

NEWSLETTER

Issue No. 2011/02



Town Crier of Bath by Denis Jackson

LET US ENTERTAIN YOU!!

In this edition we look back at some of the entertainment laid on for members over the last season or so, including:-

Alan Cameron

Gordon Jenkins

Peter Parnell

Bill Scawthorn

Dave Earle

And much, much more (well a little bit anyway).



HELP EACH OTHER

HASSRA FYLDE PS

PRESIDENT: Brian Yates
CHAIRMAN: Alan Cameron LRPS
DEPUTY CHAIRMAN: Peter Hornblower
SECRETARY: Paul King CPAGB
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FROM THE EDITOR...

In this Newsletter we look back at some of the lectures, shows and practical evenings we have been entertained (or not?) over the last 12 months.

Even when I wasn't actively producing a Newsletter during 2010 I conscientiously continued to make notes during shows and rather than lose them altogether I think that as we near the end of another season it would be good to reflect on what has been on offer in recent-ish times.

I think everyone will agree that as syllabus secretary Alan Cameron has done us proud, providing a well-balanced, varied and enjoyable calendar of Tuesday evenings' entertainment throughout the last couple of seasons.

We've travelled all over the world with our Travelogue shows as well as seeing what great sights (and sites) we have right on our own doorstep. We've learned all about close-up photography, how to take a good portrait and how to put together a project.

We all owe a debt of gratitude to the people who are willing to come to entertain us from all over the North West (although, I must admit I wonder what some of them think on their first visit when they have to come through security barriers to reach our club rooms. A bit daunting I would think), because without them we wouldn't have much to do on a Tuesday evening! Best of all we also mix in shows and talks from our own members as well and that is something for which we should be very grateful, not only because it saves money, but also because we get some excellent shows in this way!

Long may it continue...

THE FUTURE OF THE SOCIETY

Our AGM had to be brought forward this season because of new HASSRA rules around the financial year, which is now January to December. At the AGM our Chairman, Alan Cameron, spelled out a couple of developments which are likely to have a major impact on the viability of the Photographic Society and asked members to give some serious thought to the future of the society.

It would be wrong to go into the why's and wherefore's in the Newsletter, but the fundamental questions to be addressed are as follows:-

1. HASSRA have an embargo on taking on any new associates and may introduce new rules which could effectively stop us getting new members, except for full HASSRA members. It is a sobering thought that the number of current full time Civil Servants in the society can be counted on the fingers of one hand.

2. A DWP Security Review has led to a decision that we can no longer hold our Tuesday evening meetings on site. A lot of members are incensed by this because we have met on site for over 60 years without incident, however thanks to Paul King we have a "stay of execution" until the end of the season and the review itself is being reviewed, so there is still hope.

The evening originally planned for the AGM, 19th April, will be utilised as an Special Meeting to discuss these points.

MEMBERS CONTINUE TO SHINE

As confidently predicted (by me at any rate) Kean Brown has achieved his LRPS distinction. We should all congratulate Kean on his achievement, especially as he is still considered a "BEGINNER" in society competitions!!!

Kean has also had an Acceptance in the Southport Salon, a PAGB National Competition. Robert Millin had three Acceptances as well and is now on his way to adding BPE* after his name, alongside his CPAGB. Congratulations to both of you.

The society has had a long association with the Southport Salon and over the years we have done pretty well in what became our "local" exhibition after the Blackpool National Competition ceased (and what a shame that is!). I well remember attending several exhibitions with Graham Schofield, Bert Lee and Wynn Padget and it's not a nice thought that I'm the only one still around.

Anyway, in my "other" role as External Competition Secretary I feel I should start to push PAGB competitions a bit more, to encourage more members to gain further recognition so I will be advertising up and coming competitions and maybe even starting up again myself.

YOU HAVE BEEN WARNED!!!

Dave Bibby

It has become traditional for the Chairman of the society to provide an evening's entertainment during the season and our current illustrious Chairman, Alan Cameron LRPS, is no exception.

However, the following couple of reviews are about Alan's contributions from last season when he was Deputy Chairman, proving that Alan is always happy to share his photographic exploits and knowledge with the other members - just as the other members are more than happy to see them.

SO WERE YOU WORKING, ALAN?

Last year Alan was working full time for Hewlett-Packard and his job took him on trips all over Europe and beyond. Of course being an enthusiastic photographer Alan always carried his camera with him and took whatever opportunities arose to record the local scene, wherever that may be, in any spare moments he had.

To those of us who work(ed) within the 4 walls of an office, even in such an exotic location as Fulwood where I was working at the time, travelling around Europe and getting paid for it sounds like a great life, but I guess that regular flying with it's attendant hours spent in Departure Lounges must get a bit tiresome after a bit. In fact Alan likened travelling in an aeroplane to spending hours on a fast bus in cramped conditions with a lot of tired people. My heart bleeds....

Dusseldorf was somewhere that Alan turned up by surprise, having left home for a meeting in London and then being asked to continue directly to Dusseldorf. He found a modern city, where even the *Altstadt* (or old city) is only 50 years old due to heavy bombing during the war.

Alan took advantage of an evening off to go out and take night shots. Travelling light meant not carrying a tripod, but making use of balustrades, chairs or whatever else came to hand ensured that Alan's shots were sharp. There is some interesting modern architecture around the city, with odd shaped buildings having no vertical walls at all.

Maastricht is better known for political reasons rather than as a holiday destination so it was interesting to see somewhere different. Of course, being in the Netherlands (I'd thought it was in Belgium!) the first picture we saw was of a bike, but this was followed by some interesting buildings and sculptures. Maastricht's old town is very picturesque and some of it I thought looked slightly English in style.

We went to **Budapest** next. Alan used some dramatic music with a talkover to accompany a tour of the twin towns of Buda and Pest (pronounced *Pesht*) lying either side of the mighty Danube. The AV treatment really helped to set the scene. Some impressive cathedral interiors were well handled by Alan's camera, again without a tripod, and the sequence ended with an evening stroll in lovely light.

Barcelona is probably better known to people as it is a popular destination for seekers of sunshine and interesting architecture. We visited the harbour and then saw some general views. Alan didn't have a lot of time here but managed to squeeze in a detailed look at the fascinating building-site that is La Sagrada Familia.

Lisbon was the location for some impressive sculptures and fountains, amusing graffiti and more night shots, taken at 1600ASA with no appreciable digital noise to be seen.

Prague is another scenic city but for once Alan's good fortune left him and during his 3 hours there the sun didn't show at all, but undaunted he concentrated on architectural details. Alan used a good idea of using only half the screen for each photograph and having a different view on the other half. I felt that the constant change from one side the other added to the interest.

We finished our tour a bit further afield, with two trips to **Israel** which were again given the AV treatment.

In *The Old City* we entered **Jerusalem** via the Jaffa Gate and visited the Church of the Holy Sepulchre, the Bazaar (pity the photographs couldn't convey the smells and sounds of this fascinating place) and the Mount of Olives.

We then travelled to **Tel Aviv** and **Jaffa**, with some humorous views accompanied by jaunty music. There was short piece about the Dead Sea Scrolls to finish off. This final section included an unforgettable picture of Alan in the sea - I liked the fact he hadn't taken his glasses off. Sweet.

It was good to visit some out of the way places around Europe as well as the more familiar ones. Of course Alan got a bit of ribbing from the audience because of all his travelling at work's expense, but it was noticeable that a lot of the photographs were taken in the evenings after the day's work had been completed.

And I guess you've got to do something to make up for the interminable hours spent in those dreaded airport Departure Lounges...

What does one do on those days when the weather isn't fit enough to go out and about taking photographs?

I seem to spend most of my time on the computer, fiddling around with all the photographs I've taken on my trips out, but Alan carries on taking more pictures indoors of a multitude of subjects which probably fall into the general category of "table-top", but more correctly and technically described as "macro photography".

As ever, Alan was happy to share his knowledge with others on one of our practical evenings last season.

THE WORLD OF MACRO

In the first half of the evening Alan showed us some of his macro photographs.

He used a series of images of thimbles on different backdrops to illustrate lighting techniques. These were ideal subjects because of their shape and size. Alan stressed that lighting and exposure were of paramount importance because the size of the subjects would magnify any faults in the resulting image.

A useful tip is that a piece of foam is a very important piece of kit because you have to get down to the level of the subject and that involves a lot of leaning on elbows!

Alan showed members how to position the light(s) to ensure that there were no reflections, but noted that you could often see a reflection from the lens even if surrounding the lens with a dark material so great care has to be taken.

Oblique lighting shows depth in detail but a small fill-in light ensures that shadow detail isn't lost. In fact a lot of the lighting techniques for macro work are very similar to the requirements for portrait photography, but at least the positioning of the subject is totally in the control of the photographer so minor adjustments can be made easily!

Lighting techniques frighten off a lot of people (including me!) but with digital cameras you can see the results immediately and make any necessary adjustments. Also you can now change the colour balance at the point of taking the photograph as well so even fluorescent lights can be used if that is all that is available.

We saw a sequence of little teddy bears which are made by Alan's daughter. These make good subjects for the camera and you don't get problems with reflections either!

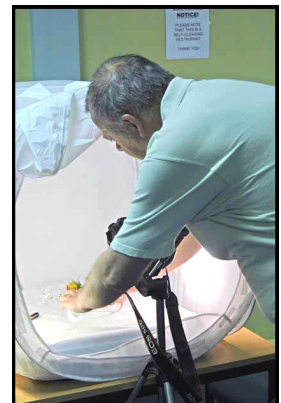
Alan also enjoys photographing flowers and showed a series of photographs of the same flowers using different depths of field, which was a very interesting exercise. Alan is an authority on a particular type of orchid (sorry Alan, I can't remember what they are called!) and the first half of the evening finished with a series of close-ups of his orchids taken in the conservatory at home.

The second half of the evening consisted of a practical session.

Requirements:-

- Camera
- Lens - preferably a macro lens, but any close-focussing lens will do
- Light Cube - see below
- Flashgun(s) or other lights
- Backdrop
- Piece of foam
- Tripod
- Something to photograph
- Imagination

Paul loitering within tent...



Alan demonstrated a very useful piece of equipment, a "Light Cube" which was basically a small tent made of white material which comes with a set of 4 different coloured backgrounds which are fitted inside the tent behind the subject to be photographed which is also placed in the tent on a suitable surface. These are inexpensive items which make lighting the subject a lot easier, either by direct lighting or diffusion through the fabric of the cube.

A number of members had brought cameras with them and some well prepared ones even had even brought things to photograph using Alan's set up.

This was an entertaining and informative evening and a table-top/still life/macro evening has now become a regular event in the popular Studio Group evenings arranged by Keith Lyon throughout the season. See Keith for details (and the last page of this Newsletter).

To save Alan any further embarrassment I'll save his shows from this season to the next Newsletter.

Every year or so we get old friend Gordon Jenkins along to share his wisdom with us. What I like about Gordon's approach is that he makes a technical subject interesting and, hopefully, informative. In other words because you are listening to what he says some of it actually sinks in!

RAW RECRUITS...

Last season Gordon spent some time with us to explain why digital photographs should be taken using the .RAW format rather than .JPG (ie. Jpegs). He also covered a lot more ground but started off by asking the audience a couple of questions, namely:-

Question: What does "RAW" stand for?

Answer: it doesn't stand for anything! It just means that the files are in a raw state and not compressed or anything.

Question: What are some good reasons for NOT using RAW?

Answers: The files can be massive and it's an added complication.

As a follow up to the file size issue Gordon asked the ill-judged question "I mean, who uses a whole 2Gb memory card taking jpegs in a single session?" With one voice the audience responded "Paul King"!

But then Gordon went on to explain the benefits of using RAW. He said to think of the RAW file as your negative. When you edit the file using one of the software packages which can handle RAW files you actually retain the original file so you can do what you like to it and you never lose your original photograph. Also, when editing you don't lose data like you do with jpeg files. You save the final image as a .JPG file but retain the .RAW file as well.

Gordon explained **Histograms** and advised that you don't want peaks to left or right of centre but should try to even out the exposure, which you can actually do in camera with a lot of brands. You can even afford to underexpose your original photograph by up to 4 stops and brighten it up afterwards without any discernable detriment to the image. Personally I think you need to do this with caution because I have noticed some noise being introduced when I lighten photographs up in Adobe Bridge which is what I use to convert from RAW.

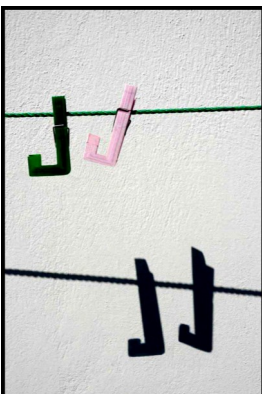
Also when it comes to sharpening photographs Adobe recommends that you do this LAST after you have finished any other editing, so switch sharpening off in your camera and don't sharpen in Photoshop (or alternative) until you are happy that your image doesn't need any more tweaking. If you are reducing the size of your file for competition purposes then you should sharpen AFTER reducing the file size. That was something I'd never thought about!

Other gems of wisdom were that you should use **Curves** to get detail in skies and you should use **Highpass** to sharpen images rather than the **Sharpen** tool in Filters. Files should be saved using the **SRGB** colourspace (note: this is also a requirement of the stringent L&CPU competition rules).

What was interesting was that Gordon still used old terms such as "develop" and so a lot of what he said wasn't frightening. He stated that his aim is to encourage people to take more photographs, produce more prints (or at least Projected Digital Images, ie. PDI's) and enter more competitions, so that other people can see the results and continue to be inspired, thus completing the circle.

I wouldn't say it was all easy-peasy though. Although I understand the principle of **Layers** Gordon's advice to create files for highlights and dark areas then put a Layer Mask on to merge the two got a little bit confusing even though it all seemed very logical the way Gordon explained it... Maybe we still have a lot to learn. I know I do.

Final word on the subject goes to Tom Rainford:-



"If somebody joins the society after tonight will they be a RAW recruit?"

Good old Tom. Bringing things back down to our level...

It was a good evening's instruction and Gordon's enthusiasm always makes his evenings entertaining. I think this is something we can all learn from and one of his lectures should be obligatory every season!!!

And the picture to the left?

Just in case you were wondering what "jpegs" looks like...

Most of our visiting lecturers tell us about a trip somewhere exotic, or tell the story of events that they have witnessed. On this evening last season we had a journey through one man's lifelong love of railways.

Paul Twambley may wish to turn over the page at this point...

PETER PARNELL'S TRAIN JOURNEY

Peter's a nice bloke. He is a member of Lytham PS and has many years experience of photography. He is also something of a train fanatic.

Now, that doesn't always sit well with people who consider all railway fans as "anoraks". My view (as an ex-railwayman and fan - but NOT a trainspotter) is that an interest in railways is healthy, instructive and opens up a lot of other fascinating areas, eg. local history, travel, geography, architecture, engineering, the list goes on. But as with any other photographic lecture the personal interest has to be purveyed to the audience and this is something I think Peter fell short on unfortunately.

Anyway, we started out with a potted history of the cameras Peter has used over the years, switching from Pentax to Minolta models (he seems to have had a unfortunate history of dropping cameras!). His photographs were all on transparencies and many of them were starting to show their age. I think that Peter would benefit greatly from scanning his photographs so that they can be tidied up and brightened a bit. Ah, the joys of old Agfa film which even showed their age when they were new...

Peter covered the industrial steam scene around Doncaster, then moved on to preserved railways at Dinting (now no longer with us), the Nene Valley, the Severn Valley, North Yorkshire Moors and Carnforth (ah, happy days). Also holiday lines such as the Ffestiniog Railway and the Llanberis Lake Railway.

Main line specials included steam trips to the Fylde and the Settle to Carlisle line.

Unfortunately, Peter's commentary was a little dry and short of information. He didn't tell us how he approached taking the pictures or about the lines themselves which would have created more interest.

We were definitely treated to Peter's better photographs in the second half, perhaps no coincidence that these were his more recent shots.

We had an extended visit to the East Lancashire Railway, where we were treated to some excellent atmospheric shots in cold, crisp conditions where the steam exhaust billowed into the clear blue skies around Bury. There are regular night-time events at the ELR as well and these were covered in some detail too.

There were some highpoints in the show, but even I as a railway fan found it less than inspiring. It's one thing being an enthusiast but passing on that enthusiasm to a group of non-enthusiasts is not necessarily an easy thing to do.

MY TRAIN JOURNEY

I have a long association with railways. I was a train spotter in the days of steam and when I left school in 1970 all I wanted to do was work for BR, which I did first at Preston station and then at Manchester Piccadilly Booking Office before leaving to return to Blackpool and start work for the Civil Service at Norcross (and the rest is history, as they say).

I still enjoy photographing railway scenes, especially when the weather or atmospheric conditions are right. It can be a frustrating experience nowadays though as you may have travelled many miles to just get one opportunity to photograph a passing train and you can guarantee that this is the precise moment that the sun goes behind a cloud, or you turn up to find that the train was cancelled or has broken down, so I do sympathise with Peter a little.

These things happened to me time and time again during 2010, but if you persevere long enough you will get a decent photograph, as I hope I showed during my Dave's Digital Travels show this season.

If there is still any interest in steam engines after Peter's show see uksteam.info for details of specials during 2011.

There are also a number of preserved lines throughout the North West. A good time to visit is during an Enthusiast weekend. These tend to be a little busy but there are more train movements to photograph.

It is worth it, honest!!

A young Dave (left) watching the trains with schoolfriend Ian at Preston station in 1967.



We move into the current season now and once again we started off with a good 'un.

We have enjoyed several Audio Visual (AV) shows over the years but the evenings I look forward to most are those with Bill Scawthorn of Bispham PS.

Bill always seems to be one step ahead of everybody else doing AV and his shows are easy on the eye and accessible, making them ideal for inspiring others to have a go.

In October 2010 Bill brought his latest show along...

A LITTLE MORE DIGITAL DABBLING

Now, Bill knows how to start a show - grab the audiences attention straight away!

The opening sequence was very impressive. It utilised some up-tempo disco music and included examples of pictures from sequences to be shown later in the evening.

Frosty Morn was a sequence about garden sculptures and plants covered in frost. Early start required! Good use was made of split screens. The music was weird and ethereal and included a sound effect of running water. Good job it was early in the evening otherwise half the audience may have left to go to the toilet...

The Royal Yacht was a documentary with the subtitle "on a rainy day" just in case we hadn't noticed the weather. We had a good look around the ship, both on and below decks, accompanied by a well informed commentary. The ship itself can be visited at it's current berth in Leith near Edinburgh.

Cotswold Impressions made use of the Photoshop Watercolour filter to make the images look like paintings, but to me the effect wasn't strong enough as the pictures just looked like blurred photographs to me. Nice music though.

I noticed at this point that a great deal of thought had gone into Bill's title pictures, but the sequences didn't include a "The End" shot which meant that there was sometimes some doubt because you weren't sure if another piece of music was going to cut in.

Highland Autumn was about exactly what it said on the tin. A Pictures2Exe gimmick was used a lot on this sequence, with moving panoramic images which made me feel a little sea sick! A good effect but should be used sparingly I think.

Ontario visited a little village in the Hurons, then took a trip around some waterways and country cottages, with some nature thrown in for good measure in the shape of a couple of moths. The slow pace quickened as we finished off in the hustle and bustle of Toronto.

We then moved on to a separate sequence all about **Toronto**. Upbeat music fitted the busy city well, with views of skyscrapers followed by a baseball match at which Bill had recorded some live sound. Never easy to do, this actually grated a little after a while and could have done with being cut short.

The next sequence, whose title escapes me, was another one about nature, with some good macro work showing details of flowers, plants, insects and a frog.

Railway Museum, York was all gleaming brass and paintwork. Again there were a few sound effects which we could have done perfectly well without, but there were some interesting (to me at any rate...) views behind the scenes in the workshop where Flying Scotsman is being slowly put back together after a major overhaul.

Algarve - Around and About was a mix of beaches and rocky coastal scenery, whitewashed villages and lighthouses. Very pleasant.

Northern Lights was an off the wall look at Blackpool's illuminations like you've never seen them before. Bill described the sequence as "oddball" and he was right. Some heavy, spacey music complemented the weird and wonderful fades and effects. I just wonder what substance Bill was on when he put that sequence together.

If you weren't at the show and are reading about it for the first time you may be forgiven for thinking that the above programme represents the whole evening, but far from it. That was just the first half!!!

Continued on next page...

A LITTLE MORE DIGITAL DABBLING (part 2)

The second half of Bill Scawthorn's AV show kicked off with another documentary. This time the subject was **The Anderton Boat Lift** on the Manchester Ship Canal. We were treated to a comprehensive history of the lift complete with technical details, from it's initial erection and throughout it's working life to closure... and then the resurrection after a £7million face-lift (pun intended). Very interesting and a place well worth a visit. The sequence was followed by a tour around the **Anderton Nature Trail** next door.

The next sequence was called **Mechanical Mono**. Bye bye Brian at this point. Beaty music and split screens again. Pictures of cars and parts of cars suited the treatment.

The last lengthy sequence was Bill's piece de resistance, **A Wyre Sketchbook**, a title pinched from a book by Alfred Wainwright. This was not only a pleasant journey down the river from source to sea, but it was educational and interesting as well. Images of the Wyre were interspersed with maps showing where we were. This time the watercolour treatment fading out to a pen and ink wash on every image worked really well. Congratulations Bill!

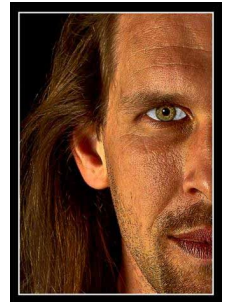
The final, final sequence was a short one called **Potions & Spells** which featured photographs that had been tinkered with... Interesting.

Bill should be congratulated for his commitment and dedication to producing top quality AV sequences. The sheer number of sequences seen during the evening (I counted 16 including the opener) is incredible, but the quality comes through in every one of them, even if the subjects would appeal to some more than others.

We can all learn a lot from Bill, who once again was accompanied by his trusty sidekick Ron Goodfellow,

In October our friends Ricki and Dawn Boswell-Challand drove down the A6 from their home in Lancaster along with a pantechnicon-load of professional studio gear to give us an inspirational practical session on portraiture.

Fortunately there was a very good turnout and the members were treated to an excellent evening, even those of us who don't do portraits. Read on to learn some valuable lessons...



A PRACTICAL PORTRAIT EVENING WITH RICKI AND DAWN

After turning the coffee lounge into a makeshift studio Dawn made a willing subject for Ricki's experiments with lighting. Dawn sat in a chair while Ricki moved around her with a bright studio light, to demonstrate the different effects that could be achieved and how to make the most of the shape of the model's face, and just as importantly how NOT to do it as well.

A good bit of advice was that when actually taking the photograph the depth of field is the most important aspect, so you shouldn't worry too much about the shutter speed setting especially when using flash as the flash duration is so short. Using a flash meter will help you be more precise with lighting rather than relying on the camera metering.

Peter Shuttleworth was called out to the front. He sat down but was completely ignored while Dawn fuffed around with her camera equipment. A valuable lesson here - keep communicating with your model!

You should put your model at ease. You are being trusted (and possibly paid!) by the model to portray them at their best, so if you ask them to pose and you don't like the pose they strike up take the picture anyway and move on. Don't tell them it looks awful! It always seems that models want to use their hands to hold their head on...

Photographing kids is tricky nowadays and common sense needs to be used. If you need to move the child it's ok to touch but tell them you are going to do it first. A child won't keep still so keep taking lots of pictures.



Dawn showed us how to make ladies appear slimmer in photographs. If they have more than one chin get them to look up a little, or if photographing their top half get them to hold their hands in front of their stomach as this creates a gap between the body and the arms and looks slimmer. See their website boswellphotographic.com for examples of their professional work.

The second half of the evening was taken up with a practical session with members chatting to the experts, setting up lighting and even taking some photographs. It is noticeable that since this lecture pictures of Ricki have featured quite strongly in club competitions...

Photos of Ricki on this page are by Kean Brown (above) and Mark Shuttleworth (left)

We are blessed with having several members who are always willing to stick their heads above the parapet and provide the rest of us with entertainment on a regular basis.

One of the best though has to be that Titan of the Transparency, Stalwart of the Slide Projector and Doyen of the Non-Digital, the Milwall Marauder himself, Dave Earle.

Dave is always willing to provide a show of 5, 10, 45, 90 minutes (or even hours) at the drop of a hat.

I suspect that Dave is wavering a little (I'm brave aren't I?) but at the moment at least he is still living in the land of the analogue and as long as we can provide a slide projector he will be happy to make good news of it. Well, somebody has to stop it gathering dust.

Dave's latest offering was a tour of a beautiful part of Scotland, around the Lorne and Lochaber area. Some of the older hands had seen this show before but many hadn't and it's was always worth a second look anyway.

LORNE AND LOCHABER WITH DAVE EARLE

Not having a computer to boot up, or to provide a message to do with System Error, we were straight into the show once the lights had been turned off.

Dave started off with a home made map of the area to be covered which described the journey we were embarking on and it set the scene nicely. Dave is so familiar with the area he is on personal terms with Fort William, which he referred to as Fort Bill.

We started the journey in the south of the area, at the Pass or Brander where the road, railway and Loch Awe squeeze through a narrow gap in the mountains. The Lorne and Lochaber area contains some of the biggest, best and most popular mountains in Scotland and being Dave, we visited the tops of many of the mountains as well (the only "booting up" to be done tonight, in fact!).

The King of the mountains around Loch Awe is Ben Cruachan which we found in early winter conditions after crossing the dam which is the only visible evidence of the huge underground waterworks scheme dug out of this fine mountain.

Continuing round to Loch Linnhe we passed Connel Bridge near Oban, where the road and railway used to share the impressive structure before the former's demise, high above the frothing waters of the Falls of Lorne.

Skipping back north we crossed Rannoch Moor and had a look at Ben Starav which sits quietly away from the crowds down Glen Etive, before climbing it's more popular neighbours Buachaille Etive Mor and Bidean nam Bian which stand sentinel high above the south side of the brooding Glen Coe, In thick snow we walked with Dave along a narrow ridge on Bidean. As Dave wryly said "you wouldn't want to fall off it", but the views were spectacular. This was followed with snowless conditions on the opposite ridge of the Aonach Eagach which walls in the north side of the glen.

The fine mountains continue to the north. The Mamores form a classic, undulating ridge many miles long but is just a stepping stone to the biggest hill in the land, Ben Nevis which lords over everything else especially in it's winter garb as shown by Dave.

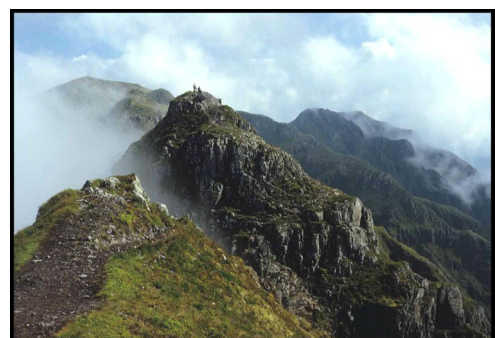
From the flesh pots of Fort Bill we journeyed westwards to Glenfinnan and ended the evening along the fabulous coastline to Mallaig with views to Eigg and Rhum.

You definitely get your money's worth from Dave.

I reckon Dave's show included aspects of:-

- Geology
- Geography
- History
- Meteorology
- Languages
- Politics
- Humour

... Oh, and some fine photography as well.



On the Aonach Eagach ridge
Photo by Dave Bibby

STUDIO GROUP

In addition to our Tuesday evening syllabus the Studio Group meet on a different evening a few times each season.

These evenings are facilitated by Studio Group secretary Keith Lyon and provide an excellent opportunity to learn more about studio portraiture in a friendly, informal setting.

The final Studio Group evening has been held for this season but keep an eye out for dates for next season when the syllabus has been issued,

In the meantime here is a taster for what you can expect...



Photographs from:

Keith Lyon
Neil Pascoe



AND FINALLY...

Calendar

We are very near to the end of the 2010-11 season now, and here's a look at what is coming up during April:-

- 5th** "The *Bebington Salon*" join Bob Dennis and John McLaughlin at a viewing of the accepted images from this year's *Bebington National Salon*. Should be some jaw-dropping stuff!
- 12th** *Club Night*. A last opportunity to look at each others' photographs before the summer break.
- 19th** *Special Meeting*. Some emotive subjects to discuss (see page 2).
- 26th** *Awards Night*. Presentation of trophies and our last meeting of the season. The Social Centre has now re opened so unless there are any unforeseen problems we will be meeting in the Social Centre as usual for this evening. Don't forget your raffle tickets!

External Competitions

L&CPU Annual Club Competition

The closing date has just been publicised on the L&CPU website.

I have to get entries in by 29th April so I want to collect prints off members by 15th April at the latest. Can printers please bring their best recent prints down to the society on Tuesday evenings for collection?

I will select digital images from the season's Quarterly entries but if anybody has any recent sure-fire winners I'd be glad to get them as well!!!!

Dave Bibby