



Coming up in the programme in the New Year

3rd Jan - Still Life Evening - Following the success and clear enjoyment of this event last season, we are again running another still-life shoot at the club, with objects and props being provided by members of the committee and club members themselves.

10th Jan - “Ten Thousand Miles of Ocean” - talk by Sarah Kelman DPAGB ARPS. The Panerai Transat Classique, a sailing race for similar vessels, from Portugal to Barbados. Having completed the transatlantic event (in a creditable position), their boat cruised onwards through the Caribbean and up the Eastern Seaboard of the United States. In this talk Sarah will share with us their experiences of life at sea, illustrated by her photographic record of the people and wildlife encountered, both on and under the ocean.

17th Jan - Set Subject PDI Competition - Judged by Mike Cowling ARPS. The two set subjects are “Abstract” and “Plant Life”.

21st Jan - Cambridge PDI Trophy - A 35-way battle at Whittlesford.

24th Jan - “High Speed Flash & Liquid Splashes” - Talk and practical demonstration by Carolyn Mockett ARPS on “SplashArt”, a highly creative way to make water droplet collision images. There may be an opportunity for you to take some images, so don’t forget to bring a camera and tripod this evening.

31st Jan - Colour Print Competition (2nd round). Judged by Ron Tear ARPS, MPAGB, PSA3, BPE 4*.

Photos from our Christmas Meal at the Wooden Fender



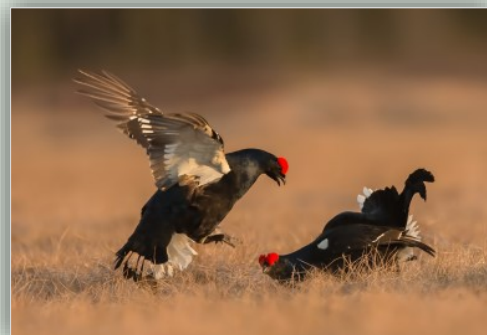
All photos by Christine Alexander

North East Essex PDI Trophy, 29th November 2016

This annual event is always hosted by the previous year's winning club so, as we were successful last year, we had to host the event this year. Coming soon after our own 8 x 8 Print Trophy I am very grateful to all the members who again supplied a wide array of food and my thanks go to you all. It was very much appreciated by our many guests. Unfortunately, we will have to do it all again next year, as those of you who were present know we repeated our success, not only winning the main trophy once more, but also Colin Westgate receiving the trophy for the best image for "Storm over Stokksnes" (top right). The remainder of our club's images were (on the right) "Arctic Fox, Norway" by Marny Macdonald, Robert Macdonald's "Fighting Black Grouse at the Lek", "The Journey Begins" by new member, Tony Smith, and "Time of Great Sadness" by Roy Essery.

Our judge for this event was Naomi Saul, ARPS, DPAGB, APAGB, EFIAP, ASINWP, BPE4* from Hitchin, whose judging was succinct and constructive. Clubs had to submit 5 PDIs, with a 6th in case of a tie. The quality of the work was high, with many superb images from all the clubs entering. Marking was close, as one would expect, but we did pull ahead at the end, with a clear win. I have since had several emails of thanks from other participating clubs who found it a really enjoyable evening, as did our members.

Vic Hainsworth



Above left: Colchester receives Winning club's Trophy from judge Naomi Saul.

Above right: Colin Westgate receives Best Image Trophy.

Recent Presentations



Martin (Hector) Heathcote (left) received a bottle for the Best Print “Wise Old Tudor” in the Baddow Mono Challenge on Tuesday 15th November, Baddow being the winners by one point ahead of us. Colin Westgate (middle) received a certificate for his Mono print “Eye of the Storm, Dingle”, which was accepted in the 2016 PAGB annual Print and PDI exhibition. Aysu Bilgic also received two certificates for “Homeward Bound” and “Anatolian Shepherd”, both PDIs. Clifford Sullivan (right) was presented his badge for gaining his CPAGB last weekend in Stirling, Scotland. Derek Howes was also mentioned for gaining his DPAGB last weekend but Derek had been presented with his badge on that weekend.

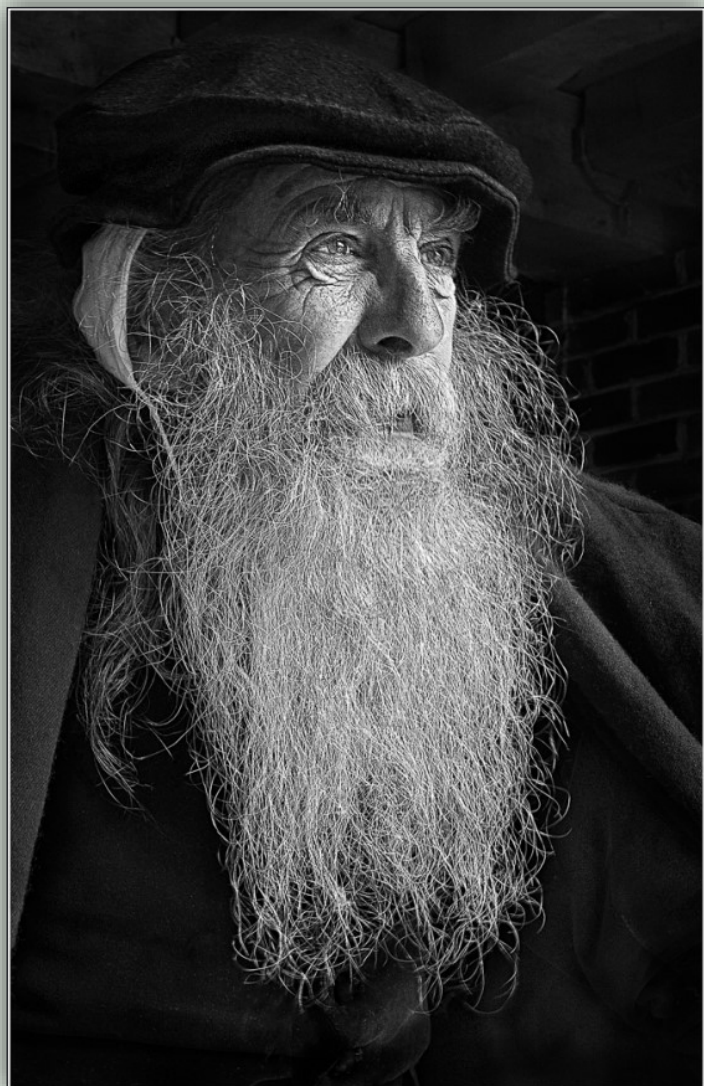
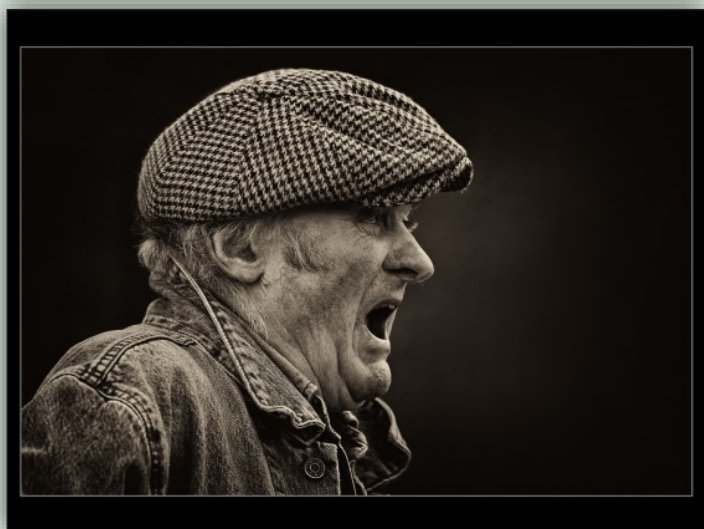
Baddow Inter-Club Monochrome Challenge

Taking place on 15th November, this was a competition we had never entered before. Eight clubs were competing for the Shield: Baddow, Braintree, Chelmsford, Maldon, Ingatestone, Springfield, Moulsham Lodge and Colchester. Judge for the evening was Harold Mousley, LRPS, AFIAP. As expected, the quality was high, with each club choosing six of their best monochrome images.

Our entry consisted of six prints from six authors: Amit Roy, Kate Jackson, Rodney Woods, Roy Essery, Colin Westgate and Martin Heathcote. Colin’s and Martin’s prints were awarded 20, with Martin’s print of “Wise Old Tudor” being awarded the “Best Print”, winning a bottle of wine (see above). Overall we came second.

This is probably a competition we will enter again next year as there are few purely monochrome competitions in this area.

Vic Hainsworth



Baddow Entries. Clockwise from Top Left:

"Mesquite Dunes"	17	Kate Jackson
"Rejected"	17	Roy Essery
"Still Life Vase and Seedheads"	16	Amit Roy
"Beggar Boy - Varanasi"	20	Colin Westgate
"Wise Old Tudor" (Best Print)	20	Martin Heathcote
"The Horse Dealer"	19	Rodney Woods

United Photographic Postfolios Best Small Print trophy



Our Chairman, Roy Essery, is a member of Circle 29 of UPP (United Photographic Postfolios), which is a 'club that comes to you'! The membership is divided into 'Circles', of which there are Print Circles and 'on-line' Digital Circles, each of which is made up of 12 to 15 members. Every month, members receive a packet of prints in the post or a folder of images on their computer. Everyone then writes a brief appraisal of the images, and in turn, receives an appraisal of their own image from the other members. There is also an element of competition, where everyone votes to ascertain the best image of the month. All of the winning images are then exhibited at the annual Convention in Birmingham, where external judges give awards to the best images from all of UPP as well as to the best image in each Circle.

UPP has over 250 members and to win one of the trophies is a major achievement. Congratulations are therefore due to Roy for winning the 'Best Small Print' trophy at the last Convention for his superb Scottish landscape 'Light Thro' the Glen'. This wonderfully atmospheric landscape was a very worthy winner – I don't know if we have seen it at the Club yet, but it is one to look forward to if not. Roy was unable to attend the Convention to collect his award, but I was able to present it to him at a recent CPS meeting – he wasn't expecting that, so it was a lovely surprise!

There are several other UPP members in CPS, including Chrissie Hart, Kate Merriweather and myself. UPP was the first club I ever joined, in the dim and distant past of the 1960's – and I still love it! It is an ideal forum in which to submit images before entering them into the CPS competitions and makes an excellent addition to normal club membership. I will be very happy to provide further information should any CPS member be interested in joining. As I won't be at the Club for a few weeks, please send an email to me at questphoto@btinternet.com.

Colin Westgate

Notes from the Chairman

The evening of Tuesday 29th November proved a memorable one at Colchester Photographic Society. It was a brilliant evening where we were joined by visitors from 12 other local clubs for the hosting of the annual North Essex PDI Competition which, having won it last year, Colchester were acting as hosts.

Given the packed hall and support shown by so many clubs, the evening was an ideal occasion for something else. By complete chance, I happened to glance at the membership list for the current year and observed the very high proportion of the 100-strong membership who had now gained a photographic distinction of some sort, mainly through the PAGB and Royal Photographic Society. It was noted that there were in fact 26 such people. This prompted me to look at the statistics for previous years going back to 2008, when the club had a membership of 56, 6 of whom had a photographic “qualification”. Whilst the club's membership grew steadily over the six subsequent years to 78 in 2013-14, those with such a distinction still remained exactly the same at 6.

However, during the last two years there has been an explosion both in membership levels and, more significantly, in those who have now attained an award. In 2015 the club had 85 members, 15 of whom have achieved an award. Prior to the evening mentioned the current club's membership had risen to 98 members, with an astonishing 26 members having now gained a photographic distinction.

The phenomenal rise in “accredited” photographers within Colchester, and indeed other clubs within the EAF, is almost single-handedly due to one man, namely our President Vic Hainsworth who, four years ago, took on the role of the EAF's Awards



Officer. With much support from his wife, Pam, Vic has actively encouraged everyone within the Federation to “have a go” at getting a PAGB award. It is accepted that not everyone wishes to pursue such ambitions and there remain many excellent photographers within Colchester and other clubs who don’t have or, more to the point, don’t choose to apply for an APM (Award for Photographic Merit) and clearly such a choice must be respected. However, many others at Vic’s prompting, have reached for the challenge and have been successful.

In recognition of such pure, unselfish devotion in encouraging Colchester and other EAF club members, Naomi Saul ARPS, EFIAP, DPAGB, APAGB, the EAF’s Treasurer & Exhibition Secretary, who happened to be judging the evening’s North Essex PDI Competition, was asked to present Vic with a small gift in recognition of his sterling efforts, to a standing ovation and applause by all those present. Vic’s wife, Pam, was also presented with a bunch of flowers for her help and incredible support in Vic’s endeavours.

One small thing that should be mentioned is the fact that, as a result of last weekend’s PAGB APM held in Stirling, Scotland, Clifford Sullivan has now achieved CPAGB status and Derek Howes his DPAGB. Well done to you both!

It was also announced that a number of other EAF club members had also been successful in gaining an award over the weekend and congratulations must go to them also.

In conclusion, Mr Vic Hainsworth you are a star!

Roy Essery - Chairman

How Flight Artworks are made

A photographer's eye is the key ...



The Final Image - Gary Eason

I had an e-mail recently through my website, www.flightartworks.com, that read: “Hi, I really like your pictures. Please may I ask what medium you are using... are some of them photographs?”

My reply was that in fact they are all essentially photographic, yes – especially as, these days, all my photography is digital. But what does that mean in practice?

When I began my aviation art in 2011 I found myself concentrating primarily on scenes from World War II. There were various reasons: it offered a very target rich environment, with any number of gripping encounters to choose from; the war was so widespread that it resonates still with a large number of people, myself included; and yet there are few high resolution colour pictures and really none taken in the thick of the action.

So I set out to produce what photographs might have looked like if the camera technology had been available. One of my clients is Squadron Leader Clive Rowley MBE RAF (Retd), former Officer Commanding the RAF Battle of Britain Memorial Flight and now an aviation historian and author.

He put it better than I could myself:

“From my point of view as a pilot for the last 43 years and a RAF fighter pilot for 30 years, the realism [Gary] captures is uncanny, starting with the backgrounds, the skies and the light, and then in the detail of the aircraft that are the subjects,” he wrote.

“It is as if the quality of a modern digital camera was there at the actual wartime event, in a ‘photo-ship’, all those decades ago.”

In my more flippant moments I tell people that my Nikon DSLR has a special button on it that lets me go back in time. (Wouldn’t that be something?) But the reality is that it’s just a lot of painstaking work. Let me go through one of my commissions to see how it was constructed.

The client for this picture asked if I could portray something that had involved his friend Bill, a former Wireless Operator with 166 Squadron whose Avro Lancaster had been shot down on the highly successful – but highly costly – RAF bombing raid on Mailly-le-Camp in France on 4 May 1944.

The gist of the story was that Bill had been trapped inside the flak-damaged Lancaster with flames at either end. He escaped out of an emergency roof hatch that was such a squeeze he wrenched his parachute harness half off in the process.

As is my normal practice I did a crude mock-up of my idea for the scene:



He liked it but wanted the view the other way around, with Bill prominently portrayed

making his escape. So here was my second concept, and the one he chose to go with (I had realised by the way that it was the forward hatch):



Approval obtained, I now had to start from scratch and build the scene.

Often I incorporate photographs of actual aircraft or, as in this case, large scale models. Here's the centre detail from my initial shot: lit from the direction I needed, made against a blank screen and with only minimal work done on it to cut it out from the background.



Cutting out something as large in the frame as this can take a long time as I do it very precisely, mostly with the Photoshop pen tool and tidying up zoomed in to perhaps 200% or more, because it is crucial to the quality of the end result.

One of the problems with propeller-driven aircraft is that the prop blades – and their shadows – can really get in the way. So at this shooting stage I dispense with them where practicable. That is if they will be in motion in the final picture. In this case the No 2 engine is going to be feathered so I left it in, although it will have some work done later to change the angle of the blades.

I now have a cleaned-up cut-out... of a large model. To bring the model to life I typically add a range of textures that I layer, smudge and mask onto the airframe in Photoshop: for some I just paint on dark colours; some of my favourites employ photographs I have of things such as lichen on old warehouses (now I'm giving away trade secrets!) or mouldy old tarpaulins.



I also had to add the battle damage that the Lancaster had suffered. This was not random, it was based on the eyewitness report Bill made upon his return to England. A texture I like for flak damage is actually peeling paint on an old railway bridge: I saw it while I was driving one day and 'bagged' it just for the purpose.

I then had to set the Lanc ablaze: this was a central aspect of the whole story and crucial to the picture's impact. As well as textures I also collect photos of fires – from the inside of a wood stove to bonfires to, recently, quite a big blaze in a scrapyards near my home in Colchester. The photos of flames are cut, resized, warped and layered into the scene, with additional elements being painted on digitally.

What about those propellers? To get a spinning prop I take a photo of a prop – and spin it (in Photoshop).



I can say that, with just about every picture I make, I usually learn some new way of rendering an effect. I blush to recall my first faltering efforts in Photoshop, when I barely knew what layers were let alone anything to do with opacity, blending, masking and adjustment layers.

So although I think there are "cloud" brushes available for Photoshop I have my own way of producing billowing smoke trails, which are also manipulated and have lighting effects applied.



The added challenge in this scene was to work in Bill himself. I had a photograph of him in his RAF uniform to work from, and he recalled he was wearing his blue battle dress, with the white service pullover underneath. The facial expression is my creation; the windswept hair is literally mine - from a picture taken while I was sailing in a strong breeze, my fair locks darkened to his almost black ones.

I have said little in this about the background because it is so dark; suffice to say that it involves an aerial photograph of mine of the area of northern France not too far from where the events actually occurred. Yes, I am that sad man who hugs the window seat on airline trips and takes a lot of photographs. My wife might be on a holiday flight to Greece, but in the next seat I am working!

Pulling the whole scene together brings me back to something I quoted at the outset, when Clive Rowley commented on “the backgrounds, the skies and the light”. Having a photographer’s experienced eye for the play of light on objects is vital to creating a sense of realism. At altitude, especially, the light can be really harsh, with very bright highlights and starkly contrasting dark shadows.

Night obviously brings another challenge altogether and some artistic licence: after all we are talking about a mostly black aircraft in a black sky on a blacked-out landscape! But I hope that, with visibility, I retain believability.

Here’s a detail (over page) of the lighting on the ‘plane’s wing, with the moon shadow cast by the tail fin – balanced against the glow from the burning fuselage.

In the final picture, the burning target can be seen in the distance below, with fires



from the RAF's attack and searchlights stabbing at the sky, just as it was. The parachutes of some of Bill's comrades can be seen deploying behind the doomed aircraft. The two gunners were killed; four of the other crew members became prisoners of war.

Having managed to bail out, Bill himself joined the French Resistance and gave them weapons and wireless training, for which he was awarded

the Legion of Honour in 2014 by the French Government. Following D-Day, in August 1944, he met advancing US infantry and returned to England. My picture was a surprise Christmas present for him, and I'm told he loved it.

Gary Eason

Framing Tape & Spray Adhesive

Still available: Framing Tape & Spray Adhesive. You can email your requirements to Steve at treasurer@colchesterphotosoc.co.uk or to srobog49@ntlworld.com

3M Photo Spray: 400 ml can

£11.00 each

(£17.99 at W H Smiths & £19.99 at Tindalls)

Framing Tape

38 mm x 50 metres: £3.00 per roll

50 mm x 50 metres: £3.50 per roll



Renewing old acquaintances



Photo by: Steffen Gross, Wetzlarer Neue Zeitung

Many of you will already be aware that CPS has long-established links with the camera club in our twin town of Wetzlar in Germany. We take part in two competitions with them each season, one a six-way battle in September with two other local clubs and their twin towns and the other a PDI competition in April, each club hosting one round.

We first went over to Wetzlar in 1997, to discuss a joint photographic public exhibition to be held in each of our home towns. This was followed up with further visits to Wetzlar by a small group of us, joint holidays in France, Italy and Berlin, and their visits to Colchester and Norfolk, when we all enjoyed sharing our love of photography.

This year, FotoFreunde (PhotoFriends) celebrated their 85th Anniversary with a public Open Day/ Exhibition of their work in the Town Hall in Wetzlar and we were invited to both attend and exhibit 12 of our images as well. Not having had face-to-face contact with them for over three years, Vic and I took the opportunity to represent our club and follow up old friendships over the weekend of 13th – 16th October.

We were able to get a cheap flight with Ryanair, although our suitcase carrying 12 mounted prints cost as much as our combined tickets!! We had also forgotten that Ryanair flies into Frankfurt Hahn airport, which entailed a round trip of 300 kms by our

host, Jurgen, to pick us up. This had to be repeated on our return – next time we will fly to Frankfurt Main!!

We were warmly received by Fotofreunde's members, several of whom joined us for a meal on Friday at a country hostelry which brewed their own beer. When ordering our meals we enquired whether to choose starters as well as the main course and were told they never did so – when we saw the size of our platefuls, we realised why - two large Wienerschnitzels on each plate, plus chips, vegetables, and a huge side salad!

Wetzlar is the home town of Leica Cameras and we were taken on a tour of some parts of their new factory, not usually accessible to the general public, by one of the club members who happened to work on their design team. We also viewed their new hi-tech museum and two exhibitions on show there at that time – some very thought-provoking work.

Two of FotoFreunde's members also had their own exhibitions of work on show at two other venues, both of which we visited.

Saturday was the Open Day/Exhibition, showcasing some of their work, ranging from prints, PDIs and AVs, plus practical workshops. One of these AVs 'Africa – not the big five' was by member Dr Siegmund Bergfeld, a professional wildlife photographer and a European Wildlife Photographer of the Year and we saw some stunning images. We enquired whether he had DVDs of his show but he prefers to just show his images and talk about them ad hoc so we were not able to pass these on to you to view. However, try his website www.natursicht.de.

One section of the exhibition was given over to images from our club and from another partner club of theirs in Pisek, Poland (none of their members attended). We noticed great interest shown in our images which had been framed for display, particularly one of Tony Bramley's Suprematist images – we had to explain in our mixture of German/English how these were achieved! Luckily, most of the people we talked to, plus their club members, had a better grasp of English than we did of German so we were able to communicate quite well. Our hosts, Jurgen and Danni, and their club vice chairman, Oliver, all spoke excellent English, so were able to help out when we got stuck.

The local Mayor gave a speech, as did Oliver on behalf of the club and a surprise presentation was made to Dieter Dauser, whom we had stayed with on a former visit and who had been a member for nearly 60 years, 50 of these in a committee role, 25 as Chairman. He had joined at age 17.

After a very successful day, with lots of visitors and interest shown in the club, clearing up was typically quick and efficient and we repaired to a local Italian restaurant for a meal. Unfortunately, there was another funfair event in the town that day and we had a long wait to eat.

It was good to have a more relaxed day on Sunday, beginning with breakfast at Dieter and Irene's home, together with some of the club members we had known over several of our former get-togethers. Breakfast lasted until midday and became brunch with an array of typical German meats, cheeses, breads, pickles and preserves, many of them made by Irene herself from their own produce.

This was followed by a leisurely walk through the centre of the old town of Wetzlar, with its picturesque streets and buildings, which were busy that day with a special market.

That evening, Jurgen and Danni made the long journey to the airport again, even though we offered to find our way there by train. Their time spent on putting us up and feeding us, taking us around and framing our prints for us, was much appreciated and we hope we will be able to return the favour again in the not-too-distant future.

It was great to be able to meet up again with old friends and make new ones. Everyone made us very welcome and several expressed an interest in arranging another meeting-up next year, possibly in Holland, which involves more-or-less equal journeys for both clubs. September has been mooted as a possible time, so – watch this space!

Pam Hainsworth

(for further information and pictures, see fotofreunde-wetzlar.de)

A great big Thank You



To all members who provided food for the two inter-club events we have hosted this autumn, a big thank you. It was a big ask to bring food twice in six weeks but you came up trumps. On both occasions, we had more food than we expected and we even carried some longer date items over to the last meeting before the Christmas break.

Many of the visitors attending from other clubs remarked on the great spread we put on and really appreciated your efforts. Thank you also to those members who put out the food, served drinks and cleared away afterwards.

Unfortunately, we are the victims of our own success and will have to do it all again next year!

Your committee

PAGB GB Print Trophy Results

On the 19th November Colchester Photographic Society took part in the PAGB GB Trophy for prints. We came an impressive 5th in both the open and nature categories. Our top 12 scoring images are detailed below along with their score.

Colchester Photographic Society

Open Round

1	12488	Rejected	Roy Essery	M	14
2	12484	Winter Saplings	Steve Robinson	M	14
3	12475	Beggar Boy With Rice Varanasi	Colin Westgate	M	14
4	12472	Storm Over Stokksnes	Colin Westgate	M	13
5	12489	Force Nine	Roy Essery		15
6	12486	Lismore Lighthouse	Steve Robinson		12
7	12479	Black Cullin From Slighan	Kate Jackson		12
8	12478	Windy City	Kate Jackson		12
9	12474	Kitty Still Farming At 80	Colin Westgate	M	12
10	12473	Beach Huts In Winter Mersea Island	Colin Westgate	M	12
11	12485	The Path To The Peaks	Steve Robinson	M	12
12	12487	Cloisters Of Saint Salvi	Roy Essery	M	11

Total 153

Colchester Photographic Society

Nature Round

1	Great Northern Diver Stretches Its	Marny Macdonald	N	13
2	White Tailed Eagle Makes Off With C	Robert Macdonald	N	13
3	Goshawk Plucking Its Prey	Marny Macdonald	N	12
4	Skylark With Butterfly Catch	Steve Robinson	N	12
5	Osprey Lifting Its Catch	Marny Macdonald	N	12
6	Golden Eagle At Sundown	Robert Macdonald	N	12
7	Bee On Lavender	Clifford Sullivan	N	11
8	Osprey Brings Fish To The Nest	Marny Macdonald	N	11
9	Kestrel Leaves Nest	Robert Macdonald	N	11
10	Griffin Vulture Flies In	Robert Macdonald	N	11
11	Ptarmigan On Cairngorm	Steve Robinson	N	11
12	Marmalade Hoverfly	Ben Heather	N	11

Total 140

Noticeboard

35mm slide scanner.

I am looking to borrow/hire a 35mm slide scanner for a day so I can convert some of my parents slides to JPEG or similar. Does anyone at club have one?

If anyone can help David Banks please contact him through the editor.

If you have anything that you want to advertise or sell to club members please get in touch using the details on the last page.

The latest PAGB e-news can be accessed and read from here <http://www.pagbnews.co.uk/newsletter/issue-177>.

Check out the EAF events diary for up-and-coming events <https://goo.gl/Vs539r>.

Tony Bramley still has places left on two courses he is running in the new year: a studio lighting master class (16th Jan) and photoshop layer masks training (13th Feb), with discounts available if you book both. Contact Tony for more info tony@lightacademy.co.uk.

Next month a membership based dark room space will be opening in the new 'Space Studios' at 37 Queen Street, Colchester. If you are not fully digital and would like to find out more and possibly get involved please check out their Facebook page <https://www.facebook.com/Darkroom37-1417512391823912/> or email [Andy Brooke](#) or [Jon Dadds](#).

From Clifford Sullivan: If you don't want to pay out for Photoshop CC or are using an older version of Photoshop, Affinity Photo would seem to be a good solution. It is a programme developed for Macs but has recently been adapted for Windows. I use it as until recently my camera was not supported by Adobe RAW converter, or by Capture1. It is fully functional and works to a great extent like Photoshop and is available for £29.99 from the following link. <https://affinity.store/en-gb/buy/windows/photo/>. There are also a number of tuition videos on Vimeo <https://vimeo.com/macaffinity>.

The Bristol Salon of Photography 2017 is now open for entry. The closing date is 28th January. There are 4 sections: Open, Mono, Travel & Nature. More info can be found here <https://goo.gl/xSIWxu>.

Reminder: PAGB/EAF/APM Advisory Evening, Monday 23rd January 2017 (7pm). This will be held at the Messing Village Hall, Messing, CO5 9TN. The cost will be £5.00 per person which includes refreshments. If you are interested in attending or would like more info please contact [Vic Hainsworth](#) asap.

Reminder: Colchester Library Exhibition. If you would like to show an image please bring it framed to the first CPS evening in the new year (3rd Jan). Please also email Clifford the title of your image. Contact Clifford for more information cliffordsullivan@btinternet.com.



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Colchester Photographic Society members can receive a 10% discount on store prices at London Camera Exchange Colchester.

Note from the Editor

I have been out and about recently trying out some new glass (Christmas & Birthday present to myself) for my camera. For those into natural history and more specifically bird photography I would like to recommend a couple of locations. The first is Fingringhoe Wick (Essex Wildlife Trust). This nature reserve is very close to Colchester and has an excellent new area of tidal scrape/lagoons along with a new hide. The new hide lets you get very close without causing disturbance. The second location visited recently was Trimley Marshes (Suffolk Wildlife Trust). This reserve consists of a number of freshwater pools next to the Orwell Estuary (and Felixstowe docks) and at this time of year the number and variety of wildfowl is staggering. I managed to get very close to this Pintail duck (below) and the light was at its winter's best.

Have a Happy Christmas & New Year!

Ben Heather



Pintail by Ben Heather



Send copy to the Editor:
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benheather01@gmail.com

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