

# SPS Newsletter

## Welcome

### What's Inside?

- 01** Welcome
- 02** Through the Lens
- 03** View From Above
- 04** Why I Take Photographs
- 05** 'Lucky Shoes'
- 06** Political Correctness Gone Made  
*By Jenny Ladbrooke*
- 07** The Colour Mauve
- 08** Out and About
- 09** Competition Corner
- 10** Photography Podium  
*The winning images from recent competitions.*
- 11** External Recognition

Autumn is now well and truly upon us and haven't the colours of the changing leaves been a delight to see, especially with a background of a bright sunny blue sky. Have any of you seen the Northern Lights recently? Sadly I haven't been lucky enough to, despite hanging out my bedroom window at night gazing up into the sky (and getting rather cold in the process!), but the images I have been seeing on the news reports are stunning. And here's an image sent to me by Helen Beston who took it from her garden in Monkspath.



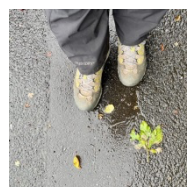
And have any of you seen the Comet of the Century, A3, (Tsuchinshan-ATLAS)? I think I have FOMO (Fear of Missing Out) as I won't get to see it again for 80,000 years evidently!

Our programme of talks and competitions continues with the recent super evening in the company of Leigh Preston and our first two competitions completed. I was chuffed to bits to get 3<sup>rd</sup> place with my 'Oranges and Lemons' in the Open Digital Competition and I thought the Prints were stunning. I am looking forward to the 'People' competition as I am sure there will be some super images in that and then we have President Martin's 'Connections' Assignment. And, don't forget if anyone would like to freshen-up their gallery, please send Phil the new pictures, with instructions. If anyone does not have a gallery, please send him up to 8 pictures (the usual 1600 x 1200 format works best), with titles.

As you will know from the last Newsletter, I have been journeying around bits of the UK in my motorhome, 'Monty'. Some of you have asked me to write about Monty's adventures so watch this space ... coming to a Newsletter soon.

What awareness events have caught my eye this month? Well it's a busy one, we have celebrated World Animal Day on the 4<sup>th</sup>, UK Fungi Day on the 5<sup>th</sup>, World Mental Health Day and World Homeless Day on the 10<sup>th</sup> and we have Halloween to look forward to on 31<sup>st</sup> October (I have already got my pumpkin ready to carve and have found loads of pumpkin recipes – I have always fancied making a pumpkin pie!), along with the start of Diwali. We are marking Breast Cancer Awareness Month and Black History Month. And my favourite, National Carrot Day which was on the 3<sup>rd</sup>.

I have signed up for Diabetes UK's 62 Miles in October Challenge, so I have donned my walking boots and am out pounding the streets and footpaths. 1<sup>st</sup> October, my first outing, was a test of motivation and will-power, as it was a filthy wet day but I knuckled down, put my waterproofs on and got out there, managing to walk 3.4 miles. So far I am on target having already clocked up over 35 miles.



Thank you to Phil, Jenny and John for your contributions to this month's Newsletter. As ever I am always looking for material for the Newsletter so don't be shy and send me something to put in. It could be about somewhere interesting you have been to, a joke, poem, images, where you went to on holiday and what you thought about it. Anything goes and is very welcome. Email me at: [172elizabeth@gmail.com](mailto:172elizabeth@gmail.com).

With my very best wishes

Liz xx

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## 02

### Through the Lens

Many thanks to John Leighton for sending through information about the 2024 Wildlife Photographer of the Year. On YouTube there are some videos of the winners, well worth a look. And if you are interested the exhibition will be at the Birmingham Museum from 24 October to 20 April 2025, Wednesday to Sunday 10am to 5pm.

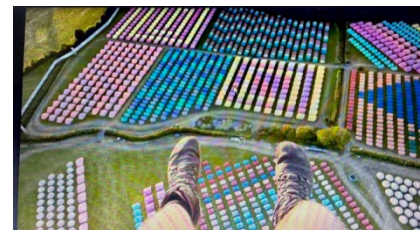
The YouTube videos are:-

- Wildlife Photographer of the year 2024 Awards (2.5 hours)
- Wildlife Photographer of the year 2024 Review (15 mins)

## 03

### View From Above

I was reading an article recently about a Somerset based photographer, James Pearce, who in June 2024 took to the skies with a paraglider 1,000 ft above the Glastonbury Festival site at Worthy Farm to see what it looked like and get a different view. The globally famous Festival attracts c.200,000 Festival Goers. This year's images showed a sea of colourful tents and stages.



This got me thinking and I was wondering whether any of our members have taken photographs from a different perspective. Have you been in a hot air balloon, a glider, on a surfboard, swimming underwater etc? So, here's a challenge for you, send me a photograph of the image you took and a few lines about where you were when you took it.



## 04

## Why I take Photographs

Many thanks to Phil Moorhouse for sending this in. A super photographer Linda Bembridge shared this with him and was happy to see it included in our Newsletter.

<https://www.lindabembridge.me/>



How do you compliment a pumpkin in October?

"You look gourd-geous"!



Why is October the best month to play a joke on a leaf?

Because they fall for anything!

## 05

## 'Lucky Shoes'

I don't know whether any of you like me enjoy watching 'Bargain Hunt'? I was watching it recently and they visited Oakham Castle in Rutland. As well as being recognised as one of the best examples of domestic Norman architecture in England it is a Grade I listed building. What interested me though was the story about its collection of massive horseshoes and I thought to myself now there's something to write about in the next Newsletter!

Oakham Castle was built between 1180 and 1190 by Walkelin de Ferrers, Lord of the Manor of Oakham and a great nephew of the 1<sup>st</sup> Earl of Derby. It is one of the longest-running seats of justice in England, a Crown Court has been held in the Castle every two years since 1229. Following the implementation of the Local Government Act in 1888, which established county councils in every county, it became the meeting place for Rutland County Council up until the Council moving to a new location in 1936.

Due to its small size, Oakham Castle does not represent the traditional image of a castle. It was originally the Great Hall of a much larger fortified manor house which had many of the traditional features of a castle such as a curtain wall, a gatehouse and a drawbridge with iron chains. There is also historical and archaeological evidence to suggest that Oakham Castle possessed towers at strategic points along the walls as well as a moat.

At Oakham there remains a unique tradition that peers of the realm should forfeit a horseshoe to the Lord of the Manor of Oakham on their first visit to the town. 230 ornate ceremonial horseshoes currently decorate the walls of Oakham Castle. It is thought that this tradition is linked to the de Ferrers' family name. *Ferrier* was the Norman French word for farrier and the horseshoe has been a symbol of the de Ferrers family since Henry de Ferrers arrived in England from France in 1066. A horseshoe, orientated in accordance with county custom as the horseshoes are hung in the castle, is used as a symbol of the county of Rutland and appears on the arms of the County Council and on Rutland's flag.

The oldest surviving horseshoe in the collection is one that was presented by Edward IV in 1470 after his victory at the Battle of Losecoat Field. Recent additions to the collection are horseshoes presented by the Princess Royal in 1999, the Prince of Wales in 2003, Princess Alexandra in 2005, the Duchess of Cornwall in 2014, and the Duke and Duchess of Edinburgh in 2024. There are two huge horseshoes donated by the future Queen Victoria and her mother, Alexandra. These two ornate horseshoes are the only two shoes that are touching. We know that they were installed that way, and that every other horseshoe was carefully set so that it did not touch any other. One inference drawn from this is that Princess Victoria's mother was making a point about her importance, and her unwillingness to let go of her authority over the future queen! As you go around the Hall, you will notice that there is a large gap in the years represented by the horseshoes on display. This is because a great number of them were melted down as scrap metal to help the war effort during WWI and WWII.



From the photography the eagle-eyed of you may have also spotted that the Oakham horseshoes appear to be hung the wrong way up. This is because in France they were hung this way and as the family were French in origin they adopted this style. The normal 'English' way of hanging a horseshoe is with the points facing upwards.



Although the origins are not exactly known, it is believed that the horseshoe became the symbol of luck when the 8<sup>th</sup> Century Chaldeans thought its crescent shape represented various moon goddesses, thus protecting against the curse of the evil eye.



Many believe that to hang a horseshoe with the ends pointing upward is good luck as it acts as a storage container for any good luck that happens to be floating by, whereas to hang it with the ends pointing down is bad luck because all the good luck will fall out. There is a strong Irish belief that the shoes should be hung upright like the 'letter U' to collect and store the luck inside.



I just saw a man pushing a wheelbarrow full of horseshoes, 4-leaf clovers and rabbit's feet up a heel?

I thought he's pushing his luck!

Horseshoes can be seen outside of homes or businesses above front doors and back doors and also inside of homes above entryways and doorways. Early pagan Europeans also found the crescent moon shape of horseshoes to be a symbol of fertility and good luck. In the Middle Ages, horseshoes gained extra lucky power because of the heightened fear of witchcraft. In Medieval times, there was a belief that witches and evil spirits had a fear of horses, especially their iron horseshoes which could withstand fire. Hence they preferred to travel by broomstick than horse. Witches – if not burned – were buried in coffins with a horseshoe nailed on to prevent them from resurrecting. If the horseshoe is hung over the doorway with ends up, it will catch good luck, hung with ends down it will let the good luck spill over the door and stop evil from entering. It is a superstitious symbol dating back hundreds of years to the Blacksmith and his dealings with the Devil. Legend has it that the Devil asked the Blacksmith to put horseshoes on its hooves. So the Blacksmith duly burned and nailed them on. This caused the Devil excruciating pain enabling the Blacksmith to make a pact with him only removing the shoes on the condition that the Devil would never enter a home with a horseshoe hanging by the door.

Traditionally, the number of holes in a horseshoe is also symbolic. Horseshoes had seven holes used to hold them in the hoof. Seven is considered a number engraved in nature and, therefore, a good luck number. Seven continents, seven days in a week, seven seas, seven colours of the rainbow, and even the seven dwarfs.

You will have seen horseshoe shaped magnets. This shape replaced the bar magnet as the design of a horseshoe magnet inherently has more strength than a bar magnet. The reason for this is that the U-shape places the poles of the magnet closer to each other and within the same plane.

And if you are in serious need of luck the luckiest one of all is believed to come from the hind leg of a grey mare.

The earliest known horseshoes were made from woven plant material and hides by Asian horsemen. In Rome, horseshoes were made of bronze and iron to protect hooves from wear and tear on rough terrain. The Roman poet Catullus mentions a mule losing its shoe in the 1st century BC, which some experts credit as the origin of the horseshoe.

The Celts were likely the first people to use nailed-on shoes, and the practice spread to Germany, Gaul, and Britain.

King Athelstan ordered horseshoes to be used on his army's horses in battle, giving them an advantage over their opponents.

Horseshoes became more common during the Middle Ages as horses were used more in agriculture. The process of forging and attaching horseshoes became a staple craft of medieval and modern times with the Blacksmith often being one of the most important people in villages and towns. Large-scale production of horseshoes began during the Industrial Revolution in the 18th Century.

Horseshoes are now available in a variety of modern materials, including steel, aluminium, rubber, plastic, magnesium, titanium, and copper. Researchers are now using 3D printing to develop custom therapeutic horseshoes and titanium horseshoes for racehorses.

If you are interested in going to Oakham Castle to see the horseshoes it is owned and managed by the Rutland County Council and admission is free.

## 06

### Political Correctness Gone Mad!!

*By Jenny Ladbrooke*

I was fully expecting an online session on this topic, which was given the much less catchy title of 'Ethics in Photography', to confirm my greatest fear that photography had gone woke and you couldn't take photos of anyone/anything without written permission in triplicate! But I was relieved to find that was not the case.

Or at least not according to the speaker Mick Yates, who is a visiting Professor of Ethics in Photography at Leeds University and with that title he should know! He was doing a Zoom presentation to The Newark and District Photographic Society on this subject, which they opened up to non-members for the princely sum of £5.

Ethics, I find a fascinating subject. It's all about what is morally right and wrong. It played a part in my working life in HR where working ethically both as a business and as an individual was crucial. Indeed, a whole set of policies and procedures was established to encourage employees to act and then deal with any examples of immorality/illegality - I'm thinking here of Whistle Blowing policies and Anti-harassment policies amongst others. Even to the point of exposing personal relationships and behaviour! Look at the number of examples of senior public people who have been challenged over their behaviour going back decades, for example the infamous Harvey Weinstein and his exploitation of young female actresses over decades and the accusations thrown at Prince Andrew. I won't even get into the dramas of Partygate and Matt Hancock's love life! People's careers and in some cases, freedom, have been curtailed by poor unethical and illegal behaviour.

Applying that to photography is I think equally interesting, if less salacious! This is what Mick Yates covered in some detail. What is an ethical image and when do you step over a line and that image becomes unethical.

I think we would all agree that entering a picture into a competition in our name that we hadn't taken and had pinched from somebody else would of course be unethical. What Mick was looking at were the greyer areas of what makes a photograph ethical which made his presentation more interesting.

It's a huge issue these days, particularly since taking photographs is now so common place with everybody having a camera/mobile phone permanently on them. So, it's easy to snap a picture, equally easy to post that to social media and damn the consequences. If the image is taken on public property and of itself is not indecent then legally you are probably good to go but ethically? Teacher friends of mine say it has become so difficult to manage this when young people take and then post images that end up distressing other young people. So, ethics and photography are a big thing and it is so important to have an idea of what is acceptable ethically and what isn't.



So, to pose some questions....

- Is it ethical to take images of people in distress? Or perhaps an image of when somebody is intoxicated or vulnerable and ordinarily, they wouldn't want that captured.
- Is it ethical to take pictures of people unaware that you are taking their image, even if they are not in distress?

I was interested to see what stance Professor Yates would take given that not only was he a very experienced photographer, but had photographed across the world over many decades. And in these politically correct days where you feel you can't say or do anything without being pounced on and called out, it was very refreshing to hear his stance which was that such imagery can be entirely ethical, incredibly powerful, not just conveying the reality of what is happening, often in different parts of the world or society, but also over time. But, and there is a but, it did depend on how the image was taken, the intent of the photographer when they took the image and how it was then used, but subject to these considerations he felt that in most cases, images would be entirely ethical. So, he gave the example of some images he took of schools in China when he was working there in the 80s. He made the point that these had huge social historical value, because at the time, very few Chinese people had access to a camera and so this type of image of life in China, at that time, is in fact rare so it has historical significance.

But it's interesting isn't it how things times have changed. Can you imagine what would happen if I turned up at a UK school and without telling anybody produced a camera and started snapping away. Given all the data protection issues around at the moment, I would be hounded out of that school in no time at all. As Mick explained, it was all about context and how the image was taken, necessary permission and its subsequent purpose.

Mick's very successful corporate career with Procter & Gamble took him all across the world, usually third world, so he had many examples of images he had taken. Indeed, he had done an entire project on the area impacted by genocide in Cambodia so he certainly didn't just look for pretty pictures! Again, his point was that this was all about capturing information and using it respectfully and responsibly.

Mick also talked about the need for images to be ethically authentic where they were being presented as evidence of a particular situation in a certain setting. This will be particularly applicable for documentary/journalistic type of images. So, if I was to take a street image of a London scene and to make the point that knife crime was endemic threw down as a prop a couple of knives acquired from my kitchen and crucially presented it as an accurate image, that of course would be unethical. It is misrepresenting the scene. It would also be illegal as I would be carrying a dangerous weapon!

Another example of where an image can be seen to be misrepresentative is given below. It is a straight un-manipulated image, but the angle of it gives a very false impression of the Prince of Wales' hand gesture! Using that alone would be unethical as he was actually holding up 3 fingers as he had just been to see his new third child at the maternity hospital!

The dangers of a one sided story

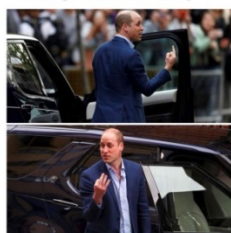


Image source: Reuters/ Hannah McKay



In fact many of the examples Mick gave of other people's images both ethical and unethical were relating to journalistic/documentary style photography. This style of photography with its rigour of absolute accuracy isn't that common in camera clubs because we tend to go for more artistic interpretations, but it did pose some interesting questions about what you can use and what you shouldn't in his opinion.

We all can remember that shocking image of the napalm attack during the Vietnam war of a young girl running naked towards the photographer Nick Ut. Nudity is not usually found on the front of a newspaper, and certainly not of a child, but in this particular case, given the enormity of what was going on, it was felt to be acceptable. There have been equally distressing images more recently of drowned children being carried across the beach following migrant boat sinkings. Again, put on the front page of newspapers, but taken to make the point of human tragedy. His view was this was not unethical, but used insensitively and without reflecting the gravity the image demanded it could be rightly challenged.

It came across time and time again that these ethical rules are not black-and-white, and are often balanced decisions. Some people won't agree with the way that balance tips. So, what about camera club photography. None of us I think in this club, at least, are taking photos for the national press, although you never know! I asked Mick what rules he applied when he was out taking photos, particularly in public spaces and this is what I took away. Mick said he usually tried to engage with the person he's taking a picture of when it's quite near focussed and the picture is a portrait. The point was made that he felt where you were focusing on individuals who were in distress or down on their luck that it shouldn't just be a photograph, there should be some degree of human interaction. And ideally some agreement that a photograph will be taken. Those images should be used respectfully so having taken the photograph it should be used within context. So, using it on social media with a jokey title would be disrespectful and unethical. But using it to humanise a sad situation is more ethical provided it is used with sensitivity.

What about taking pictures of people going about their normal day? Mick's view is that it is all about context and intent. If the intent is to humiliate then it's obviously not ethical. If it is to capture a moment then why not? A great example of this is this worker, laying cables, being captured hot and exhausted by Martin Thompson. It's a great reflection of what we all feel like at times when hot and bothered.



On a similar theme we had a speaker recently who advocated taking photos at demonstrations/ public events. His point was that people were out to celebrate or protest – they wanted to be seen. An example of this and one of my favourite images of the 2022/2023 season was Pete the Plasterer taken by Tony Dyson. Clearly 'Pete' was happy for his image to be taken and was celebrating his lifestyle. I loved the title recognising this was clearly a man in drag and Tony was reflecting in the title that he had plastered his face with makeup. No issues ethically there.





Another one of my favourites is this image taken by Jolanta Bujalska Axon around the time of COVID which had a special impact on the theme of aging and loneliness. An entirely ethical image, respectful to the man and a lovely story telling moment.



Away from a sad scene, Sue Pearmain has some lovely images from her international travels of people just sitting and enjoying each other's company. Context is everything and seeing them as they sit and chat is a lovely and accurate reflection of that society and culture so of course is entirely ethical. Even if they been fighting or brawling I think Mick's view would be that if it was authentic and a public place, rather than peering through a window, then it would be an ethical image.



What about bribing someone for a good photo opportunity. Is that exploitation? Many of us go on photography days where models are rightly paid for their time. So obviously entirely ethical. However where the image is being represented as a real situation for journalistic purposes and so isn't authentic then maybe less ethical. Am I the only one that remembers a comedy programme back in the 80's called Drop the Dead Donkey about a news programme on a commercial TV station where the roguish foreign reporter in an impoverished part of the world would pinch a small child to make them cry for a good news segment. Well I didn't resort to physical punishment to get my teenage daughter to pose but she was bribed to represent a peasant girl with a grey duvet cover as a shawl for the price of a Five guys takeout in the image below! Maybe I was the one being exploited.....



And looking at more creative, perhaps composite images? Are they ethical if you are trying to represent something that never happened. Well if that were the case then virtually all of my images would be unethical! Taking the image above the horse was a friend's taken on her yard near Shirley Station, the backdrop is Broadway Tower and Anna was in our garden! But this does assume the competition rules allow for composites. So with nature or landscape you can't add in things that weren't there and only judicious cloning out is allowed. Anything else would be against the rules and unethical.

I haven't done much street photography, I'm too cowardly. But I've taken images, especially in London where it's very hard to avoid taking pictures of people. I have had people shield their faces when they've seen the camera but no one has ever had a moan. But to be fair everyone, particularly in the tourist hot spots, has their mobile phone camera out so if you are the camera shy type then they are places to avoid!

But I did draw the line at taking one image. There is a beautiful boathouse on Ullswater in the Lake District used as an Airbnb, yours for £250 a night, which is much photographed and the image below is taken from their website. I was there on a beautiful golden Autumn day. Honestly the image was looking to be a cracker. It was early morning, the mist was rising and I was poised to take a shot. Then at the crucial moment a young couple came out onto the balcony in towelling robes to enjoy the view.... I made a hasty retreat. Taking a photo of a couple on their balcony, so a private space without their knowledge would have been unethical. I wouldn't have wanted to be the subject of that photo in that situation so I guess that's another rule to apply. Reverse the position. Would you want to have your photo taken? You probably can't go wrong if you apply that rule.



## 07

### The Colour Mauve

Did you know that mauve was made completely by mistake? The rich violet-colour was born from the ambition and curiosity of a bright teenager, and his serendipitous scientific accident.

In 1856, William Henry Perkin was studying at the Royal College of Chemistry (now Imperial College London). In his attempt to help find a more affordable treatment for malaria, Perkin was synthesising quinine from coal tar. At the time, quinine was valuable because it was the only treatment for malaria, but it was also very expensive. Perkin's tutor, renowned chemist August Wilhelm von Hofmann, was therefore looking to create a synthetic quinine. Unfortunately, his student failed in this endeavour. Instead, Perkin came upon another discovery in what would become a very happy accident. Perkin had in fact dreamed of becoming an artist before he became a chemist. So he was particularly fascinated to find that, when he was cleaning a beaker one day, his cloth turned purple. When he had wiped away the black residue from his latest failure to produce quinine, he had inadvertently made a purple dye. Not only that, but it proved to be wash-proof.

Perkin decided to keep this discovery to himself. A natural businessman, he saw the potential for this newly invented colour in the industrial age that was emerging. Luckily, he had been experimenting at his family home during his school break in London, so he was able to keep his synthetic creation a secret from Hofmann. He called the new colour 'mauveine', which later became 'mauve', and set to work, conducting experiments that would ensure mauve was stable when it was used to dye silk fabrics and washed or exposed to light. Satisfied, Perkin sent samples to a dye works to confirm his findings. His results were verified, and he filed for a patent when he was just 18 years old.



During the Victorian era in Europe, mauve became an iconic fashion statement. Mauve fabrics for women were in demand, a trend that intensified when Napoleon III's wife, the Empress Eugénie, took to wearing the colour. She had decided the colour matched her eyes, and so ordered her dresses to be dyed in the shade. Queen Victoria herself then appeared at the Royal Exhibition of 1862 in an elaborate gown dyed with Perkin's mauve, which only added to public demand. Mauve was a success and so was its inventor. By the age of 21, Perkin was exceptionally wealthy. He owned a dye manufacturing facility, where he continued to experiment with anilines to discover new colours.

The London fashion scene was totally consumed with mauve for a time, but it gradually faded in popularity among younger generations. This led to phrases such as 'mauve measles on London'. Oscar Wilde put the final nail in the coffin when he wrote cuttingly in his 1890 novel, *The Picture of Dorian Gray*: 'Never trust a woman who wears mauve. It always means they have a history.' As a pigment, however, Permanent Mauve has never gone out of fashion and so Sir William Henry Perkin has gone down in history as an unexpected revolutionary in art and fashion.

And according to colour psychology mauve suggests originality of thought, artistic ambition, openness and effortless elegance. As is with most shades of purple, it is the colour often chosen by eccentrics, daydreamers, and individualists. Mauve invokes feelings of romance, nostalgia and sentimentality. It balances its complementary colour yellow, goes well with other shades of purple, and makes lime green pop. The name Mauve has its origins in America and is derived from the French word of purplish colour.



Why did the mauve computer feel cold?

Because it had left its Windows open!

## 08

### Out and About

I am sure you will find plenty of places to go to this over the Autumn/Winter but in case you are stuck for some ideas how about the following:

#### Forge Hill Needle Museum, Redditch

The Needle Museum is an unusual and fascinating place to visit. The historic site illustrates the rich heritage of the needle and fishing tackle industries. Models and recreated scenes provide a vivid illustration of how needles were once made, and how Redditch once produced 90% of the world's needles.

On the same site just a very short walk from the Museum are the ruins of Bordesley Abbey, a Medieval Cistercian Abbey which has been extensively excavated. Bordesley Abbey Visitor Centre, which is set in an original reconstructed 16th Century barn, tells the extraordinary story of the Abbey from its development in the 12th Century to its destruction in 1538 by Henry VIII during the Dissolution of the Monasteries.

The Museum also has a coffee bar and gift shop as well as offering a good selection of the finest quality needles, many of which are locally produced.

In Main Season (March to October) the Museum, Shop and Visitor Centre are open every day from 10.00 am to 4.00 pm. From 1<sup>st</sup>-24<sup>th</sup> November opening times are 10.00 am to 3.00 pm.

Guided Tours of Forge Mill run every Tuesday at 11.00 am from April to September inclusive.

Admission Charge of £6.80 for adults.

*If you have any suggestions of places for people to visit do please let me know and I will put them into the Newsletter.*

## 09

### Competition Corner

#### September Competition

Here's a little teaser to get you thinking, so get your thinking caps on and send me your answer. The first correct answer emailed to me was from Myles Ensor. Well done Myles.

If you were alone in a dark room, with only one match and an oil lamp, a fireplace, and a candle to choose from, which would you light first?

Answer: A Match

#### October Competition

Here's this month's little teaser.

What goes up in the sky when the rain comes down?

So get your thinking caps on and send me your answer by email to: [172elizabeth@gmail.com](mailto:172elizabeth@gmail.com)

**Closing Date for Entries: 31<sup>st</sup> October 2024.**

## 10

### Photography Podium

#### First Open Digital Competition 2024

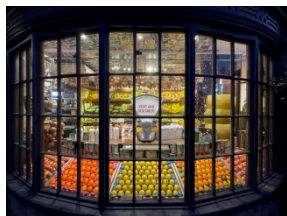


Our first competition of this season got off to a flying start with 88 images across the three groups entered. As ever the standard of images was exceptionally high and well done to all those who submitted entries and congratulations to all those who received a commendation or placing. I was thrilled the judge liked two of my images and pleased 'Oranges and Lemons' did so well. It was one of those quick snap pictures that I took when I was walking through Broadway. I just liked the clarity and brightness of the colours against the dark outside. And I particularly liked Dave's 'Songbird' and Jenny's 'The Girl in Blue'.



	Group 1		Group 2		Group 3	
<i>First</i>	<i>Songbird</i>	Dave Cornish	<i>Decorative Dahlia</i>	Patrick Reynolds	<i>The Girl in Blue</i>	Jenny Ladbrooke
<i>Second</i>	<i>Four-Spotted Chaser</i>	Myles Ensor	<i>Pollinators</i>	Tony Dyson	<i>Bethany</i>	Jolanta Bujalska-Axon
<i>Third</i>	<i>Oranges and Lemons</i>	Elizabeth Smith	Quick Let's Go	John Leighton	Swan Lake	Jolanta Bujalska-Axon

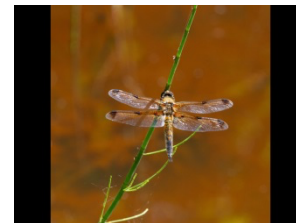
**Group 1**



Oranges and Lemons

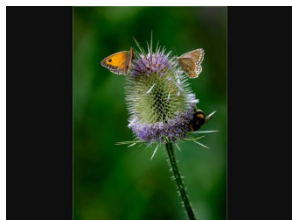


Songbird

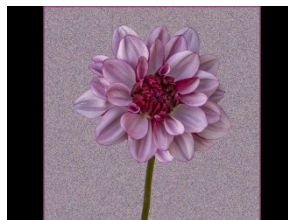


Four Spotted Chaser

**Group 2**



Pollinators



Decorative Dahlia



Quick Let's Go

**Group 3**



Swan Lake



Bethany



The Girl in Blue

**First Print Competition 2024**

	Group 1		Group 2		Group 3	
<i>First</i>	<i>Girgig</i>	Dave Cornish	<i>Testing the Water</i>	Dave Ward	<i>Eurasian Jay</i>	Jane Roby
<i>Second</i>	<i>Broad-bodied Chaser</i>	Ann Ashford	<i>Oarfully Wet</i>	Martin Green	<i>The Sunday Tryst</i>	Jenny Ladbrooke
<i>Third</i>	<i>Learning to Make Do and Mend</i>	Dave Cornish	<i>The Fallen</i>	Martin Green	<i>Three Sisters</i>	Mick Schilling



Some beautiful prints were submitted for this competition. And my favourites from the placings: 'Three Sisters', I just love a landscape, especially if it has the sea in it and this was such an atmospheric image; 'Oarfually Wet', this just made me smile and I think was such a great image and one you probably wouldn't think to take, but the detail of the life history of those oars was so good.

### Group 1



Broad Bodied Chaser

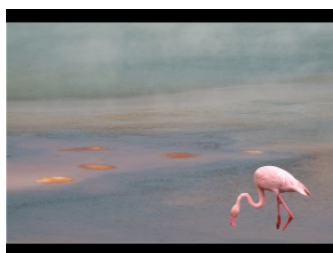


Learning to Make  
Do and Mend

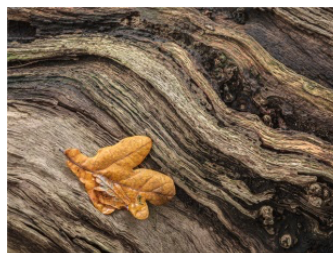


Gigrig

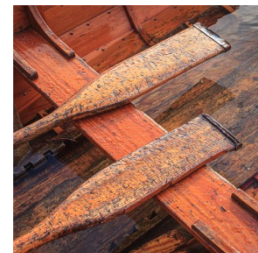
### Group 2



Testing the Water

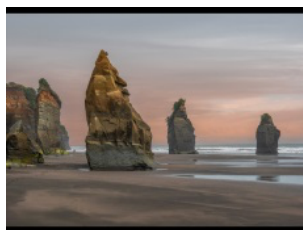


The Fallen



Oarfually Wet

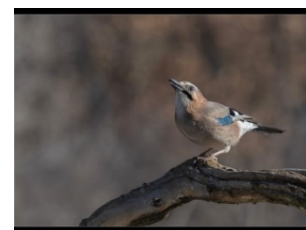
### Group 3



Three Sisters



The Sunday Tryst



Eurasian Jay

# 11

## External Recognition

*If any of you enter any competitions and get any external recognitions 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 next in November 2024!**