

## 2004 Judges' Reports

### Opening AV 2004

Glenn Jones writes...

I have many caving slides in portrait format, taken before I standardised on landscape. Many of these slides are taken in Dales caves, and I wanted to use them in the 2004 opening AV. The key was realising that you can buy glass slide mounts with a 21 x 28 mask, a ratio of 3:4. So, a portrait format slide is 36 x 24 in the vertical plane, a ratio of 6:4. Project two portrait format slides side by side and you have 36 x 48, a ratio of 3:4.

My plan was to build a slide presentation with six projectors, four portrait format and two landscape using the 21 x 28 masked slides. The portrait format projectors dissolve in two pairs and the landscape pair dissolve as a pair. It was a nightmare to program the three pairs of projectors. To get around the size difference, I needed long zoom lenses to reduce the portrait images down to the same size as landscape. As far as I know, no-one has ever done this before – but why would they?

The opening AV was in three parts: part 1 was an introduction to Dales caving, the cafes, shops and club huts. Part 2 was a three minute sequence on Bradford Girls (photographed for me by John Robinson) based on an old Bill Oddie song (which went down extremely well). And the final part was all Dales caving (Alum, Black Shiver, Swinsto, Hagg Gill, GG, etc.) The entire presentation, which lasted 12 minutes, featured slides in all formats. It appeared to go down very well.

### Art Salon 2004

Ceris Jones writes...

This year's Art Salon was well supported with 21 entries. In addition to 'caver' artists, there were, for the first time, entries from two non-caver artists – two paintings from Mansfield artist Julia Greaves and two from Northern Ireland artist Tommy Barr (whose web-site is well worth a visit!). This is, perhaps, indicative that the competition's advertisement on the web is widening the overall appeal of this event. There have, in fact, been several enquiries over the past year, from non-cavers.

This year's winner was a pair of sculpted panels in lead with silver leaf, created by Pete Martin. Pete enjoys contrasting the dead quality of the oxidised lead surface with the reflective surface of pure silver, which suits the light quality found underground. The Salon provides everyone with not only the opportunity to vote for their favourite piece of artwork, but also to buy it, and this pair of panels was a complete hit with one delegate who decided to buy the set!

Linda Cregg came in second place, with her sculptural piece, a kiln-fired, painted, stained and copper foiled glass entitled Way Out, featuring a portrait of her husband Bill. This work has been on display in Inglesport, and is also for sale.

Third prize, free accommodation on an ISSA weekend, went to Mel Lloyd's acrylic painting entitled 'Brush with Darkness'.

Finally, there was a new award in 2004, a generous batch of top quality water-colour paper, presented by St Cuthbert's Mill, Wells. The St. Cuthbert's prize for Best Art on Paper was presented to Rhian Hicks for her charming little pen and ink drawing "Catching my Breath", also used for the design on the HE 2004 tee-shirt.



An entry in the 2004 T-shirt competition. Unfortunately, we do not have a credit for this – does anyone know who drew it?

### AV Salon 2004

Clive Gardener writes...

We had a single entry in the AV competition in 2004, but to dispel thoughts that a multi-projector system linked to complex electronic synchronisation equipment is necessary, Dave Ryall used one laptop, one projector and a heap of imagination.

David Ryall (Archives: Bradford Pothole Club 1933-2004) won a Musicave CD and a Dragon tackle sack. Judges: Tony Cook, Clive Gardener & Dave Webb

This audio-visual was essentially composed from photographs taken by other people with an excellent selection in the first section. We saw images that were well composed and conveyed good expression. The transition from black & white to colour was done well. We felt in the colour section, which contrasted nicely with the more distant past, it was unfortunate there were one or two out of focus shots. We liked the framing of the images – especially where the view expanded from narrow to wide. We wondered if a few more captions naming sites and providing year dating might have helped. Clearly this was a club production in the 'Hall of Fame' style, so for a general audience we felt there were too many fancy dress images at the end. However, the transition from caving to the mountain pinnacle in the clouds was excellent.

So, although no one competed with Dave Ryall we feel his entry more than merited a prize.

### Video Salon 2004

Clive Gardener writes...

The equipment now available for digital / video-film production in the non-broadcast environment has helped create what one would effectively call a level playing field. From cameras to editing systems what we are now seeing is that it is the skill and imaginative ideas of the film-maker which are the most significant factors in determining the standard of the end result. This year each entrant in the competition produced their material in a different genre which, coupled with the high standard of film-making involved, made the end decision of the judges very difficult indeed.

Film making is a complex process that demonstrates the value of teamwork where different creative and technical skills can be pooled to produce an end result greater than the sum of the parts. For the first time in 2004 we received DVD as well as VHS entries and, rather than being the exception, we expect this soon to become the rule. We have therefore amended the competition rules to accommodate the rapid change in technology that brings the full range of broadcast film-making techniques to the 'amateur' film-maker.

Sid Perou & Martin 'Basher' Baines (You Bet – It's a Daft Idea) won a

Daleswear boot bag and 20m of rope from Inglesport. Judges: Tony Cook, Clive Gardener & Dave Webb

The setting: Yordas Cave; but will the caver or the fell runner get to the finishing line first? The catch: it's a backwards race! A well-constructed plot with jokes that are top-on. The pace is outstanding through well-crafted editing. The technical wizardry comes from universally available PC-based software which is accessible to just about everyone, but it's the imaginative and original thought which combines to produce the winning end result. The film-makers worked out what they were going to do in advance and made it happen on camera and on screen. A fine parody of television archetypes.

Ralph Johnson (999)

The judges liked the editing, lighting, camerawork and good use of music. We saw a lot of caving technique relevant to the subject matter, however the subject which was chosen – cave rescue – is perhaps the hardest aspect of caving not only to film, but also with which to involve the audience: where the events are often of a very personal & private nature. The digital-film had a logical progression but could have been strengthened by a narrative of some description, whether spoken or by well-explained captions.

Richard Gerrish (Yunnan 2004)

The Hong Meigui Yunnan international caving expedition of 2004. This digital-film caught the zest of cave exploration very well indeed with an extremely powerful opening. The music worked well and complemented the action. The film-maker has an instinctive grasp of what makes good visual material on camera. The film highlighted the in-cave aspects of cave exploration – abseiling, duck pushing, bolting and squeezing with several magical moments. For the competition, rather than the lecture that the DVD was produced to accompany, the judges would have liked some explanation of the context of the exploration and the overall outcome, telling the audience just what was going on. Apart from the above observation, more of this type of digital-film, please!

The 2004 competition results are on the Hidden Earth web site

## 2005 Competition Results

### Photo Competitions

**Competition co-ordinator: Footleg**, assisted by Caroline Fretwell. Prints judged by Pete Glanvill, Rhian Hicks, Hugh Penney and Jerry Wooldridge. Projections judged by Glenn Jones, Rhian Hicks, Jerry Wooldridge.

There were entries from 29 people. There was a sizeable entry in the 'projected images' category, with both traditional transparencies and digital images. Judges' report: p23.

The results in the main print and slide categories are shown in the table on p25. The other awards are as follows.

### British Newcomer Award

Awarded to a British Isles 'newcomer', entering any competition category. Enprints (150mm x 100mm) are accepted in this category. **Mark Lumley** (shots of Daren Cilau) won a copy of Images Below by Chris Howes from **Wild Places Publishing** and a voucher for a head-torch from **Sea and Sea**.

### Cave Life

Up to five entries per person in any medium. The Cave Life award was introduced to encourage cave photographers to look further at their environment and to add scientific value to the photograph. Brief notes should include an identification of the species.



Best monochrome print  
Robbie Shone's **Katie Dent in Flood Entrance**



Dave Ryall's **Cranefly mating**

**Dave Ryall** (▲ Cranefly *Tipulidae Olevacea* mating on calcite deposit in Pay Sank Dig, Ingelborough) won £60 of books from **Bat Products**.

### Speleo Technics Special Prize

Sponsored by Speleo Technics, manufacturers of high-performance caving lamps and chargers; a cash prize of £100 for the best colour print or transparency of a Speleo Technics product in use. Awarded to **Dave Ryall** for The Tube – Peak Cavern

### Fun Shot

A single or short sequence of projections (transparencies or digital images), with caption(s). Up to three entries per person, judged by the 'laughometer'! **Simon Richardson** (► Simon on the 400ft Ladder) won B&B for two at the

**Hard Rock Café, an Independent Hostels Association** guidebook, a **Musicave** CD, and a memory card case from **Johnsons**.

### Delegate Ballot

The winner, by just one vote, was **Robbie Shone** (Titan) won £20 of books from **Mike Moore Books**.



Simon Richardson's **Simon on the 400ft ladder**