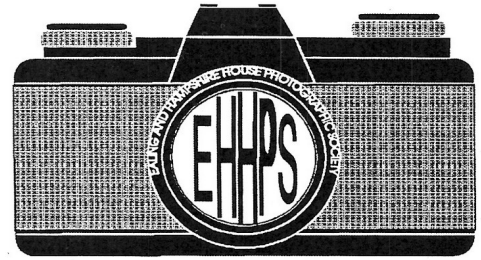


# CLICK!



## SEPTEMBER 2003

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**The Journal of the Ealing and Hampshire House Photographic Society**

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Where did you go this Summer?

## LETTER from the PRESIDENT

Dear Members,

As your new President, may I welcome you to this edition of CLICK!. In my case, this is a return to the post, so I must thank you for considering me worthy of a repeat performance. You will agree that Paul has been an excellent President during the last two years. I would like to take this opportunity to thank him for his hard work on behalf of the club. Fortunately, as Immediate Past President, Paul will host those occasions when I am unable to attend our regular Thursday evenings. A new President couldn't wish for better support.

The official wooden gavel was handed over to me at the start of our most recent Council meeting, and with it the responsibility of representing you at many official events.

One of our most important events is the Annual Exhibition. It has always seemed strange to me that we start a new season by exhibiting our old photographs from the previous year. This is changing: our Annual Exhibition will move to June. The end of June will become the climax of our photographic year and allow our Annual exhibition to showcase our best work. The summer break will give us the chance to stock up with new work ready for the coming season.



Just as I look to my colleagues on the Council for their support, I hope you will support the club by participating in its many activities. Together we can make Ealing the best photographic society.

Wishing you all the best for the coming season.

*The President*

Philip Dean

EHHPS President

## WINNERS!

We congratulate those members who won honours in our competitions last year.

Here is the list of laurels.

### Aggregate Competitions 2002/03

#### Prints:

- Intermediate - Barbara Dorrell
- Advanced - Omar Ozenir
- Set Subject - Shared by Jan Kruszewska and Omar Ozenir

#### Slides:

- Intermediate - Shared by Paul Joachim and Aydan Ozenir
- Advanced - Robbie Hildred
- Set Subject - Jan Kruszewska

### Annual Exhibition 2003

Prints - judged by Clive Hicks ARPS

- Intermediate - Ravi
- Advanced - Omar Ozenir
- Set Subject - Phil Binks

Slides - judged by Bryan Powell

- Intermediate - Norman Lee
- Advanced - Jan Kruszewska
- Set Subject - Paul Joachim

### Other Competitions 2002/03

- Centenary Trophy - Paul Joachim
- The Dell Trophy - Jon Hibberd
- The Pietruski Trophy - Jim Nemer
- The Millenium Trophy - Omar Ozenir

... and finally, for services to the Society above and beyond the call of position or duty...

- The Switch Trophy - Brian Seabrooke

**Well done all of you!**

## Am I Good Enough?

**W**e are often asked how members become allocated to the level at which they enter the Aggregate Competitions and the Annual Exhibition. There is a very simple answer to this. Unlike many other photographic societies, the EHHPS does not have a panel of experts, nor some obscure committee process by which you are told how to compete. The choice is down to you alone. In other words, you decide your level for yourself. The only rule about this is that once you have decided on the level for you, that decision sticks for the whole season. You cannot change your mind until the next season starts in the new curricular year. If you think about that for a moment you will realise that the rule is not arbitrary: it is common sense. Imagine the job of the Competition Secretary if competitors moved around each month... And how would other members work out where they were too?

Generally we indicate that experienced photographers who consistently produce high quality work, should play in the Advanced sections. Certainly, anyone with a relevant distinction from the RPS or the PAGB and other bodies, or a qualification like C&G, GCE or even a Degree, should normally reckon to play as an Advanced photographer. Perhaps if you were a print worker, or a darkroom person and decided to try your hand for the first time at slides or digital processing, you might prefer to play as an Intermediate until you had mastered the new skills.

Generally, you will have the most fun and the best rewards from playing a little above your level. In other words, do not hesitate to choose the Advanced section if you fancy the challenge of being stretched.

Good luck!

## AGGREGATE MONTHLY COMPETITION RULES

ISSUE No.7 (clarification of scoring, revised scoring system for prints).

### GENERAL

A. Only paid-up members may enter the competitions.

B. Chemically produced and digital images are acceptable in all Club-organised Competitions and Exhibitions provided the work is solely that of the photographer submitting the entry. Images created solely in the computer are not acceptable. The copyright of every element of all pictures entered must belong to and originate with the author.

This rule also applies to the Dell, Pietruski, Centenary and Millenium Trophies.

Prints may be home produced (darkroom or computer/inkjet etc) or trade produced (chemical or laser/inkjet etc).

In Competitions requiring home produced images, the entire print process must have been in the member's own laboratory or darkroom without any commercial or third party assistance.

C. All entries must be titled, bear the author's name, and clearly indicate the section in which they are entered: i.e. INTERMEDIATE, ADVANCED, OPEN or SET SUBJECT.

D. A photograph may be entered in the Monthly Aggregate competitions once in the 'Set Subject' section and once in the 'Open' Section.

The Image may also be entered as both a Print and a Slide in Monthly competitions in both 'Open' and 'Set Subject' sections.

E. Each Member's two lowest scores in each section of the aggregate competitions will be ignored at the end of the competition year towards the section trophies.

F. Members may only change sections (i.e. from General to Advanced or vice-versa), at the start of the Competition year.

### SLIDES

Slide competitions are divided into 3 sections:

INTERMEDIATE - For new photographers and those of an Intermediate standard, who do not feel they qualify for the Advanced section.

ADVANCED - For photographers who have experience, a relevant photographic qualification or distinction (e.g. ARPS), and can consistently provide high quality work.

SET SUBJECT - Combines photographers in both previous sections to attempt to portray the chosen subject.

1. Slide entries must be delivered at least one week prior to the competition. A slide case is provided for this purpose at the previous meeting. Slides may only be given to the Competition Secretary at other times by prior arrangement.

No entries will be accepted on the night of the competition.

2. Up to 4 slides may be entered in any one Monthly competition - of these no more than 3 may be in either section.

3. All Slides must be clearly and correctly spotted - as the slide is viewed in the hand, right-reading and correctly oriented, a large circular spot on the bottom left-hand corner

of the mount. (This is then top right hand corner in the projector).

4. Please note that rule C applies.

5. The judge will mark out of 20.

### PRINTS

This competition is divided into three sections. OPEN INTERMEDIATE & ADVANCED and SET SUBJECT, as the slide competitions.

1. A maximum of 3 prints in each section may be entered for each monthly competition: i.e. a maximum total of 6 Prints on the night.

2. Prints may be trade processed or your own work. They may be monochrome, colour or a combination.

3. All Prints must measure at least 8 inches along one side, not including the mount. There is no maximum size limit, but note that large prints are easily damaged.

4. All prints must be mounted on a medium suitable for placing securely on the display boards.

5. Prints must be delivered to the meeting room by 7.45pm on the evening of the meeting. Late entries will not be accepted.

6. Note that rule C applies.

7. The judge will mark out of 20. The judge will also award "stars" to 3 prints of his personal choice. The members present on the night will be invited to cast their votes for the images on show and the top three most popular will go forward, together with the judge's "starred prints", to the Millenium Trophy Competition at the end of the Season.

## COUNCIL

A brief introduction to the members of your Council. Can you match the photo's to the personalities?

*The job titles suggest your "first stop" if you have a query but, as Council works as a team, any member will be able to point you in the right direction. New members of Council generally pick up odd tasks and projects during their first year or so in order to learn the ropes and not get themselves dropped in the \*\*\*\* immediately!*

In no particular order -

### **Barbara Dorrell - New Member**

I started taking photographs seriously just over two years ago and year later I joined EHHPS. I found mixing with other photographers and taking part in competitions has helped to develop my skills and has increased my enthusiasm.

I find photography helps me to see something special in the commonplace. I am mainly interested in taking pictures of people, streets, markets and architecture.

At the moment I am working on the few projects like: "Musicians and street artists", "Restaurants, pubs and coffee bars". In November I will be holding my first exhibition at the Questors Theatre.

### **Fenris - Publicity Secretary**

Born under a Full Moon our resident lycanthrope can often be found wandering the peaks and lakes with his trusty Minolta

cameras. Started photography in the late 80's, but taken more of an interest since 1996. Work in 35mm as well as digital.

Just starting up as freelance photographer.

Main photographic interests are Fauna & Flora, Abstract, Architecture, Travel, Cars and Sport. Other interests include Walking, Beer, Cycling, Beer, Travelling and erm... Beer!

### **Paul Joachim LRPS - Click! Editor, Competition Secretary**

Played with photography since I got a Brownie box 8-on-620 roll-film camera for my fifth birthday. Graduated through an Exakta Varex IIB (gorgeous piece of kit!) in my teens when I learned to process colour slide film and fought (not altogether successfully, despite being a graduate chemist by trade) the colour printing process.

On retirement I rewarded myself with a Nikon slr and more recently with an Olympus digicam. So much for the technology: the problem is the artistic bit which I find the real struggle. Took City & Guilds and earned an LRPS by exemption. Starting to judge as a CACC probationer this season, primarily to learn the vocabulary of photographic art in practise. Served EHHPS formerly as Vice-President and President.

Beyond photography, I produce the "International Meccanoman"

mag, which has readers in 37 countries. I design and build Meccano models - several of which have been published. Enjoy classical music, singing, and playing the French horn from time to time - and I play the Hi-Fi regularly, bits of which I build, or tinker with.

### **Phil Binks - Secretary and Joint Portfolio Manager**

I joined EHHPS in 1986 having previously been a member of Harrow CC and have been a member of the Council since '87. Having used a darkroom to produce Cibachromes (prints from slides) and monochrome images, I was the first member of the club to enter a digital image in 1995, a portrait of a blue girl with very red lips constructed using Adobe Photoshop 2.1. I travel the photo club circuit giving a 'Digital Imaging Techniques' talk.

I use a Pentax 67 camera, with transparency film which I scan to produce digital prints. My favourite subjects are models, landscapes, and producing big high quality images. I live in Staines with my wife Shelagh.

### **Philip Dean - EHHPS President**

Started doing photography at school in Bristol. Came to London at the age of 18. Claimed to have worked at the BBC studios in Shepherds Bush.

Joined EHHPS about 1990. Did some black & white printing at the club darkroom in Greenford before it closed. First Council position was Exhibition Secretary; then appointed President for a year or two.

Instigated the Summer Events programme to keep members together during an extended summer break. Organised several "Walking for Softies" outings to different parts of the country. Became organiser of Members' Evenings and took over the role of Programme Secretary. Organised a one-week mini bus trip to visit Roger Driver in Penzance.

All round photographic interest: happy to enter occasional competitions with slides, B&W and colour prints, digitally manipulated images obtained from 35mm and medium format originals. Increasingly in demand as a wedding photographer.

I enjoy the social side of club photography and constantly strive to achieve outstanding quality prints. I would like to get more of my work published. Have become President again during 2003. I would like to produce a video about photography, featuring club members.

#### **Wendy Lucas - New Member**

I bought an SLR about five years ago, but only actually picked it up and started using it a couple of years later when some friends formed a band and were playing their first gig. I fancied strolling up and capturing a few b&w images in the style of Jill Furmanovsky... Well it didn't quite turn out like that, but over time I got some pictures I was

pleased with. Since then, I've mainly been taking photo's of small bands gigging in London.

*Despite prodding, several Council members left writing of their profiles to the Editor: so here goes! They only have themselves to blame if I get it wrong!*

#### **"Jim" Nemer - Treasurer**

Jim has, in the five years or so he has held this post, completely turned the fortunes of the Society around from near bankruptcy to financial stability. He has achieved this by sheer mean-ness and the possession of one of the fiercest dogs on the planet!

Photographically, Jim has the ability to see what others often miss. He enjoys architectural work and therefore has an enviable collection of tripods. Recently, Jim has moved over to a Nikon digital camera and was the first of our members to win a competition with an all-digital image (as opposed to a conventional image scanned and manipulated later).

#### **Keith Adams LRPS BPE3\* - Joint Portfolio Manager and miscellaneous duties.**

Keith (with Phil Binks) has the distinction of being one of the longest continuously serving members of the Society. In his time, Keith has served in every position on Council with the exception of Treasurer. Keith was one of the "early adopters" of digital processing amongst us and has produced many images which have achieved success all

over the UK. He does a certain amount of commercial digital finishing and restoration work and runs the ANT Photographic images library. Keith specialises in pre-history.

Keith has been an established judge (and lecturer) for many years now (our other experienced judge is Phil Binks - though he now concentrates on his digital talks), and so has a significant input into the choice of our external competition Portfolios. He also enjoys, and collects, modern Classical music.

#### **M T Kalim LRPS - Miscellaneous duties**

Kalim is another of our members with a good seeing eye and the ability to produce work of a very high standard. He recently won his LRPS. He mainly shoots slides and has become our resident expert on the AGFA Scala monochrome reversal film from which he can get quite extraordinary results.

It began in the early 80's when he bought his first camera, an Olympus Trip 35, for photographing friends and family. The manual controls of the O T 35 helped give him a good understanding of the basic camera functions. As his confidence grew he moved on to SLRs and has worked with Canon T50s - Olympus OM 10s - Canon A1s - Canon T90s, and at present day is using Canon EOS cameras.

Kalim is another Hi-Fi addict, being an engineer by trade he enjoys tweaking his kit too. A wife and young family keep him out of mischief much of the time.

**Colin Ember - Exhibition Secretary**

Colin is an expert monochrome darkroom worker and produces stunningly moody pictures usually acquired either in a rainstorm in a cemetery or in a fog in western Ireland - or vice versa of course. Colin is a great cat fancier. He also is in the forefront of the "Apposite Title" championship.

**Jon Hibberd - Members' Evenings and Summer Events organiser**

Jon is a chef by trade, which explains how and why he can produce those stunning images of food in various forms! He is an accomplished b&w darkroom worker but has just taken the digital plunge and is learning the PC at the same time: brave chap!

Jon started using prints from colour negs - like most people today. He then moved on to slides - a much more critical medium which forced him to really learn the camera's controls. Jon saw Terry Aldrige's b&w work and was inspired to do review his set of images in a kitchen that had been high street processed and discarded as of poor quality. Terry showed Jon the basics of darkroom work - and Jon discovered his kitchen pictures were actually quite good if properly priocessed! Learning from his mistakes he repeated the shots in the kitchen with a view to home printing - a steep learning curve but taught him to "see" in b&w. From kitchens, Jon soon moved on through landscapes to reportage and is now a competent (very!) mono worker. What the computer will

do, of course, remains to be seen.

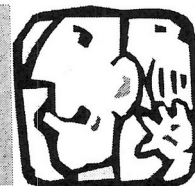
Jon's social events are always well worth attending as he brings an extra expertise to the show...

**...and now the Rogues' Gallery! Who are they?**





## ASK UNCLE PAUL - WELCOME TO OUR DIGITAL WORLD!



*Paul Joachim suggests some starting points for your digital workshop*

A member recently asked for other members' recommendations before he finally took the plunge and went digital. Perhaps you are also considering this step? The following notes may be of use to you.

About half our members now work digitally at some stage in the picture creation process: several have recently bought high-performance digital cameras and these images are beginning to appear in our competitions. The technology is now at the stage where you often really cannot tell the process by which an image came into being. And the ordinary humble PC is nowadays more than capable of handling the computing involved.

I have a Nikon Coolscan II film scanner which I bought over 6 years ago, so it is quite old. Generally I have been quite pleased with its performance. However, Nikon tell me it is no longer supported so drivers for operating systems after Windows 98SE will not be available. Simon Stafford (Tech Director Nikon UK) actually suggested I bin it and get a Coolscan IV! On the other hand, the Nikon service department did tell me enough to enable me to clean it. I have to dismantle it in order to clean it about once every 6 months to avoid serious image degradation due to dirt on the scanning mirrors. This problem has been much improved in recent scanners.

Modern dual scan technology ("ICE" and similar) applies to a number of top of the range scanners and is well worth having. Basically an IR index beam assists focus and also records surface blemishes like dust and scratches. These are then removed from the visible scanner beam signal and the data interpolated to remove any marks. The clever bit is the software that does all this. Though Nikon's hardware is well engineered and of a high quality, generally I have found their software poor compared to many others. For instance, I had a number of issues setting up the

Coolscan on the SCSI bus and Nikon's techies were hopeless. Adaptec (who make SCSI gear) finally came to my rescue! However, most scanners today use the USB2 connection, which is far easier to set up - usually just a matter of plugging in and loading the CDROM for the software.

As for printers, I would love an Epson 1290s A3+, but I do OK with getting Loxley Colour Laboratories to print batches of work by return of post. A 12 x 10 print comes in under £2 all inclusive with them if you send a CDROM full (say about 40 prints) at a time and the quality is higher than any domestic inkjet at a similar all in cost. So it boils down to convenience really. Perhaps a cheap A4 photo printer for proofs and emergencies plus using Loxley for exhibition work is the way to go?

The industry standard image manipulation software is Adobe Photoshop - but a full copy can set you back about £500. Whilst it is certainly worth that in terms of its power and usefulness, and arguably is the same sort of cost as a fine conventional enlarger, many scanners come with a bundled version of Adobe Photoshop: either "Lite" or "Elements", included in the price. Either way it is a good introduction to the program and upgrade to the full program is quite economical compared to buying the package new in one. Another way is to buy a second-hand Photoshop, say version 4 or 5, which come around £50 from computer fairs, and upgrade from there if you eventually decide you need to. Photoshop is so huge and complex you will never use all of it and so it comes down to what you personally want to do with it. Another good program is Paint Shop Pro by JASC. This is about £80 and is 80% of Photoshop: if its features are what you want then that is fine!

On the general PC maintenance front may I recommend a few cheap goodies to make life easier?

1 Norton Anti-Virus by Symantec: a MUST. Update the virus definitions on-line at least twice per week. Buy it as a bundle with either "Utilities"

or "Firewall" and it comes in around £50 including a year of free updates. The second year subscription is about £10. Norton Firewall does the job ZoneAlarm (below) does with perhaps a bit more panache, but "Utilities" automatically tunes your machine to keep it at its most efficient. Its Disk Doctor and Registry Doctor utilities and its file recovery suite are all excellent and well-established programs.

2 ZoneAlarm: another MUST! Free on magazine covers or from the download sites like CNET.com, Download.com or Tucows.com. Protects your identity and monitors any attempt to invade your computer or send unwanted signals to malicious third parties while on-line.

3 Diskeeper by Executive Software: ("Lite" is free but has to be manually operated, the one user programme is \$15 and just quietly does the job in the background without bothering you at all) automatically defrags your disks. Or you can set it to work while your machine is idle e.g. overnight. Far quicker, simpler and more efficient than either Microsoft's or Norton's defragger.

4 Another set and forget program is FileBack PC. This is immensely powerful, but basically automatically backs up anything you choose on your hard disk to anywhere else. This can be done instantly, or can wait until after hours to run. Some people use tapes or Zip Disks as backup media for this program, but I have been using it for 5 years now to copy all my data files from my main hard disk to a second hard disk every night. It can be set to automatically compress the files it copies, so my old 6Gb disk happily backs up all the data on my main 20Gb disk. The program is free to try and about \$15 to register. It has got me out of trouble on many occasions because you have an instantly available backup copy of everything available at a mouse click!

5 Consider not using Microsoft's mail and internet browsers on security grounds. Every hacker attacks Microsoft because they have 80% of the market. Why not try Opera or Netscape as your browser and Opera or Pegasus or Eudora for your mail?

Welcome to the digital club!

## **The Take Three and Pass It On Camera Challenge**

At some point this season, we are going to run this popular exercise again. Last time we did it, we ended up with an excellent evening's entertainment as well as a lot of fun along the way.

The Challenge goes like this:

We load a vintage camera with some slide film. Last time, the instrument was an Ilford "Sportsman" camera from the 1950s. Whatever: you can rest assured that the camera provided will be absolutely basic. With no meter, a restricted range of shutter speeds and a fixed focal length lens around the 40mm mark, you are on your own.

You have a short time with the camera in your possession to take just three shots. You then pass it on to the next member.

At the end of the film (maybe we can get through two films this time), the camera goes back to the organiser who sends the film off for processing. On a suitable Members' Evening, the slides are shown to the delight and possible mystification of all.

The point, of course, is the old adage that good pictures are created by imaginative people and have little to do with the machinery involved. Maybe we will admit to ourselves once again "how very true..."

## **AGFA SCALA PROCESSING**

Some members use this black and white positive (slide) film very successfully. It is quite expensive, coming out at around £15 per 36 exposure roll. The problem is, only one place processes it! This was Joe's Basement, but they went bust recently and so Agfa have got a new processor lined up for you - and they will still honour the Joe's Basement Vouchers.

Agfa Scala Processing  
Primary Colour Ltd  
P O Box 39098  
LONDON E2 8WD

The film is sent back unmounted.

## PENDON

Paul Joachim introduces an unique museum that you might like to know more about.

In the tiny village of Long Whittenham, within sight of the Didcot Power Station and on the edge of the Vale of the White Horse, there is a tin shed with a tiny car park and a GWR Distant Semaphore Signal outside it. This is the home of the imaginary village of Pendon and the sweeping scenery of The Vale.

In 1925, an Australian lad named Roye England, visited England. He travelled around Berkshire and Oxfordshire extensively, mainly by bicycle, and fell in love with the Vale of the White Horse. Being a train enthusiast, he took photographs and made notes of the trains he had observed there, and equally - being interested in the beautiful countryside - he made detailed notes, drawings and photographs of the goings on in the villages and hamlets he passed through. He fell deeply in love with this area of England and very gradually a dream emerged: he would somehow preserve, for all time, a record of the unspoiled country, its way of life and its transport - the railways, which in the 1930s were the premier form of transport and the "only way to travel... "

Shortly after the Second World War, Roye settled permanently in England at Long Whittenham and started a modest business selling a system of automatic model

train control he had invented. Though this business was soon superseded, Roye then found employment as the Warden of the Youth Hostel in Long Whittenham. Next door to that he erected a second-hand wooden ex-Army hut (always known as "Marilyn" because of her curvaceous bulging sides!). Here it was he started the project that was to become his life's work and his memorial - Pendon Museum. At this time - 1955 - visitors would be shown some of his models for the fee of 6d (2½p).

Roye gathered a small team of fellow enthusiasts around him who shared his dream and who were capable of the stunningly, even obsessively, high standards of modelling that Roye required. Let me illustrate this for you. The most important feature, of course, is the railway itself. The model is built to the scale of 4mm represents 1 foot, or 1:76, commonly known as "OO" Gauge. But it is as exact as possible, so your toy "Dublo" trains would not run on these lines because they are so shallow that the toy train wheels would hit the ballast with their flanges, and they are spaced at exactly 4 foot 8 and a half inches ("EM Gauge"), not the four foot three which is "OO" (16.5mm). The Vale Scene alone has over 25,000 rail chairs, each individually placed on the track bed to hold the track just like the prototype. The trains are

coupled with miniature real couplings and vacuum hoses. The wheels are carried in proper bearings and real working suspension. The passengers are right down to the last detail: the cyclists are examining the correct map for the area and the right edition of The Times is being read by a businessman. The letters on the rack in the Guard's van of the through passenger, for instance, carry the correct addresses and stamps for internal railway service. But it is the surrounding countryside that is so stunning. The techniques of accurate scale scenic modelling were pioneered by John Ahern FRPS in the 1920s with his Madder Valley Railway (this model is also on show at Pendon), but Roye England went much further. Roofs have individually laid tiles, stones and bricks are set one by one. You can see a robin in the pub garden and the chest of drawers in the bedroom of that cottage has a handle missing because the prototype did also.

I was introduced to the Museum whilst at Oxford in the late 1960s. Being a keen modeller and a railway enthusiast myself I could immediately grasp the scale of the project that was being attempted here. I joined and have been a Friend ever since. In the mid-1970s, "Marilyn" was replaced by today's more permanent building. The original layout of an imaginary

scene on Dartmoor (the Porthkerrick Branch) which had been used as a trial for the main project, now became a permanent showpiece and a real start was made on the Vale Scene - Roye England's dream. Over the past 40 years this dream has steadily taken shape and is now perhaps sixty percent finished. It is an astonishing piece of work.

I had not visited for 10 years or so until this summer when I showed the Museum to two other people who also promptly fell in love with it. Talking to the volunteers acting as stewards on those days, I gathered that good photographs of the project are few and far between. This is mainly on account of the huge problems of macro photography on the scale of Pendon's Vale scene. Depth of field and lighting problems have defeated most who attempt the task. It might be a good excuse to get that studio 5x4 plate camera I have always promised myself! I am in correspondence with the Pendon Museum Trust with a view to

perhaps offering help in this area, because, for sure, my modelling skills cannot hope to reach their standards! It may be that we as a club could help, so I will keep you in touch.

Meanwhile, if you would like to visit the museum, it is open on Saturday and Sunday afternoons from 2pm. Admission is £4. There is a tea shop, but the pub at the end of the lane in the centre of the village offers excellent food and drink all day. Photography, pushchairs, large bags and small children are not permitted in the Museum itself and access for the disabled is very restricted, for reasons you will quickly understand when you see it for yourself.

If enough members of EHHPS are interested I would be happy to organise a trip one weekend sharing cars. There is even the possibility of a special showing (an evening private view for a minimum of 10 people, for example, costs £45).

## **EXTERNAL COMPETITION NEWS**

### **DigiComp 03.**

Wednesday 29 October 2003. Methodist Church Hall, Spittal Street, Marlow. This event is aimed at digital workers where the images are projected via a data projector. Entries required by 25 October 2003. Rules: Images will be projected at 1024x768 pixels. One image per photographer in each of the two categories:- 'Lightbox' - for standard pictures; 'Paintbox' - for manipulated images.

Email \*.jpg images to pstapleton@dial.pipex.com

### **XRR PreVisions.**

14.00hrs Sunday 30 November 2003 at Stanborough Centre, St Albans Road, Watford. This event features inter-club Print and Slide competitions followed by a special evening show at 19.00hrs. This really is an event for the serious amateur club member.

Tickets £5 from the Club Secretary.

### **Aylesbury CC Photo Images 2004.**

The accepted prints for this competition/exhibition will be commented upon on Thursday 11 December 2003 at Southcourt Community Centre, Prebenal Avenue, Aylesbury. The Exhibition will run from Mid January to February 2004 at Queens Park Gallery, Aylesbury.

Contact the Club Secretary for more details.



Peregrine sat dejectedly at the kitchen table. The early morning sun glanced through the half open window, throwing the sort of shadows that photographers could normally only dream about.

But Peregrine saw nothing. He stared dolefully at his half-eaten bowl of bran flakes. His life had taken a distinct turn for the worse. Ever since Madge had come home from that infernal Shelter for the Homeless with someone she had assured Peregrine would only be staying for a couple of nights. "Charity begins at home" she had proclaimed. "So it may", thought Peregrine, "but where does it say anything about it having to be my home".

Peregrine cast his mind back those few months to that fateful night. Madge was out doing the sort of Godly things that Peregrine had been at great pains to encourage, but only for so long as her absences left him alone at home. He had been curled up in front of a roaring fire. A glass of something (strictly for medicinal purposes) by his side, the CD player at full volume and a new book about steam train restoration on his lap. The cat had been curled up at his feet - and all had been wonderfully blissful.

Peregrine heard Madge's key in the lock:

"Turn that racket off and get your backside out of that chair!" blasted Madge.

"One moment my dear." Spluttered Peregrine.

"I don't have moments for idle layabouts," screamed Madge. "How can you think about yourself when there are those less fortunate than you who need your help?"

"My help?.." questioned Peregrine, who had made it his life's work to claim to be so completely useless at anything even remotely domestic, that he had been spared being volunteered to help at the Shelter, or spared indeed from volunteering to do anything domestic around the house.

"It is about time you started showing goodwill towards your fellow man," snarled Madge.

"But I do..." said Peregrine eagerly: "Every Christmas my stocking is hung up so that Santa can be good to me."

"Goodwill **from** you," hissed Madge. "Not **to** you."

It was at this moment that Peregrine realised that Madge was not alone. Behind her formidable mass stood an even larger mass. A mass that Peregrine immediately noticed had had little recent familiarity with either a razor, or more pressingly, soap.

"What the hell is that?" spluttered Peregrine: "And what does it think it is doing in my house?"

"God's house..." Corrected Madge. "We are all God's children."

"That's a child?" ventured Peregrine, getting an eerie feeling that the mass, bearded, hairy and unwashed though it might have been, was not altogether unfamiliar to him. "Do I know you?"

"Don't be so silly!" exclaimed Madge. "You know you are expected to maintain certain standards, and, whilst I have the gravest of concerns about the rabble at that camera club of yours, even they could not have not fallen so far as this poor unfortunate man."

"But ....!" spluttered Peregrine.

"Enough of your nonsense," said Madge. "Let this poor man sit down by the fire and get warm."

And that had been the last time that Peregrine had managed to sit in his favourite chair. It had also been the last time that Peregrine had chosen a CD or seen anything he had wanted to watch on TV. Little did he realise it at the time, but within twenty four hours, Peregrine would also be under suspicion for the theft of several bottles of communion wine.

Peregrine awoke from his living nightmare with a start. It had only taken him a few minutes on that fateful evening to realise the identity of that unwelcome, bearded, and distinctly pongy, intruder who had invaded his, until then, sanctuary from the outside world. Kevin, (for it was he) had, on the other hand, insisted to Madge that he was none other than a poor unfortunate who, through no fault of his own, had fallen on hard times.

Peregrine had tried, on numerous occasions, to tell Madge who the stranger really was. Unfortunately, with a view to being allowed out every Thursday, Peregrine had now discovered that his many lies; about the integrity, honesty and general upstanding nature of the members of the local camera club, were coming back to haunt him. There was no way that Madge was going to accept that the unfortunate wretch she had "saved" was one of the "fine men and women" that Peregrine had persistently claimed to have been associating with on a Thursday evening...

Peregrine stared again at his breakfast bowl. At least the house was, for the time being, quiet with Kevin snoring off last night's excesses and Madge still out, after another of her all-night missions, attempting to save a few more souls.

Peregrine heard Madge's key in the lock.

"Get your backside out of that chair and come and help me!" blasted Madge.

"Yes, my dearest," spluttered Peregrine.

Peregrine made his way into the hall. He rubbed his eyes as he looked past Madge's, even more than usual, formidable mass. Behind her stood what amounted to another of her unfortunates. However this one, as well as looking as if he had been dragged backwards through the proverbial hedge, was the biggest sartorial nightmare Peregrine had ever seen. Peregrine stared unbelievably at this cross between Coco the Clown and an attendee at a chimps tea party...

"Wotcher mate!" grinned Roger.

We Have a Website!

The EHHPS website address is <http://mysite.freemove.com/ehhps/>

If you can't remember all that, I am told Google will point you in the right direction quite rapidly if you feed it with "EHHPS".

On it you will find our programme and interesting bits about us. Also there are live links to other members' websites.