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MARCH 2005

The Journal of the Ealing and Hampshire House Photographic Society



"Avebury in Winter". Keith Adams' version of the shot taken by The EHHPS Away Team earlier in the month.

Keith is interviewed by "CJ" inside.

LETTER from the PRESIDENT



Many of you will be aware that Ealing Town Hall has decided to increase substantially our nightly room rental charges.

At our last AGM, membership indicated the preferred course of action would be to introduce a nightly charge of one pound. The increase in rental applies from the beginning of April and so we are introducing the nightly charge from April onwards.

One pound will be collected from members during each Thursday evening. We think the best time to do this will be during the half-time tea break.

You will be pleased to hear that the pound will cover the cost of evening refreshments, so no additional tea break payment is foreseen. Standard refreshments will be free! But collecting the pound adds another little job to Thursday evenings.

Could you help with this, please?

You may spot an improvement to the way this new charge is collected. If so, please contact any committee member with your suggestions.

I ask that you bear with us during the introduction of the new charge.

A handwritten signature in black ink that reads "The President". The signature is written in a cursive, slightly slanted style. Below the signature is a horizontal line that tapers at both ends, serving as a decorative underline.

Phil Dean.
President EHHPS.

Competition dates for next season

8-Sept-05	Prints 1	(Set Subject: A picture from this summer)
15-Sept-05	Projected image 1	(Set Subject: A picture from this summer)
13-Oct-05	Prints 2	
20-Oct-05	Projected image 2	
1-Dec-05	Prints 3	
8-Dec-05	Projected image 3	
5-Jan-06	Prints 4	
12-Jan-06	Projected image 4	
2-Feb-06	Prints 5	
9-Feb-06	Projected image 5	
2-Mar-06	Prints 6	
9-Mar-06	Projected image 6	
23-Mar-06	Dell/Pietruski/Centenary	
6-Apr-06	Prints 7	
13-April-06	Projected image 7	
27-Apr-06	Match-A-Slide (assuming we win this season's contest!).	
4-May-06	Prints 8	
11-May-06	Projected image 8	
15-Jun-06	Annual Exhibition Prints	
22-Jun-06	Annual Exhibition Slides (Projected images)	

We are still finalising the other Set Subjects for next season. If you have any suggestions, they are most welcome - please tell the Competition Secretary about your idea.

Note that slide competitions are called "projected images". This is because we are working towards handling digital files as projected images alongside traditional film slides. The issue here is that a projected image strikes the observer quite differently from a print, partly, of course, because of its size and because it is viewed in semi-darkness, but mainly because of the way it opens a new world of its own for the observer to explore in a way that a print could never equal. Therefore we encourage all members to experiment and develop thier own skills in this medium, so moving to digital file projection is part of this process.

In order to equip ourselves to do this we have to find the thick end of £5,000 for the projector and its associated equipment. We have approached grant-giving bodies with no success so far, but we are preparing a new bid for Lottery funding this Autumn. If you have experience or know-how in extracting money for this sort of project, please let a Committee member know.

EHHPS Summer Murder Mystery Event

This year, EHHPS is pleased to announce that we will be hosting a brand new summer event in the form of a murder mystery!

Caroline will host this exciting and fun event this year on 23rd July 2005, at her house in Ealing Common. We hope this will become a much-loved annual extravaganza!

You are all invited, together with one guest, and each person will be given a role to play. This is certainly not a spectator sport! If you are concerned about the need to 'act the role'...don't be... the best murder mystery is one where everyone has fun being themselves, with just a little bit of pretending and a few glasses of wine thrown in for good measure! Once you have accepted your invitation to attend (RSVP to Caroline), she will allocate one of forty possible roles to you and your guest.

Here's a general idea of the story that will surround our murder mystery this year:

Following the suspicious death of Baroness Audry von Munchen, the fabulous von Munchen relics are to be auctioned off to the highest bidder. In the absence of a legal heir, it looks like all the proceeds will go to her favourite charity - unless a claimant comes forward at the last moment.

An auction as important as this one, is bound to attract a wide range of guests. Apart from antique dealers and private collectors, you may find prominent members of the Church, political activists, spies, assassins, and even the occasional drug dealer - as well as all of the Baroness's 'loyal' staff. Take nothing for granted, however, not everyone is who they appear to be...

All those invited to this murder mystery are given a character in the plot. Although only one of them is the actual murderer, nearly everyone is a prime suspect. As guests arrive, they are greeted by the Baroness's lawyer, now Barrister 'Freddie' Farr. They get the chance to view the von Munchen relics, investigate the Baroness's murder, bid in the auction and do whatever wheeling and dealing is required to achieve their characters other main objective; to end up the richest person in the place!

Murder isn't the only crime guests are likely to encounter. Blackmail, bribery, theft, fraud and extortion also lurk not far beneath the surface. Why has the Brooch of Salaar gone missing? What happened to the Baroness's husband? And why are some guests so keen to bid for the Japanese sword?

Come to the auction to find out...Going....Going...GONE!

So if you haven't yet accepted your invitation – DO IT NOW!

**Contact Caroline on 07739
212620 or
carolinejanewilliams@mac.com**

DIGITAL COMPETITION

By Phil Binks

Following the recent Interactive Selection evening, it is time to think about creating images for the battle against Gems Camera Club on Friday 28th October 2005.

3-Way Digital Projection Battle

Each club will need to submit 20 digitised images on a CD a week before the competition takes place to enable the show compilation to take place.

The images will be projected in random order onto a normal slide screen by digital projector and will be judged on artistic merit rather than technical complexity. There will be a break at the half-way point. Judging will be on a 1-20 scale with the total score for each club to be calculated at the end of the evening to determine the winner.

The rules will be:

- No more than 4 images may be from any one author.
- The only restriction on subject matter is that no more than 5 nature images may be entered by a club – in this case nature includes animal portraits.
- Images may be in colour or monochrome or anything in-between
- The image size is to be 1600 pixels wide by 1200 high for all images, any unused area should be filled in using black or any other border colour the author deems appropriate.

- Images are to be saved on the CD in PNG format

It is likely that new projectors with better resolution than older models will be coming on to the market this year. They will have a better resolution than the current 1024x768 pixel models which will allow the display of more subtle gradations of tones in the images. At present it is not possible to predict what will be available at the time of the competition, it is hoped that at least 1280x960 pixel display will be possible. However it is known that the latest version of the projection program and the computer running it will be powerful enough to cope and will be able to re-scale the submitted images as necessary.

For those who have not used the "Portable Network Graphics" format before it is a widely available standard that is not widely used!

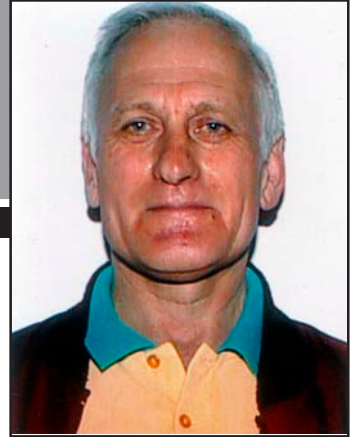
It is very appropriate for high quality photographic use as it incorporates a lossless method of compression and software manufacturers have to adopt it as a whole so they can't implement it in a way that suits them – quite different to the widely used JPEG storage method.

The requirement to submit images on a CD is because a full set of 20 will be rather large to send conveniently via email. It will also have the security benefit that they cannot easily be forwarded on. The images will only be stored on the projection computer and will be deleted immediately after the event if the authors so desire.

Are you preparing your Exhibition Portfolio? Get it done in good time!

My First Year at EHHPS

by Ralph P Gould



So, my first year as a member of EHHPS has come to an end. What's it been like?

Perhaps I should start at the beginning. If you are sitting comfortably, then I'll begin...

A friend of mine suggested that I join a photographic club, because at that particular time I was just wandering around, taking lots of photo's, but not really getting anywhere or improving my photography.

He suggested the EHHPS, because he knew of it from some time ago.

"The Ealing & Hampshire House Photographic Society" sounded a long way upmarket for me and my modest photographic capabilities. But, I thought, "Oh! What the heck! I'll go along, they can only say '*no, your work's not good enough...*' What a stuck-up snooty lot!" Or so I thought.

How wrong can you be? (Which all goes to prove the saying, "do not pre-judge".) I walked into the appropriate room at the Town Hall and was given a warm and friendly welcome. They were not at all concerned about how good or bad my photography was. It only took me two visits to say "Yep! I like this club", so I signed up and Jim was only too pleased to relieve me of my money.

So what's it been like?

In a word: excellent!

Although the Society does not teach photography, there is always plenty of advice to be had. All one ever has to do is to ask.

I started taking better pictures, to the extent that I began putting them into the club competitions and also I learned how to present them properly mounted.

I began to "see" objects and other items rather than just looking at them, as I had been doing.

I got advice on what to, and how to, take and where to stand and so on. For instance – don't just walk up to a scene and take the first thing you see. Move around and – boy does it work!

The club also encourages its members to stand at the front and talk about their pictures; very nervy the first time.

However, it's extremely useful to get feedback from other members, which, in turn, gives one further ideas.

The club also runs outings and visits to various locations, which I find very enjoyable and helpful, mainly through watching other people take their photo's, going to look at what they've taken and asking why they took that particular shot; and they are only too pleased to explain what they have done and why.

Well folks, here we are at that "advice" again, which has certainly helped me to better my photography and picture making.

This first year has been good for me, and I am sure that this next one will be just as enjoyable.

Hope to see all of you again for my second year Report!



One of Keith Adams' nastier pictures: Mantis eating Locust!

CJ Chats to.....

First in a series of special member interviews.

He has golfing handicap of just 4, a lifetime fascination with ancient Egypt, and his photographs in 12 books! Yes! It's the loveable rogue, "the pirate of the Caribbean", long-standing member and Vice President of the EHHPS...

...Keith Adams

Surrounded by personal treasures: his notebooks, trinkets and the odd infamous bottle or three, Keith enjoys pride-of-place in his favourite armchair watching the golf or a cowboy movie (not sure I know!) whilst I interview him on a sunny afternoon in March.

Keith Adams has been a **member** of the **EHHPS** since about **1986**, an avid 'joiner' of clubs, we establish that this is his fourth! Once **President** of our club he **hosts** many of our social **events** including hot and spicy **curry day** and our explosive, **bonfire** special.

Around family members with "the old box Brownie" he only began serious **photography** in his **forties** – inspired and intrigued by a pal's SLR and it's many lens, he purchased his first of many **PENTAX** cameras – the **SFX**. Having confessed to have 'sat on or drowned' many of his previous compacts!!

"*Not wishing to be outdone by a mate*", Keith chuckles as he explains that it's his **competitive streak** that inspired him to join EHHPS and to buy a better camera than his pal. The light is now beginning to dawn on why I lost the frame-cutter to him in the recent EHHPS auction!

I ask him "What is his **earliest memorable photograph**", he smiles and immediately responds with "*Tapir...Malay Tapir swimming ...because it's snout was sticking out of the water! Oh! And the judge hated it!*". This is one of the things I have come to respect in Keith, the gift of his **perspective** on honest and direct **feedback** in our 'over-pc' world. Take or leave it. ... It's not personal, **it's just feedback!**

Keith has just finished arranging his **Friday night curry** with his lovely **wife Liz** and their pals at a Southall curry house; "*they serve their delicacies in individual, heated copper tureens.*" (I make a mental note to visit). He likes his **food hot and spicy**; his **music Italian, operatic and moody**; and his **holidays hot and boozy** in the **Dominican Republic**. **Keith Adams** is a man of **many talents** and of **many layers**; I learn that he has had over **30 acceptances** in RPS Nationals against the usual stiff competition.

When asked "*What of **photographic favourites**?*" He ponders "*Nudes No.1 and No. 2... and 3 Torsos.*" "*And why?*" He responds "*I pushed very fast Tungsten-balanced film... and the model looked happy... Her poses were natural*". "*And what of the ones you **haven't taken** yet?*" He reflects, "*Not many. I haven't seen any in recent years... Actually wildlife ... There are a few wildlife shots... People like Andy Sands.*" He smiles, "*I had a close shave with a baboon once whilst on safari!*" I dread to think!

Most recently Keith has been **venturing out** to places like Avebury (see our cover shot), and Donnington Castle (near Reading) with Paul and Jim, armed with his new **digital toy** (Casio QV-R51) and trying to teach Paul to judge...



Name: Keith Adams.

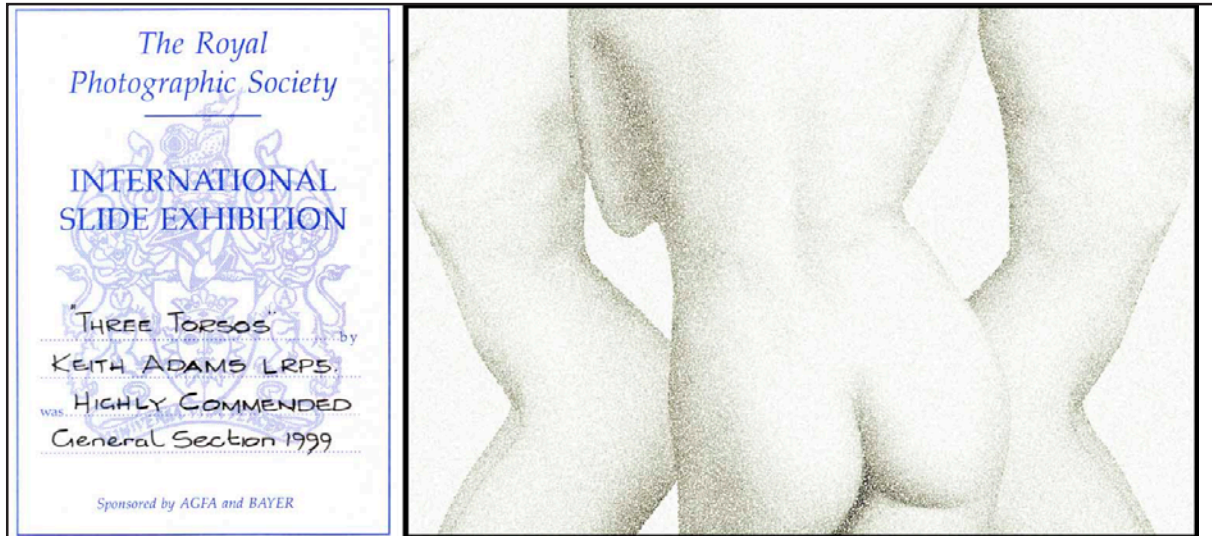
Born: Shepherds Bush, 1941.

Lives: Greenford with wife Liz

Occupation: Ex-director, and Environmental Pioneer!

Website: <http://www.antpix.co.uk>

Below: Keith Adams' Favourite Picture: "Three Torsos"



Below: Paul Joachim caught Jim Nemer at Donnington Castle in the rain...



Understanding Colour Management - June 2nd

Phil Binks will be giving a talk and demonstration later this season. (Note the change to your programme).

This special evening will include demonstrations on how to calibrate your monitor and your printer. It will show you which settings to use when calibrating and how to use profiles when printing.

If you don't know your RGB from CMYK or LAB, Adobe SRGB from Adobe RGB or a monitor profile from a Printer profile - this evening is essential for you.

If you're tired of printing images which don't match the colour of your monitor, or even getting images you recognise back from your lab, then this evening will be a revelation.

It will cover the settings to use in your imaging applications including Photoshop, Elements and Paintshop Pro.

All attendees will leave with a short printed guide covering all of the major aspects and elements.

You should leave with a full understanding of Colour Management terminology and implementation, and confidence if researching this complex subject further.

External Competitions Where we're at...

XRR Previsions: we came 3rd in the slides and 7th in the prints. (Rather better than the average).

Rosebowl round 1 at Oxford: we came a very close 3rd (3 points behind 2nd place).

Rosebowl round 2 at Ealing: we came 3rd.

Rosebowl round 3 at Wantage: we came first!!!.

We tied for the last place to round 4, so the position was given first on stars, which we tied and finally on 20s, where we dropped by only 1... Better luck next year!.

At Aylesbury Photo Images we had 9 acceptances - authors Phil Binks, Keith Adams, Fenris. Jon Hibberd and special congratulations to Jim Nemer who excelled with 3.

Bloody Dinosaurs!

A Discussion Started By Fenris...

Minding my own business, shooting the west elevation of Wells Cathedral today. Great big turfed area in front and this prat has to park his tripod right next to me.

Within seconds I had learned that he is a camera club judge, he lectures at colleges, he shoots with a 6x7 (or was it a 5x4) because "digital isn't there yet". Ahh!

"There's nothing like monochrome", "there's nothing like fibre prints", "I cannot get a good digital print" - *although he has a mate who's trying Piezo*, "there are only two filters worth using in Photoshop" - both being the unsharp mask - but its OK 'cos he "only sharpens the black", whatever that's supposed to mean! (*Don't answer because, of course, I know what he was trying to say, he was just out of date that's all*).

I won't type the rest of the diatribe, because we all know what's coming...

I'm not a camera-club-type-of-person, so this was my first encounter with one of these idiots, but you, who have had to endure them in an enclosed room with no hope of escape before the end of the evening, now have my utmost sympathy.

Why can't people just use what takes their fancy on the day, and keep their prejudices and sweeping generalisations to themselves? I hate to think what effect these pseudo-experts might have on new and impressionable enthusiasts.

Good point Fen!

It is some years since the digital revolution hit our hobby. Back then we got quite used to hearing otherwise distinguished judges (well, on paper anyway) making fun of digital workers. One I came across used to think it amusing to remark that "this has been a bit *digeree doo'ed* hasn't it?"

Back then there was some justification for thier scepticism. You could tell a "digi" quite easily. Either the quality was pretty awful or the subject was plain otherwise impossible. Or even both!

Thanks to a handful of skilled enthusiasts, our own EHHPS was very much in the vanguard of the new technology. We were showing digital work as early as anyone, but - more to the point - we were taking it seriously and learning how best to exploit it.

This culminated some 5 years ago in a huge row over the Dell, Centenary & Pietruski competitions (which we have just celebrated again this year). About half the Committee felt, very strongly, that when the founders of the competitions said "home processed" they meant "wet halide processed". Somehow, digital inkjet prints were "cheating" or "not really in the spirit" of the comptetition. When the President of the day quietly pointed out that he believed Daguerrotypes and salt-albumin prints would be eligible and he could not see the difference in principal between those old technologies and the new ink jets, the Committee came down firmly in favour of honouring the new processes on an equal footing with the old halide process. We did, however, loose two members in protest.

For several seasons now, we have been quietly getting on with the job of promoting photographic art, and no-one cares how the images are made. What matters are the images. And we have matured to the point that it is almost always impossible to tell with any real certainty how a given image was created - and it simply no longer matters. At least to us!

Just ocasionaly we still meet dinosaurs, like Fen did at Wells. (*By the way, if you do not know that Cathedral, go and see the spectacular bit of Mediaeval engineering supporting the Crossing. It is like a great wave of stone!*) The other day I had to judge a print competition where the digital entries were in a separate class. In the interval I had a word with the Chairman. They will abandon the digital class next season, and "would I please choose the top print from the two classes together?" Of course I would!

It is a matter of pride in the job that anyone who sets off to be a photographic judge is well-versed in all the ways one can create a picture by "painting with light". Any judge expecting to tackle today's general classes must be familiar and comfortable with traditional and digital approaches.

One has to be comfortable with the technology in order to move beyond it to the image itself, which is what really counts. If the technology gets in the way, so to speak, then the author has missed an important trick and the final impact of the picture suffers.