

# The **Bulletin**

Croydon Camera Club - 127 years old - 1890 to 2017

Spring 2017 - Number 193



## The Chairman's view.....

As we approach the end of another club year, I always think it's a good time for reflection. Overall, the club has done very well with an increase in membership, plenty of external activities for members to practice or learn new skills, as well as the prospect of a good club programme for 2017/18.

Last year we had an excellent club outing to the Jurassic Coast, a successful project photographing the Whitgift Centre rounded off by a very well supported Christmas meal.

Hopefully this year will be just as rewarding and we're heading in the right direction. To date we've had an outing to the Photography Show in Birmingham arranged by Mike Farley, an excellent bi-annual lecture (The Wratten Lecture) where we were treated to an excellent talk from Ken Lennox HonFRPS and the opportunity to partake in some local meet-ups.



Our latest meetup was on 19 March when we were invited by Croydon Hockey Club to photograph the semi-finals of the England Hockey Men's Vase. Alas our local team were unfortunate not to get through to the finals but those of us who went along were well rewarded by the opportunity to hone our skills (or not as the case may be) regarding sports and action photography. It was I think a very worthwhile exercise and something that I hope the club will have the opportunity to do

again some time. To that end if any members know of any similar events that will allow us to take pictures then please make a post on the Forum or let Iggy Tavares know.

Following on from the Jurassic Coast trip, in April we are having a club outing to Norfolk. I'm delighted to see how many members have booked to come along and there is still room for more if people are interested. We will be staying just outside Norwich which means that we are on the doorstep of the Broads plus having the opportunity of photographing the historic sites in and around the town. This will no doubt be the subject of a member's evening later in the year.

Later, in October, Wally Conquy is organising a trip to the Lake District. The chosen hotel is the Premier Inn at Kendall and all details are available under 'Outings' on the Forum.

I am informed that throughout the coming season, the majority of the club membership have offered to give some sort of presentation. That is fantastic and such talks are a great way of advertising a personal interest, show different genre of photography or hopefully to pass on some photography skills. On the last point, over the years presenters have shown an excellent range of photographic images. What is generally missed and is being highlighted more and more is the lack of any accompanying information. There are several new members at the club now and like most of us might not like to ask too many questions, that's totally understandable. So by just looking at another member's images they actually learn very little. To help overcome this it would be good if members doing presentations could include some general metadata either embedded in the image or as a separate footnote.

Cover picture: David Candlish's National Traveller Geographic Award winning picture, Firebreather, see page 5

# The Chairman's View .....Tom Sherrin

PHOTO 2017 is our annual exhibition and the entries this year are probably the most that the club has ever had. The exhibition is set up on the morning of Sunday 2 April with a formal opening evening on Monday 3 April. As previously reported the Worshipful Mayor of Croydon, Councillor Wayne Trakas-Lawlor has kindly accepted our invitation to open the exhibition. The evening is open to all club members including partners so please take the opportunity to come along. Food and drink will be available and the trophies for exhibition winners will be presented by the Mayor. The exhibition committee will from time to time update members on the arrangements.

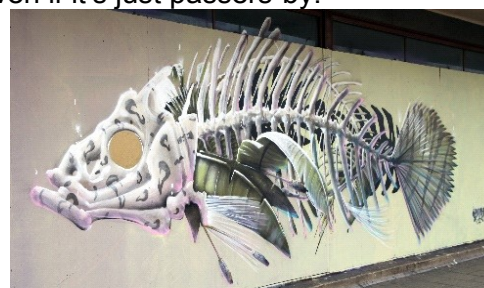
Our Programme Secretary (Iggly Tavares) is working hard to put on a varied club programme for both the 2017/18 and 2018/19 seasons. So if there is anything that you would like to see included in the programme whether it be an activity or a talk then please to let him know.

On 31 May we will be holding our Annual General Meeting. The club just doesn't happen, it is the product of much input from many people. I include in that the unsung heroes of the club, Ashley Shepherd, Peter Adrados and Paul Heester who readily make tea for us each week. So as to ensure that the club continues to evolve and not be constrained by an 'old guard', an earlier AGM set a time limit of 3 years for several of the posts including the Chairman and Hon Secretary. This I feel is a good thing as new ideas can bring forth added interest and/or enthusiasm. So the point of me mentioning this in this bulletin is to encourage members to consider putting themselves forward for the Council. More information will be sent out soon by Ron Barker including details of how to volunteer or nominate others.

Our club has somewhat fallen behind other clubs in the Federation of South London Photographic Societies (SLF) primarily because we have lacked sufficient preparation. This year it must stop and we are going to try and redeem ourselves. For that to succeed, two things need to happen. Firstly members who are awarded certificates in our internal competitions must get into the habit of supplying digital copies of those images for our website. That will then mean that those making the selections to represent our club can see representations of both the digital and print certificated entries. Secondly we need a volunteer to monitor this, take the lead in selecting our entries and to keep an eye on upcoming SLF and Surrey Photographic Association (SPA) events. Any volunteers?



The rebuilding works in Croydon are now generating a wealth of street art. No longer do members have to travel up to London to find good works, so let's make the most of it. Just remember the art is someone else's work so you need to add another ingredient even if it's just passers-by.



Finally, I'd just like to mention how impressed I am with the quality and depth of images that are currently being submitted from all classes within the club. This can only bode well for the future, keep up the good work!

Tom Sherrin  
Chairman

## 31 May 2017 – Annual General Meeting

Now's the time to consider what you can do for the club. All posts on the Council are up for nominations so if you can spare a bit of time to help run the club please put your name forward. More details will be coming out over the next month from Ron Barker. Remember, clubs do not run themselves.

# Whitgift Photobook.....

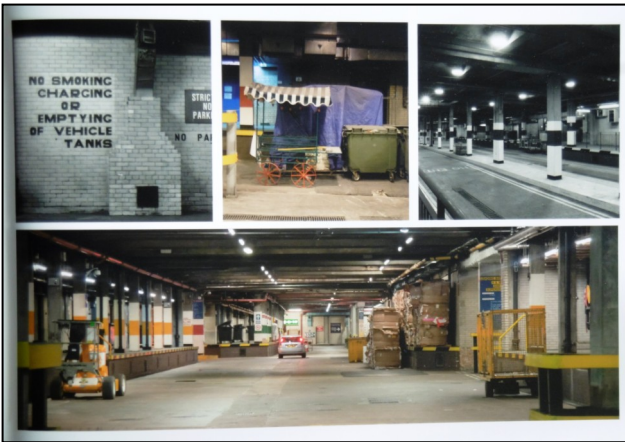
## Presentation of Whitgift Center Photo-book



**Chairman Tom Sherrin** presents Andrew Bauer, Director of the Whitgift Centre, with a copy of our photo-book recording the architecture & features of the Whitgift Center before it is shut for the planned re-building

as a Westfield shopping center. Members David Beard, Rosalind Conti, Graham Cluer, Mike Farley, Paul Heester, Tom Sherrin and Iggy Tavares were granted access to all areas to take their pictures. The Whitgift Center is normally a 'no pictures' zone and praise must go to our Chairman for persuading the Whitgift management to allow our members to carry out this project.

A copy of the book will also be presented to the Mayor of Croydon, for the Croydon Museum, on the opening night of Photo 2017 on 3rd April. The book will also be one of the raffle prizes on this night.



WHITGIFT CENTRE CROYDON - 2016

# National Geographic Traveller - Award Winner.....

After attending the National Geographic Traveller 2017 awards I'm thrilled to announce I won my category, "Action" with my image of a firebreather. My win will see my photo published in the forthcoming National Geographic Traveller magazine, due out in a few days, then followed up by an appearance in the main magazine sometime in May. – **David Candlish 1<sup>st</sup> March 2017.**  
(David Candlish is a member of the club but has spent the past couple of years working in Singapore - Ed.)



NATIONAL GEOGRAPHIC  
**TRAVELLER**  
*Photography*  
**COMPETITION 2017**

IN PARTNERSHIP WITH  
**My cewe photobook**  
My Life

Having whittled down nearly 2,000 entries across six categories, we're excited to present the best images and videos from this year's *National Geographic Traveller* (UK) Photography Competition 2017. With submissions covering the globe — from Kyrgyzstan to Mexico — here are this year's illustrious finalists and well-deserved winners



*Action*

Judge Matty Graham said, "There's a saying in photography: "If your image isn't interesting enough, get closer!" David's photo places the viewer so close to the incalculable action you can almost feel the heat and chaos of this incredibly well-executed capture. With images like this, there's no second chance to get the timing right, but David has kept a cool head and achieved a balanced composition."

★



## Picture at the Exhibition



*Figure 1 "Lake Reflection" - Fuji X-E2, XF 18-55 f/2.8-4 @ 25.4, 1/45 @ f/8, ISO 200*

As publication of this edition of the bulletin coincides with the opening of this year's annual club exhibition, I thought that I would discuss one of my images in the show. See Figure 1 above. It also gives an opportunity to follow up on a recent discussion at the club about the usefulness of EXIF data. The question is whether providing it helps other photographers.

Unusually, for me, I have included all the relevant technical information for the shot. It tells you that I used a Fuji camera and lens, as well as the focal length and exposure details. But is knowing it really that beneficial? It is a fairly standard focal length and exposure for what was a very overcast day. While it does not apply in this instance, there are some circumstances when knowing aperture or shutter speed can be helpful. For example, depth of field effects or a shutter speed that freezes or blurs motion. The former really needs the focussing distance to be useful, although that is rarely given as the camera does not record AF data.

What would be more instructive is stating my reasons for choosing those particular values. Typically, I set my camera to aperture priority, f/8 and auto ISO. f/8 is a useful aperture, small enough to achieve front to back sharpness across the scene, but avoids the possibility of diffraction degrading image quality. It harks back to the days when newspaper photographers were told "f/8 and be there". Typically, lenses are at their best closed down by a couple of stops, which suits the 18-55 zoom lens with its variable maximum aperture between f/2.8 and f/4. With a faster lens, I might not stop down quite as much, depending on how much depth of field I want.

I do need to be aware of shutter speed, to freeze subject movement or reduce the risk of camera shake, for example. In this instance, the lens is stabilised and it is clearly a still day, so a relatively slow shutter speed will provide a sharp result. The X-E2's auto ISO function allows a minimum speed to be specified and on a very windy day I would probably have opted for 1/250 or even higher. Yes, that would greatly raise the ISO, simultaneously introducing detail destroying noise and reducing dynamic range. The latter is at its optimum only at the camera's lowest ISO. In that instance, I would be tempted to use a wider aperture, shooting wide open if need be. It would be a compromise, but my preference is to keep ISO as low as possible.

## Light Into The Shadows — Mike Farley's regular column that aims to throw a lifeline to those floundering in the mysterious and sometime murky world of camera club photography."

That explanation is more helpful than merely stating the camera settings, which on their own add very little. Letting the camera have control of exposure allows me to concentrate on the composition. The X-E2, being a mirrorless camera, has the benefit of a live histogram which I monitor and adjust the exposure compensation dial accordingly. It is handily placed on top of the camera and I can turn it without taking my eye from the viewfinder.

Yet at this point, I have merely gone through the mechanics of getting the shot. I have said nothing about the location or my motivation to capture that particular scene. Nor have I described the numerous adjustments in post processing to turn the original capture into an image suitable for inclusion in the club's exhibition. For me, that is a far more important consideration and is a less commonly discussed aspect of photography.



*Figure 2 Unprocessed image from the Raw file*

The picture above (Figure 2) is the original Raw capture with no alterations applied. As can happen with unprocessed Raw files, it looks flat and lacklustre. Indeed, I nearly missed its potential when I was reviewing my shots. It was taken during the club's trip to Dorset last October at "Sculptures By The Lakes", which is just outside Dorchester. What inspired me to take the shot should be obvious – the reflection. In fact, on the day I largely ignored the sculptures and mainly took shots of the landscape, including the electricity pylons which run across the site. There is no accounting for taste, I suppose.



*Figure 3 I did find one composition which incorporated both a sculpture and pylon.*

# Light Into The Shadows — *Mike Farley's regular column that aims to throw a lifeline to those floundering in the mysterious and sometime murky world of camera club photography.*

All the post capture processing was done in Lightroom, including printing. I find that Lightroom usually has a sufficient range of adjustments to take most images to completion. It is only when making extensive compositional changes, typically those which involve the use of layers, would I venture into Photoshop. In addition, Lightroom's Print module is more sophisticated and has more options than the Photoshop equivalent.

I applied a square crop which better suited the subject and removed the redundant foliage in the foreground. Rather than describe the main global adjustments, it is easier to show the Basic panel (Figure 4) in the Develop module. One feature of note is the seemingly contradictory Vibrance and Saturation settings. Reducing Vibrance retains some colour as it does not operate equally on all tonal values, being biased towards the more muted colours. The initial result was not quite what I wanted and I had to compensate by boosting Saturation to get the desired effect.

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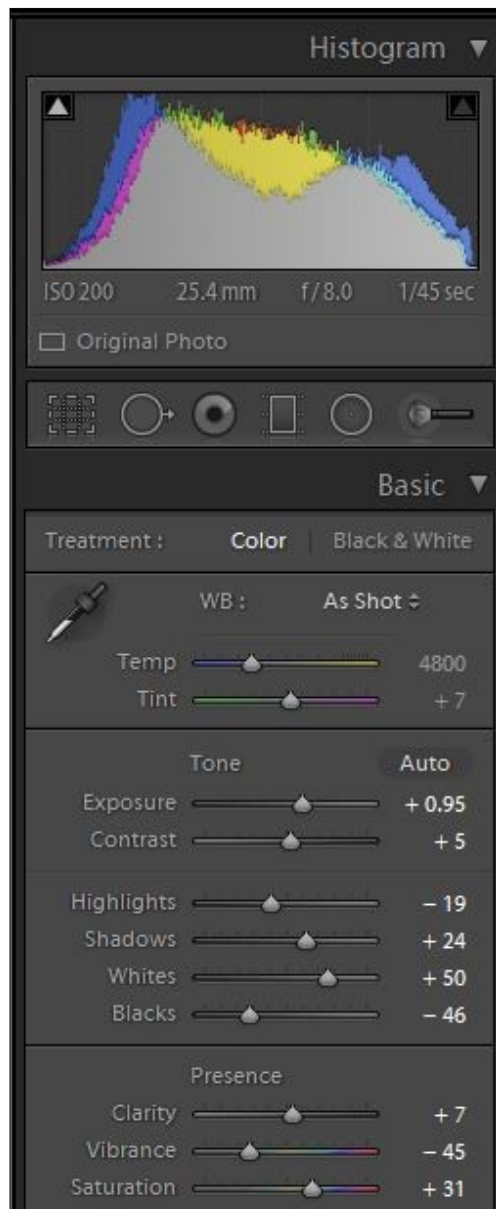
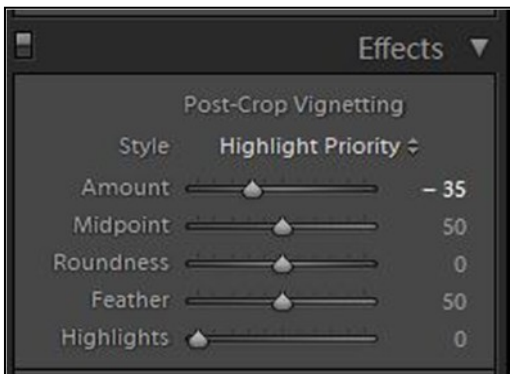


Figure 4 Lightroom Develop module Basic settings

# Light Into The Shadows — Mike Farley's regular column that aims to throw a lifeline to those floundering in the mysterious and sometime murky world of camera club photography."

After that, I applied local adjustments to specific areas of the scene. I used the Spot Removal tool in Heal mode to tidy the scene by removing the more obtrusive fallen leaves from the water. Even then, quite a few remain. I toned down areas of highlight and where I wanted to reduce colour saturation. The sky was darkened using the Graduated Filter function so that it more closely matched the reflection.

Every lens, however expensive and well designed, will vignette to a varying degree when shot wide open. Normally this is minimised or disappears altogether when the lens is closed down by a couple of stops. I like to put it back, usually preferring to keep the effect subtle. The idea is that by slightly darkening the corners, even if it is not noticeable, it acts at a subliminal level to help draw the eye to the main subject.



Lightroom has two methods to add a vignette. The Radial Filter is the more versatile as it can be positioned precisely where it is needed. Normally, though, I just use the Vignette tool (Figure 5). It has three options, Highlight Priority, Colour Priority and Paint Overlay. The latter operates crudely, adding black or white to the edges depending on which direction the slider is moved.

Usually, I opt for Colour Priority as it is more gentle but, this time, I used Highlight Priority as it introduced a lighter tone around the trees and their reflections.

Finally, I made some adjustments to the overall colour by means of the Saturation and Luminance controls, using the Target Adjustment tool to identify the tones I wanted to alter. The screenshots below, Figures 6 and 7, show the changes I made.

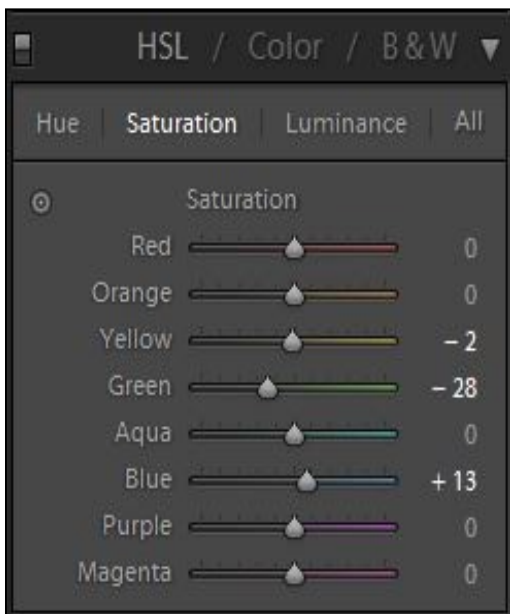


Figure 6 Develop module Colour adjustment

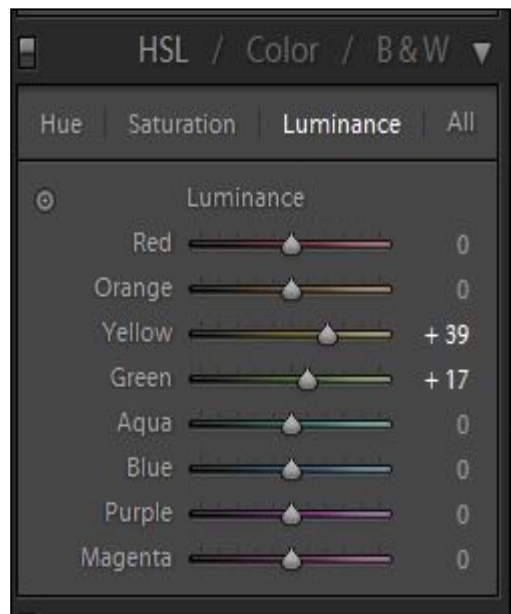


Figure 7 Develop module Saturation adjustment

The only other things to consider were noise and sharpening, which is applied in two steps. Images straight out of the camera are a bit soft, which Capture Sharpening (Figure 8) during Raw conversion helps rectify. With most cameras, I would not normally move the Detail slider all the way to the right, but that is necessary to get the most out of Fuji's X-Trans files. I was also fairly aggressive with the Amount setting to bring out the detail in the leaves. Luminance noise, which appears as grey speckles, is always present to some degree even at base ISO. Applying a small reduction is a precaution. The Colour noise setting is the Adobe default, which I do not normally alter.

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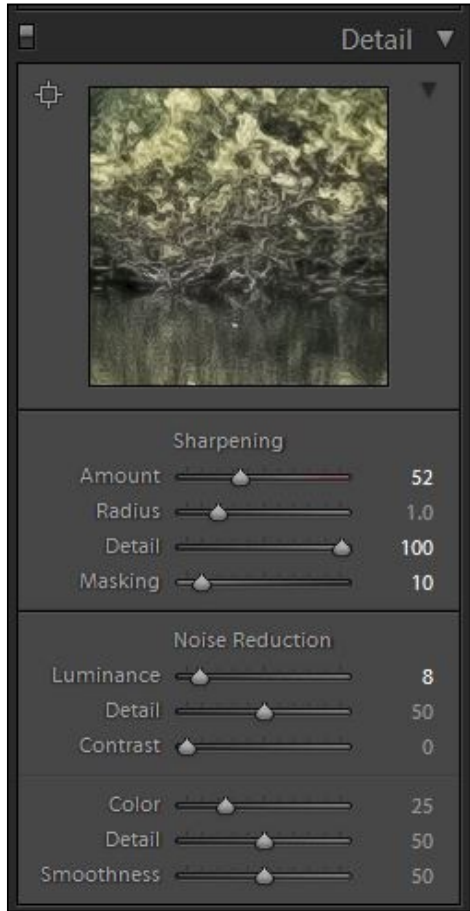


Figure 8 Post capture Sharpening settings

Finally, I was ready to make a print. I used Fotospeed's Smooth Cotton 300, which is one of its Signature papers bearing Joe Cornish's name\*. On my printer with this paper, an unadjusted image gives a slightly less saturated result than I see on the screen. That is even with a custom print profile and calibrated monitor. The solution is to use Soft Proofing with "Simulate Paper & Ink" turned on, which gives a reasonably accurate representation of the final result. Lightroom's new Reference View function allows a comparison between a Proof Copy with my master image, so I can tweak the former to match the latter.

Screen and print require different settings for Output Sharpening, but Lightroom has an automated function to take care of that. Simply tell it what you are outputting to, how much you want and it does the rest. In this instance, matte paper with a standard amount of sharpening. It is possible to bypass this step and sharpen conventionally in Photoshop, but I rarely have the need. The built in Lightroom algorithm is intelligent and works well.

At the time of writing, I have no idea what the exhibition judge thought of the photo. Not that it matters either way. I shoot for myself and I am pleased with the result. What should be clear, though, is that the camera settings are only a small part of the image making process. On their own, knowing what they were adds very little to the understanding of how an image is constructed. Maybe there is an exception for those who shoot JPEG only and make no further adjustments, but with fine art photography there is usually more to it than that.




Oh, one last thing. Those who were in Dorset with the club will know just how dismal the conditions were that day. Yet I still got this shot and others at the location (Figure 3). There really is no such thing as bad light.

\* Do I get any bonus brownie points by stating it was Joe Cornish himself who introduced me to the paper? No, I thought not.




# Nature competition - .....

NATURE COMPETITION		2017	1st March 2017	
<b>1st - Bill Gray *after tie-break</b>		<b>33.5</b>	<b>Judge: David Lloyd</b>	
<b>=1st - Graham Cluer</b>		<b>33.5</b>		
<b>3rd - David Thomas</b>		<b>33</b>		
<b>CERTIFICATES</b>		<b>POINTS</b>		<b>CERT</b>
Bill Gray			<i>North American Lynx</i>	12
			<i>Longhorn Goats, Zion National Park</i>	11.5
			<i>Detail at Antelope Canyon</i>	10
Graham Cluer			<i>Young Baboon</i>	12
			<i>Lilac Breasted Roller</i>	11
			<i>Chinstrap Penguins</i>	10.5
David Thomas			<i>Yes, You</i>	12
			<i>On The Prowl</i>	11.5
Bett Atherton	<b>31</b>		<i>Male &amp; Female Robin</i>	10.5
			<i>Cormorant</i>	10.5
			<i>Cuckoo</i>	10
David Beard	<b>28</b>		<i>Grey Squirrel</i>	10
Steve Brooker	<b>32</b>		<i>Rose Study</i>	11
			<i>Cheetah</i>	11
			<i>Stunted Camelthorn Tree</i>	10
Wally Conquy	<b>27.5</b>			
Rosalind Conti	<b>27.5</b>		<i>Paraquet in Plumstead Woods</i>	11
Tonia Crouch	<b>27.5</b>			
Frank Edwards	<b>30.5</b>		<i>Egyptian Goose</i>	10.5
			<i>White Mopho</i>	10
			<i>Lulworth Stair Hole</i>	10
Michael Hope	<b>25.5</b>			
Graham Land	<b>29.5</b>		<i>Detail of Peacock Beauty</i>	10.5
			<i>Look Me In The Eye, Pavo Cristaus said</i>	10
Tina Nuthall	<b>32.5</b>		<i>African Elephant</i>	11.5
			<i>Kudu</i>	11
			<i>Burchell's zebra</i>	10
Iggy Tavares	<b>31</b>		<i>Grey Heron Hunting</i>	12
			<i>Flap Necked Chameleon</i>	10




# Internal competitions - Going for Gold.....

INTERMEDIATE CLASS									
DIGITAL COMPETITION 2016 - 2017		05-Oct	02-Nov	14-Dec	18-Jan	08-Feb			
		RND	RND	RND	RND	RND			L
NAME	PLACE	1	2	3	4	5	TOTAL	s	TOTAL
STEVE BROOKER		12	12	9	12	10	102.5	17	85.5
		10	11	8	10	8.5			
IGGY TAVARES		8	12	12	9.5	12	100	15.5	84.5
		7.5	12	9	8.5	9.5			
KEITH ASH		11	11	11	9.5	11	100	17.5	82.5
		11	11	9.5	8	7			
DAVE THOMAS		9	10	12	11	9	93	16	77
		7	9	8.5	9	8.5			
DON QUARTEY		8.5	11	9.5	0	0	55	0	55
		7.5	10	8.5	0	0			
PETER BOUGHTON		9	0	0	0	0	17	0	17
		8	0	0	0	0			
ERIC DOYLE		8	0	0	0	0	17	0	17
		9	0	0	0	0			

BEST TWO OUT OF THREE SCORES EACH ROUND. FOUR OUT OF FIVE ROUNDS MAKE UP THE FINAL TOTAL  
HIGHLIGHTED POINTS ARE THE LOWEST SCORED AND WILL NOT COUNT TOWARDS THE FINAL TOTAL

ADVANCED CLASS									
DIGITAL COMPETITION 2016 - 2017		05-Oct	02-Nov	14-Dec	18-Jan	08-Feb			
		RND	RND	RND	RND	RND			L
NAME	PLACE	1	2	3	4	5	TOTAL	s	TOTAL
PAUL HEESTER		12	12	10	12	12	110	20	90
		11	12	10	9	10			
GRAHAM LAND		9	11	9	12	12	102.5	17.5	85
		8.5	11	9	10	11			
FRANK EDWARDS		12	12	12	10	12	103.5	19.5	84
		8.5	9	8.5	9.5	10			
MICHAEL HOPE		10	12	9.5	10	7.5	93.5	15	78.5
		9	10	8.5	9.5	7.5			
NINA LUDWIG		8	12	11	11	11	94.5	16	78.5
		8	10	7	7.5	9			
ROS CONTI		7.5	11	10	9.5	0	73	0	73
		7.5	10	8	9.5	0			
WALLY CONQUY		8.5	12	9.5	0	9	73	0	73
		7	10	8.5	0	8.5			
CHRIS DAVIS		8	9	10.5	9	8	85	15.5	69.5
		7.5	8	10	7	8			
EMMANUEL MUSCAT		0	0	0	0	11	19.5	0	19.5
		0	0	0	0	8.5			
MIKE FARLEY		10	0	0	0	0	19	0	19
		9	0	0	0	0			

# Internal competitions - **Going for Gold**.....

STANDARD CLASS		05- Oct	02- Nov	14- Dec	18- Jan	08- Feb			
DIGITAL COMPETITION 2016 - 2017		RND	RND	RND	RND	RND		L	
NAME	PLACE	1	2	3	4	5	TOTAL	s	TOTAL
TINA NUTHALL		11 7.5	12 8	10.5 10	12 11	12 12	106	18.5	87.5
DAVID BEARD		12 12	12 9	8.5 7.5	10 8.5	12 10	101.5	16	85.5
SARAH SHAKESPEARE		10 8.5	11 10	9.5 8.5	8.5 7.5	8 8	89.5	16	73.5
JEFF WINCHURCH		9 9	0 0	0 0	10 10	0 0	38	0	38
SANDRA WEEKS		0 0	12 9	0 0	0 0	0 0	21	0	21
JACKSON MABWAI		0 0	11 9	0 0	0 0	0 0	20	0	20
MICHAEL PLATTS		0 0	0 0	11 9	0 0	0 0	20	0	20
BARRY WILCOX		0 0	0 0	10 9	0 0	0 0	19	0	19
STEPHEN GEAL		0 0	0 0	0 0	0 0	7.5 7	14.5	0	14.5

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## WRATTEN LECTURE 2017 'Decisive Moments' by KEN LENNOX HonFRPS






Croydon Camera Club enjoyed one of its best ever Wratten Lectures on Wednesday 15th March given by Ken Lennox, Hon FRPS and four times British Press Photographer of the Year, who in a long and highly successful career worked for the Mirror, the Daily Express, Today and the Daily Star newspapers. There were many complimentary remarks given by club members after the event and I have picked one to share with you from Iggy Tavares, our Programme Secretary, which says it all. *Chris Davis - Bulletin Editor*

*"Congratulations, Bill (Yates) & Tom (Sherrin), on organising a very successful and entertaining Wratten Lecture. Ken Lennox HonFRPS delivered a brilliant lecture full of personal and funny anecdotes to go with a huge number of outstanding and exclusive images that he kindly shared with us describing the context of how each was taken. This included royalty, prime ministers and several wars. His lecture was delivered in two one hour slots with a 20 minute tea break. Yes, we over ran by at least 20 minutes as he took questions too and told us about the lenses he used through his long, illustrious career that started as a school boy of 13 working in a photographic shop. The more than 50 enthusiasts in the audience gave Ken a much deserved long ovation. What a great evening!" - Iggy*




# Internal competitions - Going for Gold.....

CROYDON CAMERA CLUB									
STANDARD CLASS									
PRINT COMPETITION 2016 - 2017		21- Sep	12- Oct	09- Nov	11- Jan	15- Feb			
NAME		RND	RND	RND	RND	RND	TOTAL	L S	TOTAL
REBECCA CLARK		12	11	12	12	12	102.5	12	90.5
		0	10	11.5	10	12			
TINA NUTHALL		11	12	11	12	12	105.5	19	86.5
		8	9	10.5	10	10			
DAVID BEARD		11	11.5	10	11	11	103	18.5	84.5
		10	11	8.5	8	11			
SARAH SHAKESPEARE		8	9	10.5	9	8	87	16	71
		8	8	9.5	9	8			
JEFF WINCHURCH		10	9	0	0	0	35	0	35
		8	8	0	0	0			
BARRY WILCOX		0	0	0	8	0	16	0	16
		0	0	0	8	0			

INTERMEDIATE CLASS									
PRINT COMPETITION 2016 - 2017		21- Sep	12- Oct	09- Nov	11- Jan	15- Feb			
NAME		RND	RND	RND	RND	RND	TOTAL	L S	TOTAL
BETT ATHERTON		12	12	12	12	12	113.5	20.5	93
		8.5	11	11	12	11			
DAVE THOMAS		12	11	0	10.5	12	84.5	0	84.5
		12	8	0	10	9			
IGGY TAVARES		11	10	11.5	9	10	96	18	78
		8.5	10	9	9	8			
ERIC DOYLE		8.5	9.5	9	10	10	90	16.5	73.5
		8	9	8.5	8.5	9			
RON BARKER		8	9	9	10	9	85.5	15.5	70
		7.5	8	8	9	8			
DON QUARTEY		8.5	9.5	8.5	9.5	0	69	0	69
		7.5	8.5	8	9	0			
TONIA CROUCH		11	0	8	0	8	51	0	51
		8	0	8	0	8			

BEST TWO OUT OF THREE SCORES EACH ROUND. FOUR OUT OF FIVE ROUNDS MAKE UP THE FINAL TOTAL  
HIGHLIGHTED POINTS ARE THE LOWEST SCORED AND WILL NOT COUNT TOWARDS THE FINAL TOTAL

# Internal competitions - **Going for Gold**.....

ADVANCED CLASS									
PRINT COMPETITION 2016 - 2017		21- Sep	12- Oct	09- Nov	11- Jan	15- Feb			
NAME		RND	RND	RND	RND	RND	TOTA L	L S	TOTA L
		1	2	3	4	5			
BILL GRAY		12	11	12	12	12	115	21	94
		12	10	11	11	12			
WALLY CONQUY		12	9.5	12	12	9	102	16	86
		12	9	9.5	10	7			
BILL YATES		9.5	9.5	11.5	11.5	11	101.5	18	83.5
		9	8.5	11	10	10			
GRAHAM LAND		9	8	11.5	9.5	9	92.5	16	76.5
		8.5	8	10.5	9.5	9			
CHRIS DAVIS		8.5	12	10	9.5	8	87.5	16	71.5
		7.5	8	9.5	8.5	6			
ROS CONTI		0	0	0	0	8	15	0	15
		0	0	0	0	7			
TOM SHERRIN		8.5	9	10	9.5	9	87.5	17	70.5
		8.5	8.5	9.5	8	7			
EMMANUEL MUSCAT		8.5	0	0	0	9	34	0	34
		7.5	0	0	0	9			
DAVID CANDLISH		12	0	0	0	0	20.5	0	20.5
		8.5	0	0	0	0			
NINA LUDWIG		0	0	0	10	0	19	0	19
		0	0	0	9	0			

BEST TWO OUT OF THREE SCORES EACH  
 ROUND.FOUR OUT OF FIVE ROUNDS MAKE UP THE  
 FINAL TOTAL  
 HIGHLIGHTED POINTS ARE THE LOWEST SCORED AND WILL NOT COUNT TOWARDS THE FINAL TOTAL

## PHOTO 2017

The Clocktower Gallery at the Click - Clock Cafe

Katharine Street, Croydon

3 - 29 April 2017

Members Opening Night Monday 2nd April

Doors open 6pm for 6:30 start

Our sponsor for our Annual exhibition, PHOTO 2017—Richard Frankfurt Photographic



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