Sheffield Photographic Society was founded in December 1864 and so 2014 is our 150th year. In the 2012-13 season the Council asked members for ideas about how to commemorate this unique event and several ideas were suggested, among them a special exhibition and a celebratory dinner. These and other ideas were taken forward and a 150th Anniversary working group was set up which has met 4 times during the 2013-14 season.

### 150th Anniversary Exhibition

It was decided that the main event would be a 150th Anniversary Exhibition on the theme of "Now and Then" to feature prints from the SPS Archives and also prints from current members that would illustrate the changes over the years. Members have responded enthusiastically and we will have plenty of prints to show.

We are very fortunate that past SPS members Eileen Cooke and Michael Arksey worked tirelessly in the 1990s and 2000s to write a History of the Society and also to produce a digital Audio Visual presentation of the History. Sadly Eileen and Michael are no longer with us but these sources along with some panels of prints that they compiled from the Archives for an exhibition to mark 130 years in 1994 will feature in the Exhibition and have been an invaluable aid to us.

The Exhibition will be shown in the newly-refurbished Sheffield Cathedral from 7th to 13th July and also in the Winter Garden from 24th to 30th November – this will be a second week in the Winter Garden as we will still be having our usual Perspectives Exhibition of members' print panels on show from 17th to 23rd November 2014. In addition we are working to find other venues to show the Exhibition at.

As the working group did not want the 150th events to plunder the Society's reserves several firms, both local and national, were approached for sponsorship for the Exhibition and we have been able to raise over £1,000 with the assistance of the Sheffield Town Trust, Harrison Cameras, Pinders, WFI Financial,

Fotospeed and Paper Spectrum, to all of whom we are very grateful. This funding should cover most of our costs of producing and staging the 150th Exhibition.

It is the intention to produce a photobook recording the 150th event for the archives and to show the History AV at a club meeting in December 2014.

### 150th Anniversary Dinner

A celebratory 150th Anniversary Dinner for SPS members and their guests is to be held on Thursday 20th November 2014 at Baldwins Omega near Psalter Lane in Sheffield at a cost of £30 per person. It has been decided not to invite a guest speaker but the President will say a few words and propose a toast to the Society.

### Souvenir Teaspoons

After carefully considering what might make a suitable souvenir of our 150th Anniversary the working group with the approval of Council has ordered some stainless steel souvenir teaspoons etched on the handle with "Sheffield Photographic Society 1864-2014". A small batch has already been sold at the AGM on 6th May and more spoons will be available at the start of the new season in September.

The teaspoon, each in its own presentation box, will be offered for sale to members at £8 each as a lovely souvenir of membership of Sheffield Photographic Society in its 150th year.

### Mural of Members

Janet Thorpe has made a large mural of all current members which will be on display at the Exhibition.

### Ray's Evening of Sheffield Slides

Ray Brightman presented an absorbing show of some of his slides of Sheffield in the 1960s and 70s at the Society meeting on 25th March 2014.

*(Continued from page 37)*

### Roche Abbey Re-creation

The earliest photograph in the Society's archives shows members on a Society outing to Roche Abbey in 1865. Some present-day members visited Roche

Abbey on Sunday 11th May 2014 and re-enacted the scene at the same location. Here are the two photographs which provide a fascinating contrast.

*MIKE SMITH*



*I would like to encourage all SPS members to contribute general articles to next year's Annual Review. If you believe you have an article that will be of interest to other SPS members you should email it to:-*

*[p-matthews@hotmail.co.uk](mailto:p-matthews@hotmail.co.uk)*