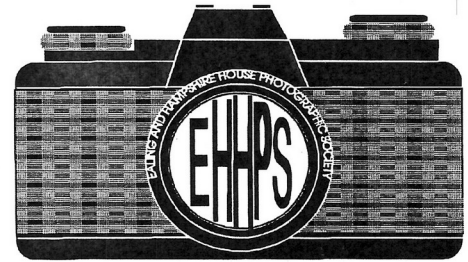


CLICK!



JANUARY 2004

The Journal of the Ealing and Hampshire House Photographic Society



Happy New Year!

LETTER from the PRESIDENT



New Year, New Members.

Welcome to the New Year edition of CLICK!

Some people will have opened their Christmas presents to discover a new camera. It brings new opportunities and will capture happy memories. Can we turn these people into EHHPS new members?

As we enter a new year, many people will make a New Year's Resolution. What will you resolve to do? Perhaps you will give consideration to joining the EHHPS Committee? It will enable you to become more involved with your friends at the Society. The more you put into something the more rewarding it becomes. Don't worry, you will be given lots of help and support.

The tasks are fairly straightforward but vital if we are to survive and flourish. The existing committee members are currently having to double up on jobs because vacancies have not been filled. This puts unreasonable pressure on key people who keep the whole thing going. Shouldn't you be doing a little bit more to help us along?

Please speak to any of the existing committee members about what is involved. We are all listed on the front cover of your EHHPS programme.

I wish you all success with your photographs in the New Year.

The President

NOTICES!

From The Competition Secretary - Paul Joachim LRPS

Print Competitions

Members will be well aware that the number of prints can easily reach 70 or 80 on the cumulative competition nights. Everyone is delighted - of course - that so many wish to compete. And we are equally delighted at the very high standards being achieved.

However, it is unfair to our visiting judges and ridiculously energetic for the organisers to expect all those prints to be hung by kick-off at 8pm, when most only come through the door at 7:58!

In future, we will stick by the rules. Any print arriving after 7:45* will NOT BE HUNG AND NOT BE ENTERED!!! So it's up to you. You are very welcome, but please be punctual.

(* Subject only to the Competition Secretary's discretion)

Set Subjects for the Annual Exhibition

Our Annual Exhibition is a little different this year. We exhibit our prints in Ealing Central Library and the show is usually opened by the Mayor. Our judges will comment at the end of this Season, not (as previously) the start of next season, so your dates are: Thursday June 10 Prints comments by Paul Keene FRPS EFIAP/g MPAGB. The Set Subject is **Movement** and a week later, on June 17, Slide comments by Paul de Sylva APAGB. His Set Subject is **Differential Focus**.

In another new departure, both set subjects have been chosen this year by our judges, so you may be sure that you will get an appreciative audience. The closing date for submission of prints and slides for the 2004 Annual Exhibition is **6 May**.

Now, all you have to do is to take the pictures!

ANNUAL EXHIBITION RULES

- 1 Only paid-up members of Ealing & Hampshire House Photographic Society (EHHPS) are eligible to enter.
 - 2 All entries must be accompanied by the official entry form (or a photocopy if you do not wish to tear up your Click!), which must be filled in clearly and legibly.
 - 3 All entries must be submitted in suitable containers or reusable packaging, clearly marked with your name and address. Slides and prints should be packaged separately.
 - 4 Slides and Prints should be entered in the class that you would normally enter for the aggregate monthly competitions: i.e. Intermediate or Advanced.
 - 5 You may enter up to 6 entries in each of 4 sections that you are entitled to enter: Either Class A or Class B, and Class C, either Class D or Class E, and Class F.
- Classes are as follows:
- CLASS A. Intermediate Open Prints
- CLASS B. Advanced Open Prints
- CLASS C. Set Subject Prints (one class only)
- CLASS D. Intermediate Open Slides.
- CLASS E. Advanced Open Slides
- CLASS F. Set Subject Slides (one class only)
- 6 All photographs will be submitted to the judges in the class in which you enter them. In the event of any mistakes, the judges' decisions will be final.
 - 7 Slides must be correctly spotted in the lower left hand corner as viewed and should bear your name, the class in which they are entered (D, E or F) and the title or identifying description on the front.
 - 8 Prints must be mounted on a medium suitable for placing on the display boards. Please note that Velcro strips will be stuck on the back of the mount for the purposes of the exhibition. The back of the mount must bear your name, the class in which it is entered (A, B or C), and the title or identifying description.
 - 9 Trade-processed prints are accepted in classes A, B and C. The image must measure at least eight inches along one side, (i.e. not including the mount).
 - 10 There is no maximum size for prints, but please note that prints larger than 25 inches along any one side do present a problem for safe handling.
 - 11 The closing date for entries is Thursday 6 May. **LATE ENTRIES WILL NOT BE ACCEPTED.** Entries must be handed to the Exhibition Secretary (Colin Ember) at meetings or at other times by prior arrangement with Colin only.
 - 12 All reasonable care will be exercised in handling your entries, but E&HHPS cannot accept responsibility for any possible loss or damage.
 - 13 All eligible entries will be submitted to the judges (providing that they conform to what would normally be accepted as within the bounds of good taste or legality), but if it is not possible to display all entries at the exhibition, some of those that do not receive any mention from the judges may not be exhibited. All of this is at the discretion of the Exhibition Secretary.
 - 14 E&HHPS may wish to use entries in external competitions and entry of this exhibition assumes agreement to do so.
 - 15 Entries that do not conform to these rules may be rejected. Submissions will be assumed as acceptance of these rules. The Exhibition Secretary's decisions and interpretation of these rules is final.

EXHIBITION ENTRY FORM

Your Name

Contact telephone &/or email

Class A or B (prints Intermediate or Advanced)

Titles:

- 1
- 2
- 3
- 4
- 5
- 6

Class D or E (slides Intermediate or Advanced)

Titles:

- 1
- 2
- 3
- 4
- 5
- 6

Class C (prints set subject: "Movement")

Titles:

- 1
- 2
- 3
- 4
- 5
- 6

Class F (slides set subject: "Differential Focus")

Titles:

- 1
- 2
- 3
- 4
- 5
- 6

Some Thoughts: Judges & Prints

Keith Adams LRPS BPE3*

Judges!

Suppose the first question that comes to mind is "why do we have them?" The answer is of course that, without them we would not be able to have competition and aggregate winners for each of our trophies.

You might think that we could have a club member's marking system that at least one other club to my knowledge does use. The club that does use this system, however, has only 4 or 5 competitions per annum whereas we have about 20. The member's vote system, albeit the most democratic, is very unwieldy and is fine if you only need to have the first few places (i.e. first, second and third). Our aggregate system needs every entry to be given a mark and the calculations needed to do so would be an unfair burden on the competition secretary of the day.

Another reason for not having the member's vote is that surprisingly, it does throw up some very strange results and I have come to rely on selection of work for outside competitions on both my own instinct and the marks of judges whose opinion I respect. This has been reached after many years of experience in competitive photography plus perhaps experience I've had over years of judging myself.

The quality of the judges we invite is most important for our members to enjoy the competitions and, fortunately for the club, we have over the years, excluded the poor quality and ego-tripping types for the good of the Society and our newer members will never have to suffer evenings of discontent as have our older serving members.

Having said this, it would be boring if we invited the same judges year in, year out. So, as Stan McCartin is now operating a "school" for judges, which a couple of our members have attended, is now providing an opportunity to try out some new people who, if satisfactory, can be added to our approved list to allow the competition secretary more scope to vary the names which appear in our program.

So far, the three "new" judges that we have tried have all been found satisfactory in a consensus of members' opinions, and in all probability they will be invited back to the club for future competitions.

The judge of the day is invited to give his or her opinions of the work on display. There is nothing scientific about judging. It is a combination of recognising the technical values of the piece e.g. exposure, sharpness (where applicable) and composition. You may hear some people refer to

"rules" of photography, but in my opinion "the only rule is that there are no rules". The final, but probably a most important, factor is "does the judge like it"? This of course can be a little difficult to apply, but the variation in the marks given because of this should only be minimal if indeed at all.

The many very good judges that I know all agree that personal dislike of a subject or treatment given should not affect the mark at all and the mark should be based purely on quality. Having said this, judges are human and any discrimination might be subconscious.

Finally on the subject of judges, they are human and there is a possibility that they may say something about your work that you disagree with. This has probably happened to all of us at one time or another but that is just bad luck and to remonstrate with the judge at half-time or the end of the evening is completely unacceptable. The judge has been invited by the club to give his or her opinions and any complaint should be made to a committee member and certainly not to the judge. There is a great difference between some friendly banter with a judge you've known for many years and a direct criticism of the adjudication. It is simply bad manners.

Print competitions.

I've a few thoughts on print competitions, starting with the size of prints entered. I shall start by saying that there is no restriction of maximum print size in our rules (the minimum image size is eight inches on one side, so that the print can actually be seen by the audience!).

I have noticed that several of our newer members are entering some very large mounted prints and, whereas they are legal for our competitions, the larger they are, the heavier they are, and therefore more likely to fall off the display boards and probably damage the corners of the mount. This is a shame, when you have taken so much trouble to present your print nicely.

One way to avoid this is to attach "Velcro" patches to the corners and perhaps the centre of the reverse of the mounting board. This would have two advantages, the first being to protect your mount and secondly will save much time in the setting up of the evening display. I've noticed that a couple of our newer members are already using "Velcro" as do I and a few other older members. It must be said at this point that it is not compulsory to do this but it would be very helpful if more people did. You can purchase self-adhesive "Velcro" strip or patches at most stationary shops.

The other comment regarding mount size is that almost all outside competitions will reject

any entry sized more than 16" x 20"; which has been slightly reduced now to the near metric equivalent of 40cm x 50cm.

If you would like your work to be considered to represent your club in outside competitions, then your prints must conform to these sizes.

I have seen a great improvement over recent times in both the quality and quantity of print competition entries. This is due largely to our newer members who are bringing a breath of fresh air to our print and slide evenings. Keep up the good work. I can see some hope in us getting some good results in our future outside competitions.

JUDGING COURSES

As Keith mentions in his article on this page, Stan McCartin runs a Judge Training Scheme for the CACC, to which we are affiliated.

Some of our members have already been on this course, and one has joined the ranks of "Commencement Judges" (which is CACC-ese for "novice"). All who attended felt the experience was very worthwhile and pointed to a number of issues they could use directly in their own competition work.

The idea is a Commencement Judge will be given opportunities to practise his skills under the eye of a Mentor for a season or three before the decision to go permanent is taken.

If you are interested, please speak to a Committee Member.

WHY NOT PLAY WITH SLIDES?

Paul Joachim LRPS challenges you to have a go at using reversal film.

Many years ago, making colour prints was either humungously expensive if trade produced, or equally humungously time-consuming – and expensive – if produced in your own darkroom. Colour processing, whether reversal or negative, at home once was a bore: temperature is incredibly critical, so I would get the whole darkroom up to 30 degrees and proceed to process stripped to the waist! A campaign took a whole day at least (it simply was not worth the hassle to get organised for anything less). But colour transparencies at least came back ready to project with no messing about – apart, that is, from organising blackout, getting projector and screen out and set up. Not suprisingly, the majority of serious photographers working in colour went for slides back then.

Digital processing has changed all that. A high street mini-lab will process your negative film almost while you wait, a digicam is even easier, and, before you know it, another masterpiece has dropped off the colour printer! Even better; if you make a bit of a hash of the original photograph, a few minutes in Photoshop or PaintShop Pro will put all that to rights.

So why bother with an obsolete process, where you cannot edit the image easily and which is a hassle to look at properly?

Well, first, let's put those objections to bed. If you really must edit the image after the shoot, then you can have slides re-written digitally for you by a bureau. Micro-Quiz, for instance, charges between £1 and £1.25 per slide (depending on quantity and services required). This is no more hassle than having a bureau print your exhibition work digitally (Loxley Colour, for instance, charge around £2.50 for a 12 x 10, depending as above). And if getting projector and screen out is too much trouble there are excellent viewers, ranging from a lupe (magnifying glass

specially set up for slides) on a lightbox – the professional's way – through battery-powered mini viewers held in the hand, to compact back-projection systems the size of a portable TV.

So, what's the point of using reversal film?

For me, the transparency can still outperform prints in two very important areas: colour rendering, saturation and range (all these manifestations of colour are inter-related); and dynamic range ("gamma"): the range from black to white in an image, you could say that reversal films characteristically have a higher contrast than negative films. So images have an unfair advantage in reversal: the impact of colour and contrast is inherently higher, and that goes a long way towards getting that "WOW!" factor which spells success in competition.

In addition, the eye perceives a projected slide quite differently from a print. It is much easier to fool the observer into believing he is looking through a "window" onto a scene with a projected image than with a printed image. As a result the best slides can have an impact on and involve the observer in the story that is the picture, very much faster and more satisfyingly than a print, however large or good it is. These areas of performance apply most especially to landscapes, an area of photography at which slides are particularly good. Because of the "window" effect, a projected image often has a much stronger sense of solidity and dimensionality about it than a printed image has, too.

Quite apart from the technical issues, traditional slides impose a discipline on the photographer which I very much enjoy: you have to produce the whole picture, complete, there and then. Completing an image at the moment it is taken forces me to think much more about what I want

to show and how to show it. Because the image is complete, when it returns from the processor some time after the shoot, it is much better at re-creating the experience of "being there" than a print that has gone through re-interpretation in a darkroom. Note, I am not knocking the print workers; I am offering another approach which I know can be very rewarding.

Right! I am half convinced! Where do we start?

The main technical issue to remember about transparency film is that exposure is far more critical than for negative film. Modern cameras with sophisticated matrix metering are pretty good at getting within one third of a stop, but do be aware of situations that can fool even these systems: snow, high altitude or reflections off water or glass can push a lot of UV and blue at the film, which it will faithfully record! Artificial light will shift the colour balance in the opposite direction: tungsten to the red and fluorescent to

a greenish hue. You can put that to rights with the appropriate filter: an 80B for tungsten and an FLR for fluorescent, at the sacrifice of a stop or so. Tungsten can also be coped with by using a special film balanced for the low colour temperature, but it is quite hard to come by these days. Being aware that colour temperature is obviously more important with reversal than with negative, so watch out for shadows or high clouds on a bright sunny day, which can also send the balance soaring towards the blue. And don't be shy to use fill-in flash or a warm reflector to bring up details in faces and so on.

As to material, the advice is the same as for any other area of photography: choose your medium and get to know it. Processing is more critical than negative film, so even more important to get to know your lab. Also, as reversal is very much a minority – and a specialist one at that these days – it pays to use a lab with the experience and the volume of throughput that can assure consistency. Here I have summarised some of the films and labs I have used.

| Film | Maker | Process | Comment |
|-------------------|-------|-------------------|--|
| Kodachrome | Kodak | Proprietary | An acquired taste. Excellent archive quality. Very fine grain. Very robust and reliable. Process paid. |
| Ektachrome Elite | Kodak | E6 | A family of films with good choice of colour rendering characteristic. Good dynamic range and sharpness. The standard emulsion is easy to scan. |
| Fujichrome Sensia | Fuji | E6 or Proprietary | A family of films for the amateur. Process paid available. Easy to use and to scan. Neutral-ish response, green rendering is characteristic. |
| Fujichrome Velvia | Fuji | E6 or Proprietary | Two films of high saturation and stunning vividness. An acquired taste but very popular with landscapers. Very hard to scan well. |
| Fujichrome Provia | Fuji | E6 or Proprietary | Ultra fine grain and sharpness. Neutral to warm colour. Easy to push the 400iso emulsion to 1600 or more. Easy to scan. The fast emulsion is especially flexible and behaves like many traditional 100iso films. |
| Scala | Agfa | Proprietary | A specialised monochrome film that can produce exceptional results. Very expensive indeed: £20 plus per roll, all in! |

| Lab | Service | Comment |
|----------------|---------------------------|--|
| Kodak | E6 and Kodachrome | The only choice for Kodachrome: slow as the film goes abroad. Indifferent mounts. E6 reasonable but expensive. |
| Fuji | Proprietary version of E6 | Process enhances Fuji films. Very reliable and quick. Nice re-usable mounts. Expensive unless pre-paid. |
| Transpacolor | E6 | Very reliable and quick. Decent mounts. |
| 7dayshop E lab | E6 | 3 day turnround. Decent mounts. Cheap, especially with pre-paid vouchers. Quality generally good to very good, but still fairly new. |

The two odd-man-out films here are Kodachrome and Scala. Both can only be processed by a designated lab. know, as its response to reproducing shadow detail is characteristic...

Kodachrome is really a bit of history now as the only survivor of a generation of films that launched colour slides for the amateur photographer in the late 1950s. The technology is completely different and completely incompatible with anything else on the market. Kodachrome is the last surviving non-substantive colour film: which means it does not have the colour in the film itself, but the colours are added from a bath of colour coupling solution at the processing stage. All other modern films are substantive: the coloured dyes are carried within the film emulsion and are coupled to the exposed photosensitive layers by a colour developer stage. Kodachrome is still one of the best archive reversal films, but it should be said that I have slides taken on Ektrachrome X (an early substantive film and predecessor of the Elite films today) processed in E2 chemistry, that are still perfect 35 years later. You saw one in competition on January 15th!

If you buy from 7dayshop, or on one of Fuji's (fairly regular) special offer chits, you can pick up branded slide film at between £1.70 and £3.50 a cassette. Processing is best bought in advance – 7dayshop charge about £3.50 mounted in bulk, or £4.30 mounted one off. Transpacolor and Fuji charge over £5 mounted. All include return postage and, though I have heard horror stories, I have not yet lost a film in the post. Providing you take reasonable precautions (Fuji lab do a very nice stick on mini label for your cassettes) you should survive. Some professionals recommend using frame 1 to shoot a board with your name and address on and any information about the film you want to preserve. It's a nice idea; I am just too lazy to do it regularly!

So, what are you waiting for? Grab a couple of rolls of Sensia or Elitechrome and let's see your work in the competitions.

Agfa's Scala is interesting. It is possible to reversal process ordinary black & white negative film. The club owns a small collection of such slides taken by a local enthusiast 40 years ago. However, ordinary negative film is far from ideal for this job, so Agfa came up with a special emulsion many years ago, and, by some miracle, it is still available. I have used half a dozen rolls and Kalim is a successful user too: several of his monochrome slides have done well in recent years. It is, however, a film you need to get to

Which is another good thought: fewer competitors, more chance of glory for me!



Kevin was sitting, alone, on his favourite stool in the bar of the Frog and Ferret. He was surrounded by the usual debris that accumulated around him at these times - several empty pint glasses, a pint and a half of lager awaiting consumption, not forgetting several empty packets of curry-flavoured crisps. Kevin was heavily tanned; a legacy from three weeks' lying on a sun-drenched beach. However, the casual observer might not immediately have noticed the small doll, from which several long pins were protruding, lying on the bar. The doll had a crudely etched letter carved in its forehead. That letter was a capital "P".

It was 7:30pm., Thursday evening, the night of the week when the local Photographic Society held its regular meeting. Kevin was not alone for long as several members of that esteemed society ambled into the bar, thirsty after their various day's labours.

"Ooohhh!" squealed Percy. "Look everybody! Look who is here!"

"I know I'm here" growled Kevin.

"Wotcha mate..." said Josh. "Good to see you back in the fold."

"No thanks to someone I could name," snarled Kevin, taking another long pin from his lapel,

which he proceeded to stab into the doll lying on the bar.

"Oh! Not the little dolly..." screamed Percy.

"That's no ordinary dolly," grimaced Kevin. "That's revenge."

"Revenge?" questioned Josh.

"Where is that little bastard?" shouted Kevin.

"Whom do you mean?" asked the newly-arrived Jamal.

"The 'P' person" snarled Kevin.

"What has Piers done to you?" asked Percy.

"Not him," said Kevin. "Although I'll come to him in a minute."

"Who do you mean then?" asked Josh.

"Pere-bloody-grine..." hissed Kevin. "If that little prat had minded his own business, I would not have had to suffer as I did over the past months."

"So what did he do?" asked Josh. "I thought you and he were best mates; what with you kipping round at his place all that time."

"Only 'cos he was trying to make amends," said Kevin. "If I had managed to suss' him out earlier, I would have been back home months ago."

"Make amends for what?" asked Percy.

"That misunderstanding at last year's exhibition," explained Kevin. "When that bloke slipped, as he was slagging-off one of my pictures."

"But, what did that have to do with Peregrine?" enquired Josh. "He was not there at the time."

Kevin growled, "that's not what he was supposed to say in his statement. He was going to provide evidence that it was all an accident, but it seems Madge did not want anything to do with him if it all went wrong and he went down for perjury."

"Some might call that a result!" grinned Jamal.

"Not from where Peregrine is standing" said Kevin. "She is the only one earning in their house, which incidentally is in her name. I found that out when I was staying there and was looking in their filing cabinet for any stray bottles of communion wine."

"You found God???" gasped Percy.

"Bugger off!" snarled Kevin, "and I didn't find any booze. But I did have an interesting hour looking through all his papers."

"And what did you find?" asked Jamal.

"None of your business," replied Kevin. "Let's just say that Peregrine will be quenching my thirst for a long time to come - if he ever turns up."

"Anyway," said Josh, "the case never went to trial."

"But not before the meddling git managed to go round to my place," continued Kevin. "Louise knew I would be out soon, I always am, and was getting the place decorated whilst I was away. The prat told me that the van taking stuff to store was taking all my stuff to the tip. He told me I was homeless."

"Oooohhh!" said Percy. "You should have come to see me!!"

"Well it all worked out in the end," said Kevin, "I conned Madge into believing I was homeless and kipped there until Roger turned up. That was time to go."

"What happened then?" asked Josh.

"He let slip that Louise had never moved and was looking for me," said Kevin. "So to cut a long story short I'm back home."

"And what is the doll all about?" asked Josh.

"Voodoo!" said Kevin. "I was not able to cash my giro for months. But, once everything got sorted we banked the accumulated dosh and had three weeks in the Dominican Republic. Next door to Haiti! Fully inclusive! The barman I befriended was very helpful. Booze from take-off to happy landings all inclusive and all paid-for."

"Hello everyone!" said Piers as he breezed into the bar.

"Er I mean G'day cobbers! Anyone seen any good looking sheilas in here tonight?"

"Oy!" hissed Kevin, "you can cut that out! You may have fooled this lot: bugging off to Australia instead of being a witness for my defence; and then coming back and pretending to be your identical cousin until you sussed out how the land lay."

"But you said you were a famous kangaroo hunter..." sobbed Percy; "and I believed you!"

"Er ... um I guess the game is up," admitted Piers. "Am I forgiven?"

"Yes," granted Kevin. "But only because I'm fed up with everyone taking the piss out of your naff Aussie accent."

"So all is well that ends well then?" said Josh.

"Certainly is," said Jamal.

"And the club is famous!" said Percy. "Has everyone seen that one of our new members has a spread in Amateur Photographer?"

"!!!"

"Now, just who is he?" hissed Kevin. "Which little upstart has been trying to take my place as number one in this club?..."

"I'm back: and I intend to stay back."