

# SPS Newsletter

## Welcome

### What's Inside?

#### 01 Welcome

#### 02 Through the Lens

Sergey Prokudin-Gorsky  
By Jane Roby

#### 03 Common Problems and How to Avoid Them

'It's Not Sharp Enough!'  
By Mick Shilling

#### 04 Why Not Make Your Own Wine?

By Tony Dyson

#### 05 Cheating and Other Skulduggery

By Jenny Ladbrooke

#### 06 Myanmar – A Trip of A Lifetime

By Kevin Watts

#### 07 Photography Podium

*The winning images from recent competitions.*

#### 08 External Recognition

I think it's safe to say that we have 'stormed' into March (excuse the pun!), with Dudley, Eunice, Franklin and Gladys visiting us recently and leaving their calling cards. I don't know about you but when I watched the BBC News reports on Storm Eunice and all the red weather warnings of danger to life and to stay indoors I thought I bet there are some people who venture out and, sure enough, there it showed them on the sea fronts at the breakwaters and cliff edges with their big cameras and lenses getting 'that photograph'. I wondered how many of them were members of photography clubs and it reminded me of the warning I have often heard about assessing risks when undertaking photography and that 'a photograph is sometimes just not worth the risk posed in taking it'. I wonder whether they got any good pictures!

March is a busy old month with a number of National Awareness Days. My favourite is 'Fat Tuesday', the day before Ash Wednesday, otherwise known as Pancake Day. How do you like your pancakes? My favourite is with freshly squeezed lemon or orange juice and sugar or with cinnamon – just delicious. So, here's what we should be 'aware' of this month:

1<sup>st</sup> March St David's Day and Self-Injury Awareness Day;  
7<sup>th</sup>-12<sup>th</sup> National Carers Week;  
8<sup>th</sup> March – International Women's Day  
17<sup>th</sup> March – St Patrick's Day  
20<sup>th</sup> March – 1<sup>st</sup> Day of Spring  
27<sup>th</sup> March – Daylight Saving Starts and Mother's Day

March is Marie Curie's Great Daffodil Appeal, Ovarian Cancer and Brain Tumour Awareness Month. It also sees the British Heart Foundation's DECHOX initiative, a nationwide challenge to give up chocolate throughout March. Anything with cocoa in it is off limits for 31 days – from the sprinkles on your cappuccino to that 3pm chocolate bar or biscuit. This one would be a tough one and not something I think I could manage! Mind you one year I gave up eating double chocolate muffins for Lent (I was consuming too many and thought it would be a good way for me to cut down!). Surprisingly I managed it and haven't really gone back to eating them since, but anything with cocoa in it is a whole different ball game!

It's also 'National Bed Month'. Organised by The Sleep Council, the month aims to remind us all of why a sound sleep is good for our health. Forget the old saying that 'If you snooze, you lose', it's thought that a good sleep has amazing properties that make you healthier and happier, and can even add years to your life! At the Sleep Council website, you can find out all about the essentials you need to have the perfect sleep, and of course, the right bed should be your number one priority. In 1988 a ground-breaking study found that by switching an uncomfortable old bed to a lovely new one meant an extra 42 minutes of sleep!

If you like your sport we have topping the bill the Women's Cricket World Cup, the Six Nations Rugby Championship and Cheltenham Festival.

A busy month also sees a busy, packed Newsletter and I hope you enjoy the contributions this month from some of our members. Inspired by their articles, then send me in an article about something you do as a hobby or a special place you have visited.

Best wishes

Liz xx

## 02

### Through the Lens

Many thanks to Jane Roby for this interesting article on an early 19<sup>th</sup> Century photographer.

#### ‘Sergey Prokudin-Gorsky’

An image recently popped up on Facebook that inspired me to read about Sergey Prokudin-Gorsky and how this self-portrait was created around 110 years ago.

He was born in 1863, and became a chemist and photographer of the Russian Empire. He is best known for his early pioneering work in colour photography and his efforts to document early 20<sup>th</sup> Century Russia.

Three black and white images were taken, one with a red filter, one with a green, and one with a blue. The resulting images could be projected onto a screen through a matching filter for each image, and superimposed on each other synthesising a colour image long before colour film had been invented.

For more information on the technique used to produce this image from the original glass negatives please look at the Wikipedia page for this amazing early photographer. He understood RGB all those years ago. He even smoothed the water, given the length of exposure needed in those early days.



**“It’s one thing to make a picture of what a person looks like, it’s another thing to make a portrait of who they are.”**

— Paul Caponigro

Visit us  
On-Line!

<https://www.shirleyphoto.org>



<https://www.shirleyphoto.org>



<https://www.facebook.com/shirleyphotographicsociety/>



<https://www.instagram.com/shirleyphotosoc/>



## 03

## Common Problems and how to avoid them

### Edition 1

By Mick Schilling

#### It's not sharp enough!

Sharpness or the lack of it is down to one of two things: focus accuracy and movement. It is also a basic photographic skill and is very likely to be met with a varying degree of derision by the judge. You need to get it right!

Let's look at focus first. Modern AF systems are generally very good, but can be caught out easily. Make sure if the subject is moving, AF is set to tracking, servo or continuous mode so that it follows the subject – if it isn't tracking the subject, it will have moved slightly towards or away from you, and won't be sharp. Some cameras have focus micro-adjustment settings so that individual lenses can be fine-tuned to the camera and modern Sigma lenses can be adjusted using a USB dock and a computer. Both require some trial and error but work very well once done. You also need to use the right shutter speed to freeze any movement in the subject or the camera. To be sure that you avoid camera movement use a tripod or a fast enough shutter speed – for this you need to know your focal length as a full frame 35mm equivalent. If your focal length (lens length – so the 18-55mm, the 100mm or 300mm, etc. number) to get sharp shots the shutter needs to match this number. So for 100mm lenses you need at least 1/100<sup>th</sup> second, at 300mm it's 1/300<sup>th</sup> but at 20mm it is only 1/20<sup>th</sup>.

There are other factors in here too, just to complicate things! Your sensor size changes the effective focal length of your lens... If you have an aps-c camera, commonly termed as a 'crop sensor' camera, the effective focal length will be 1.6x longer – so with a Canon EOS model with 2, 3 or 4 numbers (90, 850, 4000, etc.) a 100mm lens actually needs a shutter speed of 1/160<sup>th</sup> second, 300mm needs 1/500<sup>th</sup>. If we then look at micro 4/3 the factor is 2x and compacts and bridge cameras with 1" sensors or smaller the factors are even greater. You'll find the exact numbers in your camera user manual or on line.

For fast moving action, such as creatures in flight or motor sports, a much faster shutter may be needed to freeze the action. In many cases here it is also best to follow the moving subject with the camera, an action called 'panning'. Panning with a slower shutter can blur the background whilst keeping the subject sharp, but care is needed as it is quite a skill. Golfers might find it easier as it bears a resemblance to a golf swing in many cases.

If you need a slower shutter due to poor lighting or if you are looking for a certain effect etc., you will need to use a steady tripod. Be mindful of any wind and any unstable ground where the tripod may still move. Modern image stabilising systems can enable these rules to be broken and can make the use of slower shutter speeds much more flexible. Using a tripod can also help to keep your ISO setting to a minimum. This also improves sharpness by minimising the grainy noise that high ISO values can produce.



At the Nikon Headquarters they asked random people in a room to test and sample their new lenses

They called it a 'Focus Group' ...!



## 04

## Why Not Make Your Own Wine?

*By Tony Dyson*



Those were the days when Autumn arrived and there was a plethora of fruit and produce to make any sort of country wine that you can name. Out came the one-gallon glass demijohns and a copy of *Homemade Wine* by C.J.J. Berry, which seemed to have a recipe to make wine out of anything from blackberries to sprouts. Results could be varied, my best was a couple of gallons of pear wine which required about 50lbs of fruit and the hiring of a press from the local homebrew shop, the worst was some rhubarb which had been fermenting in the airing cupboard for about six months and had stopped bubbling so I thought that it was time to sample it. I had read in my wine bible about how wine could turn to vinegar, the memory of that taste still makes me shudder. Although lots of people make very nice fruit wines it's not for me so the demijohns have now gone and have been replaced by twenty five-litre fermentation buckets and thirty bottle quality grape wine kits. The wine kits that are available now vary in price from about £50 to £120 with all making 23 litres (30 bottles), although you only seem to end up with about 29 bottles due to sediment. The completion time is about four weeks for the cheaper kits to eight for the more expensive ones. One of the most popular brands "Wine Expert" has thirty-one different kits available in most grape varieties. The kits come with all the ingredients needed so the only thing to add is water and as long as you follow the included instructions you will be making some very drinkable wine.



Apart from the time it takes to ferment and clear the wine it only takes about six hours of physical work which includes cleaning, sterilising and bottling. Wine making equipment kits are available for around £65 and if you decide to make two kits at a time just order an extra bucket. I bottle all the wine that I make but you can use reusable wine boxes that will hold from 5 to 20 litres. Bottling your wine does help you to keep an eye on how much you are consuming, a job that my late wife used to do very well.



How do you decide on how much wine to drink?

You take it on a case-by-case basis!

#### Tips and recommendations :-

- Try to use cork bottles if possible as this avoids contamination in threaded tops.
- As soon as bottles are emptied swill them three times with about three inches of water as this seems to stop any mould forming when being stored empty but of course they will still have to be washed with the usual brewing steriliser/cleaner on bottling day.
- An insulation wrap for the fermenting bucket of some sort is useful for the winter but be careful as fermentation does create some heat.
- A bottle filling stick makes bottling easier especially when fitted to a barrel that has a tap fitted.
- A stick on strip thermometer helps you keep an eye on the temperature without having to take the top off.
- You can of course filter your wine before bottling although not essential if you carefully syphon off your wine without picking up sediment from the bottom. I do filter my wine using a Pulcino 10 Italian made panel filter which is a small domestic version of ones used in vineyards and olive groves. I think it was one of those late night online purchases after a glass or two of my homemade.
- As usual these days most of the home brew shops are now online such as brewuk.co.uk and brewgenie.co.uk which used to be the home brew shop in Hall Green.

Thanks for reading and don't forget to drink carefully so you don't spill any!



And here are some well-known wise words on wine ....

***“All wines should be tasted; some should only be sipped, but with others, drink the whole bottle.”***

*- Anon*

***“Age is just a number. It's totally irrelevant unless, of course, you happen to be a bottle of wine”.***

*-Joan Collins*

***“The discovery of wine is of a greater moment than the discovery of the constellation. The universe is too full of stars.”***

*- Benjamin Franklin c.1700*



# 05

## Cheating and Other Skulduggery ...!

*By Jenny Ladbrooke*

Following in the footsteps of a number of people like Jolanta, Rosie, Mick and of course folk like Chris and Sue and many others, I have been girding my loins and thinking about entering external competitions. Scary stuff! I know an absolute essential is to read the rules for that competition and this led me to think about the usual rule that everything submitted has to be 'all your own work'.

It seems obvious doesn't it? After all if I put an image into a competition that someone else had taken then clearly that's cheating. I would dearly like to have taken the image of that gorgeous sunset scene of Mick's (shown below) which did well in a recent Club competition. But, if I tried to pass it off as mine in another camera club or external competition it would shock everyone to the core and that's aside from the fact that capturing an image with that degree of dynamic range would be quite beyond me! Passing off somebody else's work as your own is never right and it goes to the very root of what we do.



Ok that example is reasonably straightforward but you dig a bit deeper and then it gets more complicated ....

By way of an example I was much taken with Jane Lazenby's talk last year of adding textures to enhance an image or in my case usually to salvage it! If we ever move to a situation where every image has to be straight out of camera I shall gracefully withdraw and stick to making the tea! But to what extent are the textures I use in my images mine? Jane was at pains to say that in photography competitions you cannot use textures that you have bought or acquired for free. They have to be yours and you have to have taken those images yourself. She gave lots of examples of how to do that which mostly involved looking for natural textured surfaces like paving stones, tiles, walls etc. An example is the images below. I found this gorgeous crackled surface in an old church in London on a wall which time and weather had beautifully aged. But what about the second image on the right, that's my kitchen floor tile which will have been someone's artwork at some stage. Similarly with the image of the girl and horse, that backdrop is my lounge rug!



I don't think that either the tile or the rug counts as plagiarism because it's pretty obvious that it is a background manufactured by someone else or replicating a natural element like marble. If you disagree do shout up!

But if I were to take a photo of someone's painting or artwork and use that as a background/texture I think I'm getting closer to plagiarism and back to that rule, is it my own work? Probably not..... Jane sells beautiful textures that she has painted, I've got a couple that she handed out for free for a challenge she did last year, here's one below:



They are gorgeous and I've used them for personal use but I wouldn't for competitions. And sadly, speaking as someone who got an E in their Art 'O' level, I'm not going to ever be able to recreate them!

And where do Photoshop brushes fall in this requirement to be 'all your own work'? I think it is accepted that any brushes that come with Photoshop are ok to use. But what about the free powder brushes and art brushes you can get? You can get brushes that add in birds! This is an image from an iPhone app called DistessedFX which does just that along with offering up a whole range of textures. This would most definitely not be allowed in any competition but fun to do in a wicked moment!



I've heard it said that while you can use standard Photoshop brushes if you use a brush which adds in a new element, like the birds above then it has to be your own brush. In fact I've had a go at making my own brushes and it's much easier than you think. To that end you could make your own bird brush or anything else brush provided you've got a black-ish item against a white background it's quite straightforward. There are plenty of YouTube videos that will show you how. This image of Blossom Birds adds in a brush of a winter tree as part of the background just to give it a bit of added interest.



And then we get into the thorny subject of composites which is where you blend together a number of images to make a whole. Now that is cheating, trust me I didn't persuade those Great Tits to flock to my flower arrangement! But again if every image is yours, as it was in this case, then it's fine. But what you can't do is use stock images and other photographer's photos from the internet etc and incorporate them into your pictures.

There is an interesting story of a certain award-winning Australian photographer who won the prestigious Australian Professional Photographer of the Year in 2016 given by the Australian Institute of Professional Photographers (AIPP) and won a host of other awards for her very effective, surreal, composite images. The problem was that evidence came to light that just maybe they weren't her images and her composites were made up of stock images and the work of other photographers. She was given the opportunity by the AIPP of providing photographic evidence, presumably the original photo files, to show that they were her own images but when she failed to do that and then requested that her work be withdrawn from the competitions, so were her awards and her membership. Perhaps she hadn't read the rules.... <https://www.australianphotography.com/news/aipp-disqualifies-photographer-lisa-saad-indefinitely-rescinds-awards>

I guess that is a good test of whether or not the work is your own. With each image if somebody asked for my PSD files what would it show? Would it show images that I had photographed personally and for which I owned the copyright or would it show elements that I got from the Internet or elsewhere whether paid for or given away for free. If the latter, in my opinion, then it isn't my own work. In fact there is a whole website devoted to exposing cheating photographers! It's worth a read if you have a spare 10 minutes or so as it's quite entertaining and you get to feel very virtuous that you have done none of these things! Aside from the story above they have flagged up photographers that routinely post on social media images that aren't their own but with no attribution as to who they really belong to. <http://stopstealingphotos.com> Typically it is professional photographers who are trying to attract business via social media such as Facebook or Instagram and put up beautiful images, the only problem is that some of those images are stock images and the work of other photographers. The assumption with all social media is that if you post a picture then you've personally taken it unless of course you haven't in which case you should make that very plain in your write up. And of course, you should ideally have permission to post that picture in the first place.

So for all these reasons I shall be sticking to creating my own images and if creatively interpreting them, then using my own images and textures/brushes and probably, and most importantly, having a lot more fun in the process.



<https://www.shirleyphoto.org>



<https://www.facebook.com/shirleyphotographicsociety/>



<https://www.instagram.com/shirleyphotosoc/>



# 06

## Myanmar – A Trip of a Life Time

*By Kevin Watts*

A few years ago, my wife and I were lucky enough to achieve a lifelong ambition to travel to Myanmar, the country formally known as Burma. To set the scene and put this trip into context, my wife's mother and her family were born and lived in this exotic country when it was part of the British Raj. After the Second World War, as the British Empire began to dismantle, the strengthening nationalism in Burma, India and many parts of Asia drove many British and Anglo Burmese to leave the country and emigrate to the "Mother Country". During the War, the family endured a failed attempt to try to evade the advancing Japanese and were ultimately captured and suffered a period of internment by the Japanese. Shortly after the War, the whole family eventually moved to England. The route took them via India where her mother met her father who (love struck) followed her to England to marry her, but that is a story for another time.

So, in the late '40's the family found themselves settling in Sheffield where Loraine and her brother and two sisters were born and brought up. As they grew, they were surrounded by tales of Burma, the food, the culture, the scenery, and the life the family had previously enjoyed. As they all reached adulthood, and after losing her mother not long after we ourselves were married, the interest and desire to visit the country grew. By this time however, Burma was effectively "closed" to Westerners due to a takeover by a military coup. Burma remained effectively shut off from the outside world until Aung San Suu Kyi won the election in 2012 and the country started to open up. As tourism began to grow, we managed to put together a trip and my wife and I and her two sisters and their husbands managed to visit in 2018. After much research and talking to remaining aunts and uncles, we arranged a bespoke tour, taking in some of the locations where the family had lived and worked.

As I write this, Aung San Suu Kyi is back under guard, the military have taken over again and the streets of this fascinating country are the scenes of riots and civil disorder together with the persistent backdrop of the suspected genocide against the Rohingya people of the North, making tourism for Westerners once again non advisable. We were lucky to visit during the brief window between these events.

But now to the country and trip itself.....  
Most international flights fly into Yangon, formally Rangoon. Originally the capital under the Raj, it is no longer the official capital but remains the largest and most significant city. A city of temples within a country of temples, the most spectacular is without doubt the Shwedagon Pagoda in the centre of Yangon. Reputedly built over 2,600 years ago. At 112m tall, the stupa is covered in over 20,000 gold plates.

The tip is set with over 5,000 diamonds of which the largest is 76 carats. Said to be the oldest Buddhist pagoda in the world, the stupa is a mecca for tourist and believers alike, sunset being particularly busy as the whole structure glows with the setting sun.





So, after a day or so around Yangon, the tour proper, started with an eight-hour drive to the South, stopping first just outside Yangon at the British War Cemetery where over 2,000 graves are carefully tended along with the names of a further 25,000 of whom no remains were found. A beautiful, but sobering place making us appreciate even more our good fortune to live the lives we do.

After a day long, bumpy ride along poor dirt roads, passing rice fields, numerous pagodas, palm thatched houses and roadside stalls selling hundreds of water melons, the landscape gradually changed to rubber plantations and became more mountainous before we arrived in Mawlamyine (Moulmein), in the South near the Thai border. Loraine's family lived here, working on the railways, before moving North just before the War. So, our first stop was to the now derelict railway station. Strange to walk in his footsteps along the deserted platform. Alongside the river, the station is also the location of the remains of a bridge built by the Japanese and the station's buildings have been taken over by a family who make their living making fried snacks. They lived and worked in the same thatched hut with the "factory" being a total family concern.



Apart from the family connection, the main attraction in Mawlamyine is the pagoda. This is the one referred to in the poem by Kipling.....

"By the old Moulmein Pagoda, lookin' eastward to the sea,  
There's a Burma girl a-settin', and I know she thinks o' me;  
For the wind is in the palm-trees, and the temple-bells they say:  
"Come you back, you British soldier; come you back to Mandalay!"



We then started our drive back north stopping at Sadan Cave. A place of worship for hundreds of years, the cave system is adorned with yet more images of Buddha. The walk through the cave system is fascinating in itself. Thousands of bats adorn the ceiling and the only exit is by wooden canoe through a flooded cave, taking you back around the mountain.



Continuing our drive back, the next stop was Hpa-An and the Kyauk Kalap Pagoda. Here is a single golden pagoda set atop an isolated rocky outcrop. It was possible to walk to the top, along a narrow winding path where you get a good view of the surrounding karst countryside. Once at the top, there was space for maybe only 3 or 4 people to lay their offerings before turning around to descend.

Close by is the Lumbin Garden. This Garden is an incredible sight with 2000 Buddha statues in golden robes, all identical and perfectly aligned.



And finally, before setting off back to Yangon, we visited another cave system, the Kaw Gun Cave. Along with the now ubiquitous statues of Buddha, this one was covered with small clay plates fixed to the walls. Hundreds of years old, one can only try to imagine the people and events that had gone before. *(Note the person in the lower right picture for scale).*







The next day, saw us fly from Yangon to Bagan. The ancient capital of Myanmar is now protected as a world heritage site and the villagers have been moved out of the area, leaving it an empty “city” of over 2000 temples and pagodas. Driving from the new town to the hotel, one felt as if we were part of an Indiana Jones movie, so surreal is the landscape. Everywhere you look, to the left, to the right and as far as one can see, are temples and stupas spread amongst the bush and undergrowth. Our hotel was within the heritage zone and alongside the Irrawaddy River, allowing us to easily walk amongst the temples.



Bagan had a mystical feel about it and this was further enhanced when I went out before dawn to try to get some photos of the hot air balloons flying over. Walking along the dirt tracks as the place began to come alive with locals stirring, starting open fires, cockerels crowing and dogs barking in the pre-dawn. It was very strange walking across the scrub and bush in the fields as I looked where to set up my tripod, wearing a head torch, making as much noise as I could in case of snakes and hoping that I could find a good spot to get the balloons rising over the temples.



Throughout our lives there are always one or two places which, for some reason, hit a special spot in our thoughts and memories. Without doubt Bagan is one such place. Could our few days in Bagan be beaten? Well almost. The next stage of our journey involved a two-day cruise up the Irrawaddy River.





Walking down the sandy beach and across the crude boarding plank we stepped back a hundred years and into a set from an Agatha Christie movie. Potted palms, woven bamboo chairs and polished wooden sun loungers covered the deck. The boat had a capacity of c.36 guests but, on this occasion, there were only 12 of us on board. We were treated to fabulous food and service by the crew throughout the cruise. Slowly cruising up river, we passed endless Pagodas and stupas on either side of the shallow, slow flowing river, stopping occasionally to visit one of the local villages specialising in either clay pot making, weaving or intricately engraved laquered goods. The villagers here lived in basic palm thatched huts built on stilts to accommodate the annual flooding of the river. So, for 3-4 months of the year, all the livestock is moved to higher ground and the village becomes a small lake with travel from hut to hut by canoes. A very basic existence.



We docked at Mandalay where the banks either side are covered with ..... pagodas!! We must have seen hundreds over the past week or so. Before returning to Mandalay city however, we travelled by car to Pyin-oo-lwin for a few days. Formerly Maymyo, Pyin-oo-lwin was the former British Summer retreat and the ultimate home of Loraine's family after moving from Mawlamyine, my wife and her sisters all looking forward to what promised to be a very emotive visit.

So, a dusty, hair raising drive up many hairpin bends took us away from the river valley and up onto the plateau as the land rises towards the mountains in the North and ultimately into China. The climate was noticeably cooler and an obvious choice for the British during the hot Summer months. Pyin-oo-lwin has a number of colonial buildings and the city is quite different to towns on the Irrawaddy Plain. A tour around the city by horse and carriage took us to the Church and school of her Mother's childhood, followed by a short trip to the railway station where her Grandfather worked before and during the War. Little had changed since the '30's.





The station had a timeless feeling and she felt very emotional walking around the empty platforms.

The mountainous countryside of course also gives rise to a handful of beautiful waterfalls and stunning views across the mountains.



The final leg of the trip involved the last day or two in Mandalay itself. Despite the romanticism of Kipling's poetry, Mandalay was perhaps the least attractive stop on the trip. Still well served with beautiful Pagodas and architecture, the city itself is overrun with wild dogs and lacked the warm friendliness of many of the other locations. Nevertheless, it is home to some amazing craftsmen and sites. Myanmar is still a country where "handmade" truly means hand made.



So ended what for us, was a trip of a lifetime. We had enjoyed seeing parts of the country from the South all the way up to Mandalay, and enjoyed a country still relatively untouched by modern tourism. Although it is not advisable to travel to Myanmar under the current climate, if you ever do get the opportunity to visit, I would definitely recommend it.

Having visited a number of Asian countries there is no doubt in my mind that Myanmar yields the most attraction and sitting here in the UK on a cold, wet February I do empathise with the sentiment expressed in the words of Kipling .... there is something magical about the East and especially Myanmar.

*"If you've 'eard the East a-callin', you won't never 'eed naught else."  
No! you won't 'eed nothin' else  
But them spicy garlic smells,  
An' the sunshine an' the palm-trees an' the tinkly temple-bells;  
On the road to Mandalay . . .*

# 07

## Photography Podium

Here's a round-up of the results from our recent competitions.

### 'Landscapes Competition'



What a great competition we had with some stunning and beautiful images presented. Many congratulations to all entrants but especially to those who received a placing.

Digitals Section:

	Group 1		Group 2		Group 3	
<b>First Place:</b>	<i>Cornwall Sunset</i>	Chris Lee	<i>Snowdonia</i>	Heather Thompson	<i>Derwent Water</i>	David Steele
<b>Second Place:</b>	<i>Boat at Anchor</i>	Aileen Nock	<i>Sutherland Dusk</i>	Jeannette Strange	<i>High Winds on the Dunes</i>	Chris Mallett
<b>Third Place:</b>	<i>A Long &amp; Winding Road</i>	Michael Prince	<i>St Ives Harbour</i>	Tony Dyson	<i>St Just Seascape</i>	Graham Walton

#### Group 1



1<sup>st</sup> – Cornwall Sunset



2<sup>nd</sup> – Boat at Anchor

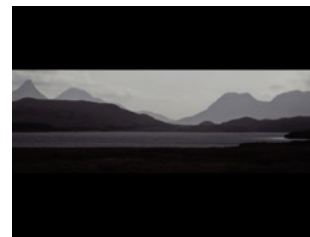


3<sup>rd</sup> – A Long and Winding Road

#### Group 2



1<sup>st</sup> – Snowdonia



2<sup>nd</sup> – Sutherland Dusk



3<sup>rd</sup> – St Ives Harbour

#### Group 3



1<sup>st</sup> – Derwent Water



2<sup>nd</sup> – High Winds on the Dunes



3<sup>rd</sup> – St Just Seascape

Prints Section:

And in the Prints section congratulations to Chris Lee for his first and second placings and to David Steele for his first placing in both the Digitals and Prints Sections.

	Group 1		Group 2		Group 3	
<b>First Place:</b>	<i>Northern Lights</i>	Chris Lee	<i>Afterglow Craob Haven</i>	Jenny Ladbrooke	<i>Autumn Reflections</i>	David Steele
<b>Second Place:</b>	<i>Mountain Path</i>	Chris Lee	<i>Trittiford Park</i>	Tony Dyson	<i>Village in the Mountains</i>	Graham Walton
<b>Third Place:</b>	<i>Lakeland Hut</i>	Mick O'Malley	<i>Oxbow Bend</i>	Dave Ward	<i>The Old Mill</i>	Mick Schilling

Group 1



1<sup>st</sup> – Northern Lights



2<sup>nd</sup> – Mountain Path



3<sup>rd</sup> – Lakeland Hut

Group 2



1<sup>st</sup> – Afterglow Craob Haven

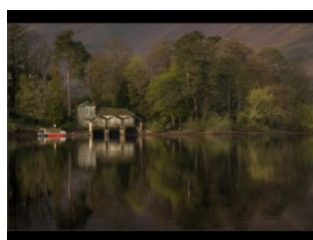


2<sup>nd</sup> – Trittiford Park



3<sup>rd</sup> – Oxbow Bend

Group 3



1<sup>st</sup> – Autumn Reflections



2<sup>nd</sup> – Village in the Mountains



3<sup>rd</sup> – The Old Mill



## 08

External Recognition**MCPF MidPhot 2022***Open (Digital)*

The closing date for entries to the 59<sup>th</sup> Annual Exhibition of Midland Photography has now passed and I know a number of members have entered images. The entry categories were:

- Open Monochrome Projected
- Open Colour Projected
- Nature Projected
- Scapes Projected

Time now to indulge myself and 'blow my own trumpet'! I entered some images and lo and behold was so excited when I was notified that one of them had been accepted in the Scapes section. So, there is hope for me yet as a photographer ... and if I can do it then you can do so have a go and enter an external competition. I was also pleased with the marks awarded to a number of my images.



The Last House

If anyone has entered MidPhot and been 'Accepted' could you please send me a copy of your image(s) with its title and category so that I can publish them in April's Newsletter.

*If any of you enter any competitions and get any external recognitions like this then please drop me a line so that I can add it into the Newsletter. It's great to see what everyone is up to and the accolades they receive.*

**See you in April**