



*Ludshott  
Photographic  
Club*

**Members Handbook February 2024**

## Introduction

One of the Handbook's main objectives is to ensure that every member has a personal source of reference to the Club's organisation. It will also help members to see how they can, if they wish, help with the day to day running of the Club and help maintain its reputation of presenting a very friendly atmosphere to its visiting Judges and Presenters. The Committee welcomes suggestions for possible amendments/additions to the publication.

## Ludshott Photographic Club

(Founded January 1995)

### **PRESIDENT**

Kathleen Bird LRPS CPAGB

### **Past President**

Phil Peddy ARPS APAGB 2008 – 2020

### **VICE PRESIDENT**

Kathleen Bird LRPS CPAGB	2020 - 2021
Jim Henson	2008 – 2020

### **CHAIRMAN**

Geoff Sargent

### **PAST CHAIRMEN**

Harold Russell	2020 - 2022
Kathleen Bird LRPS CPAGB	2019 – 2020
Ken Lindup	2017 – 2019
Brian Thomas	2015 – 2017
Kathleen Bird LRPS CPAGB	2013 – 2015
Mike Withers	2012 – 2013
Kathleen Bird LRPS CPAGB	2010 - 2012
David Huntingford	2008 – 2010
Phil Peddy ARPS APAGB	1995 – 2008

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## Current Club Officers & Committee

**President** Kathleen Bird LRPS CPAGB 01428 714868

### COMMITTEE

Chairman Geoff Sargent 07714244556\*

Secretary Steve Littler 01428 717011

Treasurer Brian Marjoram LRPS 01428 605258

Int. Competitions Sec. Paul Crook LRPS 01428 713946

Publicity Secretary John Price ARPS 01428 482750

Programme Secretary Colin Whitbourn

Dep Social Secretary Sue Erler 01428 746752

### SUPPORT SERVICES Non-Committee Appointments

Webmaster Suzy Courtnage 07896 236566\*

Ext. Comps Sec. and Selection Co-ordinator Grant Dawkins 01420 477763

SPA Representative Geoff Sargent 07714 244556\*

Social Events & Club Visits John Gamble 01428 715483

Membership Secretary Diana Grant LRPS 01428 713706

Volunteer members for each club evening

Teas and coffees  
Chairs and tables

By Rota

**Please note the people shown above with a \* work during the week, so please refrain from calling them during normal work hours 08.00 to 18.00 Mon to Fri, instead use WhatsApp, email or IM to contact us and they will get back to you**

## **SUB-COMMITTEES**

### **Promotions**

Chairman, Competition Secretaries and other Advanced Members invited by the Club Committee if required.

*(Purpose: To allocate new Members to an appropriate group; to review Members' promotion prospects at the end of each season; and to promote or offer promotion where appropriate)*

### **Selection for Inter-Club Competitions**

External Competitions Secretary, External Competitions Assistant, and other Advanced Member by invitation.

*(Responsible for selecting images for all Inter-Club Competitions and any other Club designated event requiring images to represent the Club)*

## The Club Constitution

The Ludshott Photographic Club was founded in January 1995 and later that year a written constitution was produced:

1. The Club shall be known as the "LUDSHOTT PHOTOGRAPHIC CLUB"
2. The aim of the club is to provide a forum for members to develop skills, exchange information and understanding in the use of photography as a creative medium.
3. Ludshott Photographic Club will present a programme of meetings, i.e., talks, competitions, workshops and activities to promote the aims. The Club programme shall run from September through to June the following year.
4. An annual subscription shall be payable in September for one year of membership. The amount of subscription shall be determined by the Ludshott Photographic Club Committee and ratified at the Club's Annual General Meeting.
5. The subscriptions and any other fund raising will be used to cover the expenses of visiting speakers, venue costs, providing suitable equipment and any other costs incurred in the running of the Club to achieve the aims.
6. The Club has an equal opportunities policy with membership open to all who are interested in any aspect of film or digitally based photography.
7. The Annual General Meeting shall take place on the third Monday in June. The Committee will be elected at the Annual General Meeting for a period of one year, serving members may be re-elected. The Chairman and Vice Chairman may not normally hold the same office for more than two years in succession. Either may seek re-election having been out of office for at least one year. The Vice Chairman may be elected Chairman. The Treasurer will issue an audited financial statement at the AGM.
8. The Club Committee will comprise elected members to include the following four Officers: Chairman, Vice-Chairman, Secretary and



Treasurer plus such other co-opted members as may be required. There will be no paid officials of the Club.

9. In addition to Club officials the Club will have honorary positions of President and Vice Presidents. Nominations to be recommended by the Club Committee for election at the AGM. Generally, nominees will have been long service contributors to the club. The positions will be held for the duration of the President and Vice Presidents membership of the club.
10. A member who incurs expenses in the running of the Club will be reimbursed. The Treasurer will require a statement of expenses.
11. Alteration of the constitution shall only be made at the Annual General Meeting, or at an Extraordinary General Meeting which may be called at the request of the Committee or a minimum of twenty-five of the membership.
12. In the event of the winding up of the Club such funds that may exist, after all outstanding debts have been met shall be given to an agreed local charity.

*The above constitution was approved by members at the First General Meeting held on the 19<sup>th</sup> of June 1995 and amended (Clause 7) at the Annual General Meeting of 17<sup>th</sup> June 1996. Amended at Extraordinary General Meeting of 29<sup>th</sup> November 2004 and at the Annual General Meetings of 18<sup>th</sup> June 2007 and 15<sup>th</sup> June 2015.*

## Organisation

### *CLUB SEASON*

The main Club season runs from the beginning of September through to the end of the following June. Other special activities may be arranged during July and August.

### *CLUB MEMBERSHIP*

Ludshott Photographic Club is a member of the Surrey Photographic Association (SPA) and through this membership is affiliated to the Photographic Alliance of Great Britain (PAGB).

Club Members may be: -

**Life Members** who by invitation of the Committee are offered free Full Membership for life merited by long and valuable service.

**Full Members** who, on payment of the annual subscription, are entitled to vote at General Meetings of the Club Members, to attend all regular presentations and meetings, to enter all club internal competitions, to enter SPA competitions where a condition of entry is membership of a subscribing photographic club and to attend workshops and guest speaker presentations at the discounted rate available to Full Members.

**Youth Members** who, on payment of a reduced annual subscription, are entitled to all the rights and benefits of Full Members. Youth Membership is available to all Members up to and including the Club year in which their twenty-fifth birthday occurs.

### *CLUB EVENINGS*

#### *Safety Regulations*

We are required by the terms of hire of the premises and for our own peace of mind to have a record of those attending each meeting.

In the event of an emergency a member of the committee will take the list out of the building in order that a safety check can be made.

Members are asked to sign in by 'ticking' their name on the list that is kept by the 'name badge' box on the Club Table.

The Club, at its inception in 1995, established a policy of members wearing name badges on Club evenings. This has proved a very useful way of helping new members to get to know other members and also helps visiting Judges and Lecturers. Please return Badges to the box at the end of an evening.

### *The Club Table*

This is usually situated at the back of the hall along with the Notices, Badge Box, Safety check list and up to date details of forthcoming Workshops or Visits. Members are encouraged to take note of any information that may be on the table.

### *Setting out the Hall*

#### PDI, Roll Ups and Talk Set Up

PDI competitions, Roll Ups and Talks require a table at the back of the hall for the Club Table and one at the front for the AV equipment together with 4 to 5 rows of chairs to seat around 50 members. Members who arrive early are asked, if they can, to help committee members set out the hall whilst the AV set up team put together the sound system and projector. No set up rota will be issued for these occasions.

#### Print Competition set up.

The print competitions require more organization around the room set up than on PDI nights and additional help is required with the print stands and getting the print labelled and on the stands. The following teams are required:

1. *Room set up*  
2 people are required to put out the tables and chairs as normal with additional tables for the print acceptance and labelling. The AV and print acceptance tables to be put up as a priority.
  
2. Print acceptance.

2 people are required to accept prints from members as they arrive, label them and separate them into Entry, Intermediate and Advanced.

3. Stand set up

2 people are required to put up the stands, both should be physically able and at least one should have put the stands up before.

4. Print movement

2 people are required ideally wearing white gloves to put the prints on the stands and move them between the stands and light box during the judging. These last two members can obviously be members of the first three teams.

5. AV set up

To be carried out by the AV set up team as normal

The Programme Secretary will issue a rota for the print competition meetings at the beginning of the season and they or their deputy will confirm prior to the meeting with the set up teams members that they are available to carry out their duties so that the room can be set up and the meeting take place in a professional manner. This will ensure that that the prints are on the stands prior to the start of the meeting so that the judge and members can view them before the meeting starts

### *Refreshments*

Members are asked to take their turn helping to serve the 'Tea and Coffee' in the break. A list of dates is on the Club Table with members' names against them. If you cannot make the date, it is your responsibility to find a substitute. If you have a problem with this, please tell Sue Erler on 07988 820359. Cups are available at the hall, but feel free to bring your mug for each meeting

### *Print Competition Protocol*

Members are asked to observe the following generally accepted courtesies extended to visiting Judges and Presenters.

- Keep back when a Judge is looking at prints on display prior to the start of a competition.

- Prints on display should be handled only by a Club official or the Judge/Presenter.
- Cotton gloves are worn by Club officials handling the mounts whenever possible.
- Members are responsible for collecting their own prints from the display racks at the end of a competition.
- Never approach prints to view them whilst holding any liquid refreshment.
- During the interval allow time for the visitor to start their tea/coffee before you engage them in conversation – remember they have probably been talking for an hour or so and are gasping.

## Robbie Morgan Trophy

This Trophy was presented to the Club by Mrs Edna Morgan in memory of Robbie. Robert Morgan LRPS was a member of the Club from 1995 till his death in May 2000. Early in 2000 Robbie expressed a wish to present a trophy to the club to be used to encourage novices to photography.

Robbie gave his wholehearted approval to a suggested format for the way the Trophy should be awarded annually. Robbie asked the Club to purchase a suitable trophy on his behalf but expressed a wish that, if possible, it should be more than just "another cup". Unfortunately, before the trophy arrived Robbie passed away. Edna asked that the Club still go ahead and fulfil Robbie's wish and requested that the inscription should read:

**"Presented by Robert Morgan LRPS May 2000"**

The award is made on the recommendation of a Selection Committee comprising the Chairman, Vice-Chairman and Internal Competition Secretary of Ludshott Photographic Club. The award, to a member in the Entry Class, is for progress in a Club Season – September to June.



## **Club Programme**

The programme is organised by the Programme Secretary. The Programme Secretary reports to the Committee on progress and also for their comments and suggestions. Any member can, and is welcomed to, suggest guest speakers or new ideas to enhance the programme.

Judges are booked using the SPA and PAGB Handbooks, in which are published a list of judges and speakers who are recommended to be of a suitable standard for clubs. Sometimes the net is cast wider into other Federations, (Southern, Sussex and the Chilterns)

Speakers are found by personal recommendation from a member of the club, or from other clubs.

## Internal Competitions

The Club holds a number of internal competitions during each season: see printed programme and website. Entry to these competitions is restricted to members, and competitions are split between prints and projected digital images (PDIs). Each member may enter up to 3 images in each competition although, **in the event of an excessive total number of entries, entries may be excluded under the limitation rule (see below).**

### *CLUB COMPETITION RULES*

- 1 All Sections are an Open Subject Competition unless otherwise stated on the programme. The Committee reserves the right to introduce variations on the competitions.
- 2 All photographs contributing to the final image must be the work of the photographer.
- 3 The Judge will be asked to mark images out of 10. Half marks may be awarded.
- 4 Certificates will be presented to all entries awarded 10 marks by the Judge. These images will automatically be eligible for the Best Image competition at the end of the season. (Must be the original image – copies are not acceptable).
- 5 Images gaining 8.5 marks or less may be re-entered **ONCE** in the current or any future season as either a print or a PDI. At a competition a judge will often point out a flaw in an otherwise very good image, causing him to mark it down. This flaw may be easily fixed (by cropping, cloning etc.). Rule 5 allows you to correct the image and re-enter it in another Club competition in the same medium or a different one (i.e., Print or PDI). Images that receive 9 marks or higher in a Club competition may not be re-entered in another Club Competition.
- 6 For Print competitions members should send in PDI images of their print and register the titles of their entries with the Internal Competition Secretary at least 3 days before the competition and in all cases to arrive no later than 6.00pm on the Friday preceding the competition. PDI images should be emailed to the club address ([competition@ludshottpc.org.uk](mailto:competition@ludshottpc.org.uk)). If email is not available images should be forwarded on a memory stick.



- 7 Print competition entries should be brought to the hall and given to the Internal Competition Secretary **by 7.45pm**. Entries that have not been pre-registered (see Rule 6) will not be eligible.
- 8 PDIs should be sent to the Internal Competition Secretary via email at the club address ([competition@ludshottpc.org.uk](mailto:competition@ludshottpc.org.uk)) or delivered on a memory stick at least 3 days prior to the competition, and in all cases to arrive no later than 6.00pm on the Friday preceding the competition. **Competition entrants should indicate their desired priority among the images submitted; this will indicate the image to be dropped (viz. 3<sup>rd</sup> image) if it becomes necessary to implement the limitation rule.**
- 9 All images brought to a Club meeting – for whatever reason **MUST** bear the member's name and image title. This applies to digital images and prints. **Carrying cases, bags, CD/DVDs and Memory sticks** should also be labelled with the member's name, particularly those being left with a committee member.
- 10 Use of Artificial Intelligence (AI)  
The Club is adopting the same guidance as PAGB and SPA regarding the use of Artificial Intelligence (AI) capabilities in photo post processing for competitions.

In summary Images must be entirely the work of the photographer. In composite images, all component images must meet this requirement. For the avoidance of doubt, the use of images from any other sources including, but not limited to, royalty free image banks and clipart is not permitted.

AI used within post-processing software to manipulate the elements of an image is acceptable, Generative AI that within post-processing software or sourced by other means using pixels which do not originate from the photographer's own images may not be used in any way.

It is the responsibility of club members to adhere to these guidelines, In general the club will assume images presented for competition entry are eligible. However, to quote from PAGB a good question for you to ask yourself is:

"Do you believe in your heart that you have contributed enough to feel that you own this image? If you don't feel that way, and you are successful in competitions with it, then what have you won?"

## 11 Limitation Rule

To give visiting Judges enough time to effectively judge and comment upon images, the Club will impose a limit of a maximum of 70 images in any one competition. This rule will be implemented as follows:

- Entrants indicate in their submitting email, their desired order of priority.
- Entry to the competition is closed at the published deadline.
- A random number is allocated to all Entrants.
- Starting with the lowest number allocated, Entrants' 3<sup>rd</sup> images are dropped until the allowable maximum numbers of images (70) is reached.
- All dropped images may be entered into a future competition.

### *PROJECTED DIGITAL IMAGE (PDI) COMPETITIONS*

Running two different competition types requires slightly different procedures on competition nights, and as the Club has grown these have been refined so that the evenings run smoothly and finish on time.

All images must be no larger than **1600 pixels wide x 1200 pixels high** and must be in **jpeg format**. Entries should be sent to the Internal Competition Secretary, by 6:00pm on the Friday prior to the competition, by e-mail or on a memory stick. All sticks must bear the member's name for return. In each of the PDI competitions, members may enter up to three images (unless a different number is specified prior to the competition. Images must be in RGB mode (even for monochrome images), and in the **sRGB colour space**.

Prepare your image as usual adjusting levels, sharpening etc. Before you resize it save it at full size so that you can use it again in the future to print or produce as a larger PDI. Only then should you resize it in Photoshop – Image > Image size or in Elements - Image > Resize > Image size.

Use the TOP two boxes in the Resize window. These are under the heading of Pixel Dimensions. Ignore the Document Size (Width, Height and Resolution) as these refer to printed images.

The Constrain Proportions and Resize Image boxes should both be ticked, and Bicubic should be selected in the drop-down box.

If you are resizing a **Landscape image**, change the **width** to **1600**. The height will look after itself and should be **1200** or less. If the height ends up greater than **1200** change it to **1200**. This will reduce the width to less than **1600**, but it will be sized correctly. If you are resizing a **Portrait image**, change the **height** to **1200**. The width will look after itself. **The important thing is to ensure that no image exceeds 1600 pixels in width and 1200 pixels in height.**

Images that exceed these dimensions cannot be selected for external competitions.

#### *Naming Your File*

Save the image as **JPEG** and in **sRGB** colour space. Our competition software - DiCentra – will allocate **sRGB** if it finds otherwise but the projected colours may not appear as you intended!

The file name should consist of the image title, a space, the word **by**, a space, the entrant's name.

So, the image file will be named:

*Title by Your name*

E.g.: *Nice Scene by Joe Bloggs*

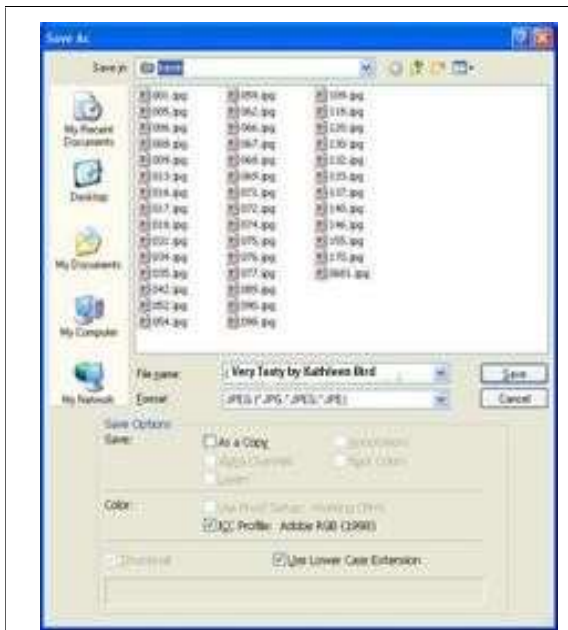
**Please do not use the word 'by' in your title; the software will reject this.**

E.g.: *On a tree by a mill by Tom Tit* would fail because the software would find the word "by" twice and get horribly confused!

#### *Saving Your File*

Images are not accepted in Tiff format. If you do not get the option to save your file in JPEG format it may be because your image has more than one layer, (Layer

> Flatten Image) or because it is not 8 bits. Go to Image > Mode and click 8 Bits/Channel to correct this.

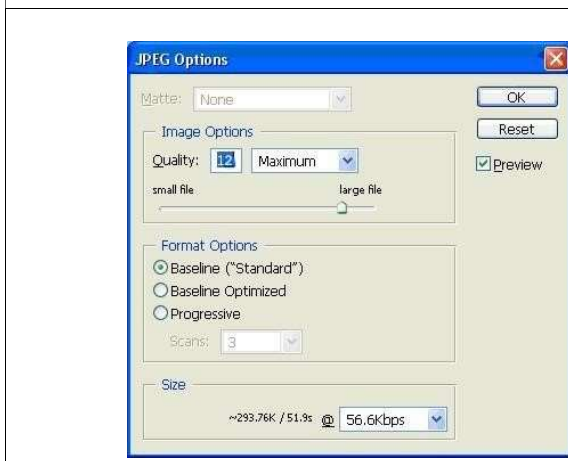


You are recommended to save your file to your hard disk whatever its destination, so that you always have a copy. **Keep your original file in case you need it again.**

Enter the file name as above

Format - Select JPEG from the drop-down box

Press Save to get the next screen.



Choose quality 12 or Maximum for the Image Options

Press OK

### *Sending Your Image Via Email*

Once you have saved your image it is ready to send to the Competition Secretary. If you are using Photoshop Elements (or similar software) do **not** be tempted to use the email facility within it. This resizes the file before sending, so it will arrive too small. Instead go to your normal email facility, create a new email to [competition@ludshottpc.org.uk](mailto:competition@ludshottpc.org.uk)

In the email, click on Insert > File. This should give you the standard Windows browser to locate your image. Double click on it, and it should be inserted into your email. Send the email as normal. Remember to tell us in your email your

preferred order so that if the competition is over-subscribed, we know which image to drop. If you don't tell us, we have to guess!

### *PRINT COMPETITIONS*

A digital image of your print should be sent to the Internal Competition Secretary not later than 3 days prior to the competition by e-mail to [competition@ludshottpc.org.uk](mailto:competition@ludshottpc.org.uk), or on a memory stick, exactly as you would for a PDI competition. All sticks must bear the member's name for return. PDIs are used at Print Competitions to assess the number of entries, to prepare score sheets and are also used by Selection Committees to assist in the selection of Club entries to Inter-Club and SPA competitions.

#### *Naming Your File*

As with PDI competitions it is important that when you submit your digital image of the print to the Competition Secretary it is formatted using the convention covered earlier (see above).

#### *Print Mounting and Labelling*

All Print entries must be mounted on card - **the mount size must be 50cm x 40cm**; this is the standard for External competitions and if an undersized entry is selected for an external competition, the External Competition Secretary has to re-mount the image. **Undersized mounts will therefore be disqualified.** Mounts must be free of Velcro, sticky areas and any other material which might damage other entries. **Please ensure that the backing sheet is securely attached as insecure Prints are liable to damage and create unnecessary difficulties for the Print handlers who have to work quickly in the dark!** Prints must not exceed the permitted maximum mount size. There is no minimum print size.

A LABEL should be positioned on the reverse of the mount, **in the TOP centre of the mount**, and about 25mm from the top edge. This position helps when handling the prints during a competition. The label should clearly state your name, and print title. (*Suggested label size – around 70 x 50 mm – MINIMUM font size 16pt*)

A Club label with the Competition details for the relevant group will be affixed to the top left-hand corner of the reverse side of the mount, and the score given by the judge will be written on it.

### *PRINT PRESENTATION*

#### *Commercial Processing*

Commercially printed images are acceptable in competitions provided that the photographs they are printed from were taken by you.

#### *Print Mounting*

The mounting of a print into a suitable 'matt' is an important part of the presentation. There are a number of different techniques; some very simple, others requiring a degree of skill and patience.

The most common forms of mounting are:

#### *Off the Shelf*

It is possible to buy a ready cut recessed mount from a number of different suppliers, art/frame and craft shops. It is normally an expensive way but very straight forward. (See Appendix 1).

#### *Face mounting*

This is where the print is stuck onto the surface of a sheet of suitable mounting board using spray or plastic adhesives. This method is suitable for 'flush' mounting, when the print material goes to the edge of the mount and is trimmed flush (together). It does however need skill. The disadvantage is that the print is rather exposed to surface damage during handling.

#### *Recessed mounting*

This is where a hole is cut into a board and the print, supported by a second sheet of card, is secured to appear in the aperture. Recessed mounts can be produced by using a proprietary angled cutter such as the "Maped Mount Cutter"

#### *Mounting board*

Sheets of mounting board are readily available in a range of colours and sizes from local suppliers.

### *Size*

Yes. Size does matter. As a Club we follow the recommended maximum sizes for exhibiting prints, this is set by the RPS, PAGB and the SPA. If a print is entered into an International, National or Federation competition or Exhibition and the mount including the print is above size, it will be rejected. Many Exhibitions have glazed frames and a standard is essential. A maximum size of 40cm x 50cm is the standard. The size and shape of the print within the mount area can be varied but may not exceed the maximum size.

A general piece of advice is to give your print a fair amount of space on the mount. Try to avoid narrow borders.

Colour is a matter for the individual, but it should be in harmony and enhance the print rather than degrading or conflicting with it. Black, white, grey, dark brown and cream are good and useful colours.

### *Basic tools for print mounting*

- A good quality cutting knife and a supply of sharp blades.
- A steel ruler, 60cm+ is a suitable size
- A sharp pencil for marking out the cutting position on the back of the board.
- A matt cutter.
- Double sided tape
- Backing boards for protecting the back of the print when it is mounted.
- A suitable adhesive tape for securing the print and backing board.
- A suitable cutting surface. E.g., an offcut of mounting board or similar.

### *Print Mounting Workshops*

The Club runs workshops on print mounting, or one of the members will help you get started.

### *THE JUDGE'S VIEWPOINT*

Judges will try to interpret the image in the way, they hope, you intended. Remember they will probably never have seen the picture before. If you can - use your title to provide a clue – **but keep it short**

The following 'pointers' are not definitive but are drawn from the experience of judging and listening to other judges over a number of years. They apply equally to Prints and Projected Digital Images

#### *Digital Image Software*

Judges will be looking for - how well the 'software' has been used in producing your final image - has 'creative work' been carried out to good purpose, or has it just ruined the original image – beware!

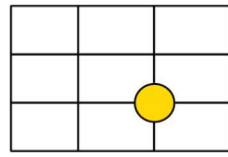
If images have been brought into a picture – has it been done well, or can you see the 'join' – are shadows correct?

*Tip: – Avoid using a particular process/technique in a competition image until you have mastered the art in practice!*

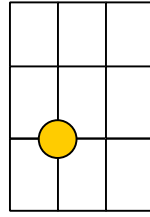
#### *General Image Composition*

- Does the photographer appear to have made full use of the camera's viewfinder at the time of taking the image?
- Have unwanted 'Highlights' been avoided particularly around the edges – these tend to draw the viewer's eye away from the main subject matter.
- Has the best viewpoint been selected to show the main subject to its best advantage?
- Has the best use been made of the available light and its direction?
- Is the image clear, clean and simple or are there areas that are rather 'jumbled' and difficult to make out?
- Has the main object of interest been placed in the strongest position? This is usually on the 'third' as diagrammatically illustrated below:





**Landscape Style**



**Portrait Style**

- If it is a colour image are the colours acceptable? Watch the greens – the human eye tends to reject a colour cast in green more than any other colour.
- Does the image 'read' well? Most people tend to view a picture, at first, from left to right as that is the way we read the printed word. If you do decide to present a reversed image check, there are no name signs etc. That will give the game away.
- Have 'diagonals' been used, when possible, to the best advantage? Is the viewer's eye kept within the image?

### *Presentation of your image*

Presentation is very important; but please remember the mount should not conflict but enhance your image. It is like the scenery in a stage production that is intended to provide a background for the cast and to help you to enjoy the production. If every time a door opens the scenery shakes, it is not long before you are spending more time watching the door and not listening to the actors. So with print mounts. If the colour holds your attention, you don't pay full attention to the image. Certain colours 'bleed' colour away from the image so appearing to 'degrade' the quality of the picture. Try several neutral colours. A possible list is given elsewhere in the 'Print presentation section' of the Handbook.

White Borders to images generally do not work – pulls the eye away from the image. Wide white borders are a definite No-No. If they are used, they should be very fine and toned down from a bright white.

The following may help you with certain categories of image; but remember some considerations apply to more than one specialism.

### *Landscape and Seascape Images*

- Best choice of presentation format – It does not have to be presented in landscape style it can be in a square or portrait format.
- Has consideration been given to: perspective, recession, depth of field, etc? Is the use of natural framing (trees, bushes, rock etc.) well balanced and not overpowering?
- Is the horizon level particularly when water is part of the image's horizon?
- Is the viewer's eye directed to the main feature and held within the picture?
- Has the best use been made of available lighting, atmospheric conditions (mist, fog, haze) etc.?

### *Portraiture - Studio*

- Does the model appear to be relaxed and in a comfortable position?
- Is the composition of the picture showing the subject to the best advantage?
- In most portraits one looks for sharp eyes and good flesh tones. Even in monochrome this can be seen in the tonal range.
- Has the most effective lighting been used in relation to the style of the portrait? This can be either natural, hi or low key.
- Is this the most suitable background? Has the clothing and any jewellery worn by the model been recorded well without drawing the eye away from the main subject?
- Avoid 'truncating' limbs – elbows, hands etc.

### *Nature Photography*

- Is the subject sharp and all details well defined?

- Has depth of field been used to best advantage?
- In a moving subject - is the image sharp where it should be? Has the camera been well 'panned' by the photographer?
- Has the background been handled well? It should not be intrusive or confusing.
- Is the natural habitat shown adequately, if it is included in the picture?
- Has the composition of the image shown the subject to the best advantage?
- Avoid cropping animal 'portraits' too tight. Leave room for the head to look in or out of the picture.

**NOTE:** This subject includes all branches of Natural History ranging from geological studies to all forms of fauna and flora. All images should be as seen by the photographer at the time of taking the image. No radical changes should be made to the image, but the removal of minor blemishes or distractions are permissible. Titles should give the common name; the addition of the Latin name is optional. The use of 'twee' titles is unacceptable if you are presenting your image in any type of nature competition/exhibition. They can be used with a photograph presented as a pictorial image in an open competition.

#### *Record and Architectural Photography*

- This is a very specialized style of photography. Is all the detail pin sharp?
- Does the lighting show the shape and form of the subject?
- Do the image colours appear as saturated as the original object would have been?
- Has the definition of unwanted/unavoidable surrounding information been kept to minimum?

All these factors together with all the previously mentioned considerations combine to help produce a perfect 'record' image. Final factor – does the viewer feel that the image conveys every little detail so well that there is no need to see the real thing?

*\*Tip – ALWAYS use a TRIPOD to obtain maximum depth of field by using the lenses largest No. f stop e.g., f16, f22.*

### *Still Life Photography*

Judges will use similar criteria to that in Record photography particularly for the use of good depth of field to give a clean crisp reproduction of the subject matter. Evidence of the good use of lighting, all be it 'natural or flash' is also essential.

### *Sport/Action Photography*

- Does the image capture the drama/movement of the moment expected with the subject matter at the time of taking?
- Has the subject matter been viewed from the most advantageous viewpoint?
- Does the image have a well-defined point of interest where needed?

*Note: The camera should capture the impression of speed and motion at the time of taking for the best results. Effects added in 'Photoshop' or 'Elements' are very seldom so effective.*

### *Panels of Images*

To make a good presentation, more is required of the photographer than just selecting the requisite number of prints to make up the panel. The following are some of the points Judges will be considering:

- Photographic quality and composition of each image.
- Do the images go well together?

- Have the prints been arranged so that they hold the interest of the viewer? (Some prints are best on the left, others on the right with many best suited for the centre).
- If images are mounted, do the mounts enhance the viewer's enjoyment?
- If the mounts are mixed colours, have they been arranged to 'balance' the panel?
- If there is a mixture of 'landscape' and 'portrait' style images, are they well-arranged within the panel?
- The final panel should be 'as one' - nothing jarring the viewer's eye.

These considerations apply whether you are entering a panel of prints in a Club internal competition or submitting a panel for a photographic distinction in the Royal Photographic Society.

*N.B. More than one related image on a single 40 x 50 cm mount is considered to be a single print.*

In conclusion, members may wish to make their own list of particular points made by Judges that they have not previously taken into account. Judging is not an exact science and whilst many Judges will appear to use different criteria, they nearly all use the same underlying principles. There are exceptions - but that's life! We all have images that have been highly praised by one Judge and heavily criticised by another.

*Tip: Sleep on the Judges' comments and look at them the following morning when you have quietened down – they may just have a point!*

*Ensure there is nothing left in the picture for the Judge to criticise.*

## Promotions Procedure

The Promotions Sub-Committee will initially assign new members to a group, (Entry, Intermediate or Advanced), according to the member's photographic expertise and qualifications.

At the end of each season the Promotions Sub-Committee will review members' results from the competition year. On the basis of the results a member may be promoted or invited to be promoted to the next group from the start of the next season.

Members will normally be expected to have:

- entered at least 75% of possible entries in internal competitions
- gained an average mark of 8 or more
- have received 3 or more high marks during the season
- satisfied the Promotions panel that the required standard has been met and that promotion would benefit them while remaining fair to other club members.

A member may also apply for promotion by submitting a number of images for assessment to the Promotion Sub-Committee, who, after careful consideration, will advise the applicant of their decision. Should the images not meet the standard required for promotion the applicant would be asked to attend a meeting with the Sub-Committee who will explain the reasons why promotion has been declined. A successful application will take effect from the next competition in the programme, but any entries that qualify for the Best Print/PDI competitions will only be taken from the member's new group.

The submitted images may consist of images that have previously been shown or new work, but not more than three years old.

8 images for Entry to Intermediate

10 images for Intermediate to Advanced

This procedure applies to both Prints (Prints must be mounted) and Projected Digital Images.

A member can also ask to return to a previous group, Advanced to Intermediate, or Intermediate to Entry. The Sub-Committee will take into account the member's previous competition results and the effect the move may have on those in the lower group before the request is granted.

## Support Services

In addition to our regular meetings The Club provides a number of support services for members. Various members of the Club help manage these facilities. See the Committee section for names of members responsible for these services.

### *Club Visits*

Club visits are arranged to locations of photographic interest. The timing of these, whether it be day or evening, is very much dependent upon the nature of the visit.

Members who have visited a place that may be of interest to the Club are asked to advise the Social Secretary. Full details of dates and cost will be advertised.

### *Publicity*

The Publicity Secretary sends regular reports and pictures of the Club's activities, individual member's achievements and forthcoming programme events to the local media. Additional reports are sent to the press of the Club's activities outside the published programme. This includes exhibitions both on its own account and with other Clubs and organisations.

The Publicity Secretary is always pleased to hear of relevant information from members.

### *Roll Up Evenings and Workshops*

Roll up evenings are organised in addition to the competition and presentation evenings to give members a chance to discuss and be given presentation by other members of the many aspects of basic, advanced and digital photography. They may also include practical Workshop demonstrations on particular aspects of photography. A nominal charge of £2 per member is made to cover the extra cost of hall rental.

Practical Workshops can also held at members' homes for smaller groups, usually in the evening.



Full Day Workshops are also held on specific topics when occasionally we have a guest speaker; there is normally an additional charge for these.

## Venture Groups

The object of the 'Venture Groups' is to provide small groups of members with a forum for the exchange of photographic knowledge and to encourage its members to take part in various forms of practical photography.

Each group should agree a member to be responsible for arranging venues and meeting dates.

The work of the group is controlled entirely by the members of that group.

Ideally, Venture Groups should have up to eight members with a cross section of experience from entry to advanced workers. This group size is suggested as members are expected, where possible, to meet in one another's homes. The suggested frequency of the meetings is around 4 to 5 times spread over the Club season.

A few possible suggestions for projects that a group could undertake:

1. Members visit an agreed place, either singly or in pairs over a period of time between meetings, to take photographs of their individual choice. The images taken will provide a basis for discussion at the next meeting. The venue can be selected at random by 'dropping a coin' on a map or a mutually agreed known place of interest.
2. Two or three members take it in turn to make a short presentation of images they have taken on a personal visit. This often gives members fresh ideas on how to 'record' places visited or even holidays in exotic parts of the world.
3. Groups set themselves the task of attempting a 'specialist' form of photography e.g., Close up of fungi, flower head, tree bark etc. Record work – each member photographs two or three objects at home – decorative plate, carving, piece of glassware etc. At the next meeting members consider each

other's success or failure in producing a true record. Where possible maybe the actual article could be shown with the photograph. This has a practical purpose – provides a record for insurance purposes in case of theft or possible breakage.

Remember any images taken can be used in the Club's internal competitions.

The Club Programme Secretary periodically arranges an evening when Venture Groups will be able to present a selection of the work done by its members over the season.

Each group has the chance to put their images and/or experiences onto the Club website, at any time during the season, allowing other groups to profit by their experiences.

#### *PREPARING IMAGES FOR VENTURE GROUP PAGES*

Photographs should be prepared and submitted in JPEG format according to the instructions provided in the earlier sections.

The group should decide which images are to be put on the website. This can be a group decision, or the group might agree that each member will submit 2 or 3 of their favourites.

The images should be collated by the group co-ordinator, who should pass them to the Webmaster in one submission. If it is impracticable to deliver the images by email, Drop Box or other mass transfer method, one or more memory sticks may be used.

Individuals may find it easiest to email them to their co-ordinator for collation.

The group may decide to take it in turns to be the co-ordinator. Each image should be named in the usual way "Title by Author".jpg

#### *AUDIO VISUAL GROUP*

This is a forum for club members who are interested in producing digital Audio Visual (AV) shows. The group meets about 5 times a year in one of the member's houses, where the laptop and projector are set up. Members are invited to bring along any AVs they have made since the last meeting. The

second half of the evening is usually used to demonstrate techniques and to answer questions. Entry workshops are held from time to time.

AVs produced by the group may be shown on Venture Group club evenings or at other meetings.

To show AVs to anyone outside one's immediate family the author must have copyright or a licence to use the soundtrack. If music is used from a CD or the internet, then a licence is necessary. The Club has a licence, and if the AV is produced for the club, it should say so. It is advisable for individuals to read the rules and decide whether to buy a personal licence. This can be done through The IAC at [www.theiac.org.uk](http://www.theiac.org.uk)

## Club Website

The Club website's address is [www.ludshottpc.org.uk](http://www.ludshottpc.org.uk). Its aim is to:

- Keep members informed of news and events, and to provide them with useful information.
- Provide a shop window for potential new members or anyone else who might be interested in the Club.

Club news, competitions and events are featured on the website. Photographs intended for the website should be prepared and submitted in JPEG format, 1600 pixels x 1200 pixels, and should be named "Title by Author".

All images placed on the club website are of low resolution therefore making them disadvantageous to print. However, you should be aware that the club website is available to all in the world to view and possibly copy your images. Should you **not** wish your images to be placed on the club website, you should let the Webmaster know.

## Appendices

### *APPENDIX 1 - SUPPLIERS OF PHOTOGRAPHIC MATERIALS, PRINTING & CAMERA REPAIRS*

The companies named in this section have been used by members for the supply of equipment and materials, printing and repairs / servicing. This information is offered to members as a guide and is NOT to be taken as definitive; neither does it imply any recommendation by the Club.

#### *General Advice*

For major purchases, including cameras, lenses, computers and printers, internet / mail-order companies will usually offer the lowest prices. However, it's worth negotiating with both on-line and specialist "high street" retailers to ensure you get the best deals. The internet is highly competitive, so it pays to shop around for the best deals – see the website of "camerapricebuster" under item 3.

For the supply of materials and services, such as printing, mount board, paper and inks, etc., the internet / mail-order traders will also normally offer the lowest prices.

Reputable on-line / mail-order traders can usually be relied upon to provide fast and reliable delivery. It is not unusual to order materials, such as paper and inks, and have them delivered the following day. Remarkably, some companies will print your images and deliver them within 1-2 days of the order being placed.

High Street retailers have some advantages, notably the chance to handle equipment before you purchase. You will be able to check out the features available on similar products with guidance from knowledgeable sales staff, always provided you use a reputable retailer which specialises in the product concerned. High Street retailers may also offer reasonable part exchange deals, discounts for members of the Club, or incentives such as free memory cards or filters. It's always worth asking!

## *Printing*

Many members print at home and the advice from a range of expert sources would indicate that the best, or at least most satisfying results, can be obtained from home printing. Always ensure your printer is correctly profiled and you are using the right paper and inks for the image you wish to create.

Experimenting with different papers and inks can be rewarding. Whilst some members prefer to use inks and paper from the same manufacturer as their printer, some have obtained good results using other papers and compatible inks. Inks that are compatible with own-brand inks from Canon, Epson, HP and Lexmark printers may retail at one third or less of the cost of the manufacturer's branded ink.

Home printing is not without its problems, which may be due to a poor set-up, a need for colour profiling, printer contamination, or it may simply be that your printer has inherent limitations. Producing good quality black and white images at home seems to be particularly difficult, though some members achieve satisfactory results.

The cost of home printing is also a factor. Recent research by a member indicates that on-line printing can offer cost savings, when printer depreciation is included in the cost comparison.

A number of members routinely use professional printers, either because of difficulties experienced with the quality of home-produced prints, because they need a larger print than they can print at home, or for convenience. An added advantage is that if the quality of the professionally produced print is poor, suppliers will normally reprint at no additional cost.

Observations on using professional printers:

- Professionally produced prints are accepted for competitions, awards and distinctions by the Club and by the SPA, PAGB and RPS, etc., provided the final image is true to your original image. You should check for more specific advice from these organisations.

- The cost of on-line printing varies tremendously. For a print of the same size and identical paper, a good quality print from a low-end supplier will cost less than 10% of that from a printer whose charges are at the high end of the price spectrum.
- When options of more costly papers are included the price ratio exceeds 30:1
- The advice of a number of experts is that the only sure way of making a comparison between different suppliers is by having the same image printed by the suppliers using the same paper. Similarly, different papers can be compared by having the same image printed using a range of papers from the same or different printing companies.
- High street printing is likely to be substantially more costly than on-line companies that are at the lower cost end of the price spectrum.
- With a little practice most on-line printing sites are easy to use.
- The delivery times and quality from on-line printers are normally very good, with the best of the budget printers providing prints that are of competition quality.
- If your software permits, use the printer's on-line "soft proofing" facility to check that your image will print as you want it.
- Most on-line printers provide technical advice by e-mail, and some are happy to receive questions by telephone.

*Print Suppliers used by members:*

Most of the companies listed offer prints on a range of papers, prints on canvas, photo books, calendars, cards, etc., and will also produce prints from slides / prints and will digitize slides, etc. Some also offer mounting and framing services.

DS Colour Labs Ltd [www.dscourlabs.co.uk/](http://www.dscourlabs.co.uk/) (low-end of cost spectrum)

Bonusprint <http://www.bonusprint.co.uk/> (low-end of cost spectrum)

Photobox <http://www.photobox.co.uk/> (low-end of cost spectrum)



Metrocolourlab <http://www.metrocolourlab.com>

BPD Photech <http://www.photech.co.uk/>

*Equipment (Cameras, lenses, printers, computers etc.)*

Amazon <http://www.amazon.co.uk>

eBay <http://www.ebay.co.uk>

Ebuyer <http://www.ebuyer.com/> (for computers)

London Camera Exchange <http://www.lcegroup.co.uk/> (branches in Guildford, Southampton and Winchester). New equipment, plus second hand and part exchange)

Park Cameras <http://www.parkcameras.com/> (Burgess Hill, thus reasonably local)

PC Specialist <http://www.pcspecialist.co.uk>

WEX Photographic <http://www.wexphotovideo.com>

For comparison of current prices try the website -  
<http://www.camerapricebuster.co.uk/>

*Paper, Inks & miscellaneous materials*

The following company's stock some or all of the following: photographic paper, ink (printer own-brand, own-brand compatible, bulk ink systems), batteries, memory cards, etc.

Amazon <http://www.amazon.co.uk>

Calumet Photographic <http://www.calumetphoto.co.uk>

Choice Stationery Supplies <http://www.choicestationery.co.uk/>

Discount Art <http://www.discountart.co.uk>

eBay <http://www.ebay.co.uk>

Inkexpress <http://www.inkexpress.co.uk/> (bulk ink systems)

Just Ink and Paper <http://www.justinkandpaper.com>

Photo Paper Direct <http://www.photopaperdirect.com/>

Premier Ink <http://www.premier-ink.co.uk/>

Pullingers <http://www.pullingers.com/>

Also have a shop located at West St, Farnham.

7dayshop <http://www.7dayshop.com/>

Fotospeed <https://www.fotospeed.com/>

The lowest cost products are likely to be found by searching on-line, but if time is of the essence, stationery materials, backing board, sticky tape, etc., and some ink jet paper and ink cartridges are available from local suppliers such as - Blackwell Press, Liphook, Office Team in Guildford or Pullingers in Farnham.

### *Mount Board*

Cotswold Mounts <http://www.cotswoldmounts.co.uk/>

Discount Art <http://www.discountart.co.uk>

Great Art <http://www.greatart.co.uk/>

Just Glass (Woolmer Trading Estate, Bordon)

Pullingers <http://www.pullingers.com/>

(Located at West St, Farnham and they offer a 10% discount to LPC members and on-line discounts for bulk purchase)

### *Ready Cut Mounts*

These companies also offer a mounting and framing service.

Cotswold Mounts <http://www.cotswoldmounts.co.uk/>

Picture Lizard <http://www.picturelizard.co.uk>

### *Camera Repairs*

All of the camera manufacture companies offer repair services together with a number of private companies. A selection is listed below:

Nikon UK [http://www.europe-nikon.com/en\\_GB/service\\_support/service](http://www.europe-nikon.com/en_GB/service_support/service)

(Kingston-upon-Thames)

Canon [http://www.canon.co.uk/support/consumer\\_products/services\\_locator/](http://www.canon.co.uk/support/consumer_products/services_locator/)

Camera Repair Direct <http://www.camerarepairedirect.co.uk/>

(Cranleigh)

### *Computer Repairs, Upgrades & Servicing*

Trusted PC Man <http://www.trustedpcman.co.uk>

The Tuck Box

Headley Road

Grayshott

Surrey GU26 6LD

Tel: 01428 606395

PC Specialist <http://www.pcspecialist.co.uk>

Units 20 + 20A

Brockholes Business Park,

Rock Mill Road,

Brockholes,

Holmfirth, HD9 7BN

Tel: 0844 499 4000

## *APPENDIX 2 – COMPETITIONS AND EXHIBITIONS*

Please note these dates are only approximate as they are subject to change from season to season. Some are biennial and alternate with each other. Details of many will be published in the annual programme if known at the time of going to press. They can also be found on the Club Website. The support of members at away matches is always much appreciated by the Programme and Competition Secretaries who make the fixtures on behalf of the Ludshott P.C.

### *Friendly Inter-Club Competitions*

In addition to the published competitions in the programme there are often several occasions when the Club is invited to take part in competitions at other Clubs' venues such as the Jim Henson Interclub AV Competition and Cranleigh Camera Club.

### *SPA & PAGB Competitions*

A number of individual and club competitions are held throughout the year. For up-to-date information please visit the following websites:

The calendar can also be accessed through the website here:

<http://www.thepagb.org.uk/>

<https://surreypa.org.uk/>

### *Biennial Club Exhibition*

Club Exhibition on a Biennial basis (*odd, dated years*) and in the past have been held are in conjunction with Grayshott Gardeners when they open their gardens to the public and with The Holme Primary School in Headley where a number of pupils have been tutored by members of the club and subsequently shown their prints in the exhibition along with the club members.

## *APPENDIX 3 - CLUB INSURANCE*

The following notes are only to be taken as a GUIDANCE and do not constitute a definitive statement on either Policy.

## PUBLIC LIABILITY INSURANCE

This Policy covers the management of a Camera Club including Meetings, Social Events, Exhibitions and Outings, the details of which have been lodged with the Federation (Surrey Photographic Association). It covers (to the limit of indemnity - £ 5,000,000) Accidental injury to any person.

Accidental loss or damage to Property.

Nuisance, trespass to land or goods etc.

Legal liability for claimant's costs and expenses.

## EXCLUSIONS; -

Failure to take reasonable precautions.

Asbestos – fear of Asbestos and removal costs exclusion.

Legal liability arising from ABUSE. Abuse shall mean as far as any young person under the age of 16: - Hurting mentally or physically.

Forcing sexual activity.

Contemptuous or insulting words or behaviour.

This exclusion means that the Policy excludes any costs arising from a legal action brought against a club or any of its members etc. from an alleged act of abuse to any young person (under 16 years of age).

## ALL RISKS INSURANCE

This Policy covers for loss, damage or destruction of Club Property either owned or in their custody or control. This effectively means that Club property must at all times be in the custody and control of a Club member or officer.

EXCLUSIONS - there are many exclusions, but all are what should reasonably be expected and cover such as: -

Theft from unattended vehicles unless out of sight in a locked boot or glove box, war, terrorism, revolution, riot, radioactivity, etc.

If any member is in any doubt, then the Treasurer will be quite happy to make available all the documentation that he has in his possession.