

CLICK!



APRIL 2006

The Journal of the Ealing and Hampshire House Photographic Society



Congratulations to M T Kalim LRPS for his slide entitled "Abandoned Land" which won the 2006 slide of the year award at the final of the Federation of North West London Photographic Societies.

It is only the fifth time that this trophy has been won by an Ealing member since Miss M Titmus won it in the year of its inception in 1961. The other Ealing winners were C B Harrison ARPS (1964), Malcolm Bruce (1990), Keith Adams LRPS BPE3*(1994) and H T O'Dwyer in 1998.

LETTER from the PRESIDENT

Dear Member

Our competition secretary Paul, has spoken to the members about the greatly varying attendance between competition evenings and others such as talks, demonstrations and members nights. He is quite right in saying that many members simply find better things to do on the Thursday evenings on which there is not a print or projected image competition.

The fact is, that you have a hard working committee that is constantly striving to provide a programme that will interest all of our members. However, unless we know which events you particularly want to see and perhaps take part in, then we are really working in the dark.

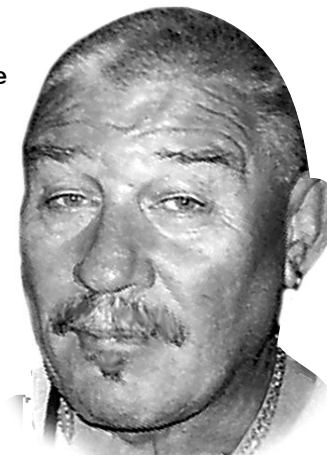
If you have ideas to improve the society's programme, then please let us know, because unfortunately, we not clairvoyant. In the past we have had various internal team competitions such as Ladies versus Gentlemen or Committee versus the Members. We used to set various challenges requiring specific set subjects to be photographed. This could be on an individual or even a team basis.

Think about it. Form a little group (not necessarily all the best photographers in the club!) and issue a challenge to the rest of the club. The subject could be judged not only on photographic merit but also the approach and management of the subject.

These suggestions do not necessarily have to take a whole evening, they could be combined with other ideas perhaps from the "members nights".

Think about it, let us have your ideas, your likes and dislikes and remember, that this is your Society and we want to run it for the benefit of all of our members.

Sadly, in April we said goodbye to Ayden & Omar Ozenir who have decided to return to their native Turkey. We shall miss their good company at club and also on the various social events that they have attended during the time of their membership. We shall also miss their excellent input to both slide and print competitions. They told me that they have been in the U.K. for over 5 years, it is a long time to be away from friends and family. I, and I'm sure that all of our members, would like to wish them every success and happiness for their future.



The President

P S Could we organize a match against Istanbul Camera Club ?

A DAY BY THE COAST

Ralph P Gould tells us all about his recent Awayday

Colin suggested a day out. Where to go?

"I know – how about the South Coast?"

"Okay: where?"

"Hastings..."

"Yes! Sounds good."

So Jim and I meet at Colin's abode on the appointed day and make our way to Charing Cross. The weather forecast for the day looks good. We buy our tickets, board the train and we are on our way.

Leaving the station and nearing Waterloo, we pass "The Eye", the Houses of Parliament and, in the background, we can see the "Gherkin", (really the Swiss Re building) which actually looks quite good because it is a nice sunny day and the glinting reflections off the glass give a pleasing effect. There's also a lot of activity on the river; pleasure boats and barges carrying their cargoes to various destinations.

As we leave all this behind and thirty minutes into our journey the drinks trolley arrives, so we snack on coffee and biscuits.

Passing through the countryside of Surrey and East Sussex, we eventually arrive in Hastings.

Hastings has two parts: the Old and the New (which is mostly pedestrianised). We make our way from the New to the Old as our destination is that area of beach where the fishing boats unload their catches, this is one of the most – if not THE most – interesting areas of Hastings beach.

There are lots of things to photograph. Out come the cameras, on go the lenses and we are away.

"Ah! That could make a good picture. How to choose the right aperture and shutter speed? Do I need a filter?"

All these questions go through our minds in a matter of seconds. Let's get it organised: look through the viewfinder first: "what do I see? How does the composition work? Try it this way, that way, OK. I'll use aperture priority then, no filter

needed." Trip the shutter – next one...

What seems like five minutes actually has been a couple of hours. We consider "what about lunch?" "Good idea" we all agree on that!

Making our way up the beach and onto the main road. There's a good-looking restaurant, and of course it is a fish restaurant. Well, let's face it, you're on the coast so what else would you have but fish and chips?

While we have our meal (very nice!) it has clouded over a bit, though the light is still OK. So, looking for a change of view, we take the cable car to the top of the cliff, where there are the ruins of Hastings castle. Unfortunately for us, there is a school outing visiting the castle, so we decide to walk around the cliff top, taking shots of the scenery.

"Let's have a cup of tea," suggests Jim, "and wait for the sun to go down so we can take some shots along by the pier."

We finish our tea and take the cable car down again, making our way along the beach and towards the pier. The sun is setting and casting some interesting shadows and reflections. We beachcomb and take lots of shots.

At last the sun has gone down and it's time to go. We have a final pint on the pier and then make our way to the station.

We have about a half-hour wait for our train. Jim decides he wants to photograph a train standing on the opposite platform. "I'll set a slow shutter speed, wait for it to move and I'll get some nice trail lines" says he...

Out comes the small tripod. Jim gets to his knees, rump stuck up in mid-air, sets up the camera and waits.

"Jim, the train's moving" says I.

"Oh great! I'll press the button," says he.

"No Jim. It's going in the opposite direction."

"What? Oh no! Bother, how silly of me..."

Judges, judges...

Anonymous

oh, all right then – by Ralph P Gould

I don't know about you, but I find that judges can make the dopey-est of comments.

For example; take a Woodland Scene. Some comment such as "It could have been better if that tree wasn't there."

... For goodness sake, it's a forest, which is full of trees! What does our expert expect me to do? Take an axe and cut it down??

"Oh er, sorry Mr Woodland Ranger. I had to cut your nice tree down. It was in the way."

Yeah!

Take another example. A Beach Scene; "Seaweed". Now, there's a novelty: seaweed on a beach! It's there. It's in the picture, and I for one think it should remain. There is nothing one can do about it. My feeling is that Mother Nature, or King Neptune put it there, and I – a mere mortal – am not going to argue with Mother Nature, or the King with his three-pronged trident.

If, on the other hand, it was an old empty Coca Cola bottle, then – yes – remove it.

These are just a couple of examples – there are

(Well, that's the expurgated version of what I thought he said).

Our train pulls in, so we climb aboard, with Jim still muttering about why the D*mn driver took the train out the "wrong" way. Well, "wrong way" according to Jim that is!

We settle down and get our cameras out to view the day's takings (by which you may deduce that we were all digital).

I casually remark that all my shots are "winners". The response I get is far from flattering and not fit for publication in a family magazine.

An uneventful return journey to Charing Cross brings to a close a great day by the coast.

(but we have still to see those "winners" Ralph! Ed).

many more.

Having slated the judge, I will now try to make amends. After all, one of our own judges might be judging one of my prints one day. I enjoy and welcome criticism, provided it is helpful and constructive, and not sarcastic.

Take a comment like "if the photographer had moved this way and omitted this obstruction it would have been a much better composition." I then have to say "yes! Now why didn't I see that? I'll remember that for next time. Good idea! Thank you."

I have to ask myself what sort of a judge I might make. I'd like to think that I'd be fairly good. Everybody sees things differently, but one thing I would look at is the mounting. Does it complement the picture: right size, right shape, right colour?

You may or may not agree with me, that is your prerogative. In the meantime, Happy Snapping and may your judge be kind to you!

EHHPS has two active (Keith Adams LRPS BPE 3, and Paul Joachim LRPS) and one retired (Phil Binks) judges amongst its members. It also has two (Jim Nemer, and Caroline J Williams) judges in training under the CACC's Judge Training initiative, run by Stan McCartin.*

If you would like to find out more about judging in the CACC, why not consider attending the next training course? It takes two Sunday afternoons in the Autumn. If you pass this, then you will be encouraged to develop your skills by judging real work accompanied by an experienced Mentor. Depending on how much work you do and how you go, after a year or three of this you may qualify for the Approved List of CACC judges. Having judges amongst our membership gives us a great advantage in selecting work to compete outside our own club walls, as "our" judges have a very good idea of the standard and type of competition out there.

Judging may also help you to improve your own work – observation and analysis, presentation and art appreciation, deeper understanding of the underlying technologies – all are elements of successful picture-making and all are part of a judge's armoury.



Where do we go from here?

Letters from Members...

Well, I asked for it. No one was prepared to sign messages in public (and my lips are sealed as to who they are as well!) but here are some views from members who gave some thought to my plea for ideas and reactions to alternatives to competitions.

Dear Paul

You asked for it!

I think most members only are interested in the competitions, as you said. So why not give a half subscription for those who just want to put their work into the competitions? Then people who want to be bored with members' evenings and old farts who try to lecture on stuff no one wants to know about won't waste money.

Dear Paul

I liked the Studio Evening (with Di Harvey-Judd Ed.) and also the demo's of mounting and practical stuff. The Members' Evenings are a bit variable, but it is nice to see other peoples' work.

The problem with competitions is that after half way through the season, if you don't have a chance in the running it's just best to not enter at all and save the pictures for next year.

Why don't judges give Stars for slides? Then we could have a slide section in the end of season competition with the starred prints (The Millennium Cup Ed.).

We could save money if, say, half the competitions were judged by the members instead of an expensive visiting judge. That would mean we could just have the really good judges and forget the rest anyway.

The new digital projector is a good idea. I hope people will put in their work for that now.

Can you give us better notice of away matches? Then more people could come and support the club.

Dear Paul

I think the committee does a good job and should be left to get on with it. I bet people who come up with other ideas for evenings will run a mile if you turn round and ask them to help set them up!

Dear Paul

Can we allow small prints like 6x4 or 5x7 in the competitions? Making a huge print that is only going to be seen once or twice is very expensive and that would give me more photos money for the club subscription if you mean that its going to go up again next year.

Dear Paul

The problem with a lot of the competition stuff is that so few pictures are ever used in real competitions outside the club. It looks like you have to be a Member of the Committee to get chosen for entry to these other competitions.

Could Committee Members tell us how to enter at the next Members' Evening perhaps?

Dear Paul

It would be better if we had projected images/slides and prints all together on the same evening. You could have a separate evening for set subject and for open, but most members are not interested in set subjects - they just take anything out of the box that they think will do.

Digital Photography

How it works, and Some Points to Note

David Bowater

Your Editor has called for contributions, and fortunately has not specified that the contributors know what they are talking about, which leaves the way open for me to expound on Digital Photography, never having done any myself.

I also wish to pay tribute to the pioneering work of Estate Agents in this area; they have boldly gone where others fear to tread, with results we can see each week in the local rag.

How It Works

For those of us who can remember Dufaycolor, digital works in a very similar way. In Dufaycolor, there was a black-and-white emulsion, and a 'screen' (transparent film printed with transparent inks) bonded on top of it (i.e. nearer the lens), made up of a grid of tiny red, blue and green squares (actually red lines, and blue and green squares, though this does not make any difference for the purposes of this analogy). The film was exposed through the screen and processed by reversal, the screen remaining in place. Hence, where red light had fallen on a red square, the light would go through. This square of the emulsion would be developed in the first development, bleached out, and remain clear in the second development, leading to a red element in the transparency; whereas the film under the adjoining blue and green squares

would not be exposed (the blue and green colours would filter out the red light), so would end up black - leaving just a red colour from that group of dots, as one looked through the finished transparency.

Digital is similar, with sets of minute red, blue and green filters (each set known as a 'picture element' or pixel) arranged in rows and columns; but behind each colour filter, there is a photocell, rather than a photographic emulsion. After the picture has been taken, the camera reads off the readings of every pixel (sets of three photocells), pixel by pixel, and so stores the whole picture as a list of numbers: the position of the pixel by row and column, and for each pixel, the intensity of red, blue and green.

You may ask, 'how big is a digital picture?' The original sensor, that the light falls on, is usually smaller than a 35mm negative - for instance 11mm x 8mm - but once the picture is in the form of a list of numbers it has no linear dimensions.

However, a good quality print needs about 300 pixels per inch, so, if you know your camera gives, say, 2288 x 1712 pixels (3,917,056 pixels, or 4 megapixels, in this case), you can divide these figures by 300 (giving 7" x 5") and say it would give a good quality 7" x 5" print.

The Estate Agents are the real pioneers of Digital, not put off

by ideals such as '300 pixels per inch', and in the infancy of Digital, their pictures could be seen to be made up of small coloured squares that, when you stood back and squinted, reminded you of a house, very indistinctly seen. Even now, newspapers sometimes have to enlarge digital pictures regardless of the consequences, so that the pictures appear like embroidered cushion covers.

Noise

The careful landscape worker should not encounter 'noise', but you may notice it in pictures of action at football matches in poor lighting. It arises because you can 'set' the digital sensor to a range of speed (ISO) settings; but it is always the same sensor, and what the setting does is to vary the amplification of the signals read from each pixel. But you can't get something for nothing, and the less the actual light falling on the sensor, and the more the amplification, the more you get a purple and green dandruff effect, instead of a genuine image. It is analogous to the big grain and empty shadows you would have got, trying to 'push' a fast film in the same circumstances. Obviously for top quality, you set the sensor to the lowest ISO number.

Moiré, or Interference Effects

The estate agents have shown us what can be done with a cheap digital camera and tiled roofs with rows of tiles not quite in line with the pixels. Probably buyers

are walking away from houses because, when they see them in reality, there is no actual swoopy pattern in the tiles as shown in the advertisement. But in a competition picture, this would be rather extraneous, like wheels going backwards as a car comes to a halt; so watch out for tiles, bricks, fences, etc., that could produce an upsetting effect.

Colours

Your camera, or rather your printer, may boast that it has so many million colours, but it has six favourite ones: purple, cherry red, a salmon pink (the colour of Crosse & Blackwell's Seafood Sauce), salad cream yellow, bright green (I would have called it grass green, but it is much brighter than grass), and cyan blue. There is also a lime green, reserved for sunsets, though I do not know why.

So, rather like slide films, each of which used to veer towards their own particular colours - Kodachrome II went purple and green, for instance - your pictures will tend to end up all made of this set of colours, some of which may be more pleasant than others - for instance, sunsets of salmon, salad cream and lime green can look a bit yucky, because there are two bottles of salad cream to only one lettuce leaf. Portraits of pale-skinned people can be rendered mainly in seafood sauce, with salad cream for the highlights. Tints of cherry red can also appear ('grin through'), in brickwork, autumn foliage, people's florid cheeks, and in other reds and browns where, once you have noticed it, you may not want to keep seeing it.

Incidentally, I see in a test of a variety of Dufaycolor (British Journal Photographic Almanac,

1939, page 265), 'The colour rendering is extremely good, the blue green and red stripes of this chart [Agfa Step Colour Chart] being very accurately reproduced. Only in the yellow is there any noticeable divergence, here, there is a slight tendency towards an orange tint, a failing common to most of the mosaic colour processes.' The digital sensor is a mosaic colour process, so it seems it may have inherited a failing from its ancestors way back in days of yore.

Extra colour

Even where the camera and printer look for their favourite colours, a typical, subdued English landscape, in the rain, can fail to have all the colour that, say, a seaside postcard contains. This is partly because the sky of a postcard, even when it represents clouds, is printed all in cyan. Perhaps this would be going a bit far for a competition print; but in Photoshop, you can find some sliders for the contrast and the colours, and you have the opportunity to put these all to 'Max'. Also, adding a bright orange tint overall, warms up the picture. Of course, in a real sunny scene, much of the colourful effect comes from the colour contrast of warm highlights with blue shadows, and adding an overall orange tint to a dull scene unfortunately does not reproduce this effect.

But if all else fails, substituting the standard inks of the printer by a set of fluorescent ones could hardly fail to brighten up the print; after these, you will use nothing else - not until you have got a new printer, that is. No responsibility accepted!

Contrast

The digital sensor is more contrasty than films, so it does have rather more of a tendency to lose the highlights or the shadows. Fortunately, after you have taken the picture, the camera can display a graph (histogram) showing how much of the picture is dead black or dead white, i.e. has been lost. Then, as digital is so much more convenient than film, it is no trouble to put the camera on a tripod and take two successive exposures, one for the highlights and the other for the shadows, and combine them in Photoshop.

Sharpness - in Portraits, Groups and Views

The digital image starts off blurred - it is deliberately made slightly blurred in the camera, to ensure that any given ray of light falls on sensors of all three colours. But the software then 'sharpens' it up again, by putting in black lines and white lines where it sees relatively sharp transitions.

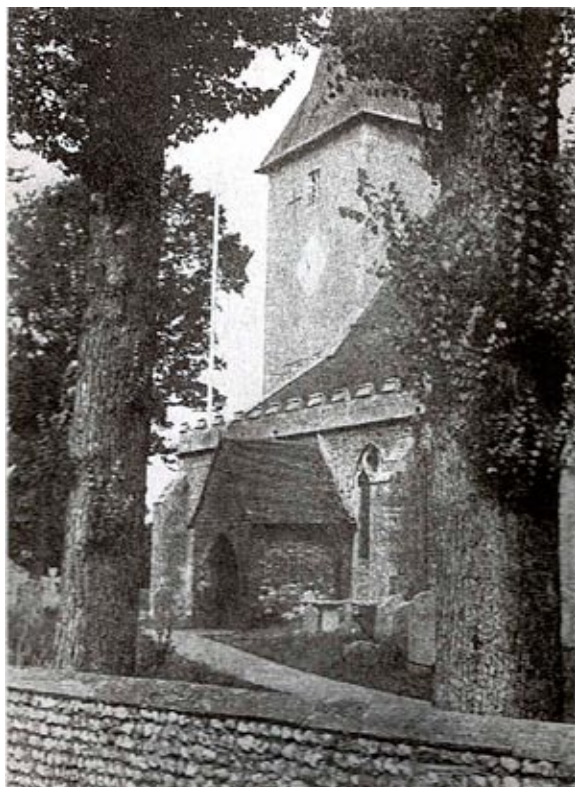
So, with a portrait, the hair, for instance, is generally a blur; but the sharpening program emphasises the outside contour, picking out any stray hairs in black, and grey hairs in white. General skin tones can be flat, except for a line where the printer has changed colour; but the program will pick out details like wrinkles, spots, scars, blotches, veins, facial hair, bags under the eyes, gaps between the teeth and so on, and draw these in specially. This is rather different from how the old retouching artists treated portraits; we need to get used to the new order.

In a group, a similar thing can

happen - some members of the group, who are lit in a contrasty fashion, will appear to be sharp - except that, probably, the sharpness will actually be a combination of sharp outlines around a blurred core; but others, more flatly lit, will look as if the KGB has 'rubbed them out' before the photo was published. In the days of film, of course, photographers of groups used to want to sell one copy to each person in the group, so they would want each

person to have a good likeness; but now, we are in a new era.

In a landscape picture, sharpening can have an interesting effect where there are two bare trees in the distance, one of them with ordinary brown branches and twigs, and the other one a silver birch. The software goes to work with a will on the silver birch, putting in white bits and black bits; but it can't find anything to sharpen in the brown tree next door, so it leaves it as a blur. The effect, of course, is of little areas that jump out because they have got the black lines round them; and blurred patches scattered over the picture as if there were spots of rain on the lens. The old bromoilists, like George Pemble, would not work like this; they would concentrate the darks and the details in



**A Bromoil by George Pemble.
Bosham 1960**

the foreground, and blur the background. Again, we need to get used to the new age.

Anyway, I hope I have whetted your appetite - and mine - for what Digital can do!

The Millenium Trophy

Below you will see a picture of Omar Ozenir winning last year's Trophy.

If your print has earned a judge's Star or a top score (usually a "20") in the cumulative competitions this year, please bring it along to Millenium Trophy Night and it may win the cup this year!

This will happen, NOT AS IN THE PROGRAMME EARLIER, but in the modified programme due to the change in availability of the Town Hall, on Thursday 4 May in the King's Arms back bar, which is very kindly being made available to us privately for a few evenings while we are "banished" from our usual commodious surroundings.

Actually, come to think of it, the King's Arms is pretty commodious. If you have not come for a swift one after our meetings before, now is the time to discover it!



EHHPS PROJECTED IMAGES: INTERNAL COMPETITIONS

As you will know, we are now running a trial of digital projected images. Please bear in mind that this is a new technology and everyone is finding the best ways in which to use it. The equipment to enable us to do this has been made available on loan by CJ Williams, to whom we are most grateful. If, after this trial and a full trial season through 2007, we are happy with the medium, we will make arrangements to purchase our own equipment for the Society. We will be applying for a grant towards the cost of doing this in due course.

The trial period will enable us to learn the best way of using digital projection equipment and running digital competitions, initially internally alongside the existing analogue slide competition, but increasingly externally too. We will also be trying out image management software and various protocols for managing competitions. By the time our trials are finished, we expect the next generation of projectors to be economically available: these are expected to offer higher resolution (HDTV standard at least) and improved colour rendering. The equipment will also be suitable for audio-visual presentations, and we encourage members to consider experimenting with that medium too.

The internal cumulative competition will run alongside the analogue slide competition, with similar rules. However,

for 2007 all projected image competitions will only have one single "Open" class. This is because the number of entries in the Intermediate sections is short of providing a reasonably competitive environment and reducing the number of classes will help with organisation on the night. We will review this for 2008. Otherwise the rules are as you would expect:

- 1 You may show an image only once in each class.
- 2 On any competition night you may enter a maximum of four images, no more than three of which are to be shown in any one class.
- 3 Entries are to be lodged with the Competition Secretary the week before the projected images competition. If not submitted at the previous Society meeting, then special arrangements for delivery and receipt of work may be made entirely at the discretion of the Competition Secretary.

The particular requirements of digital projection are that you should prepare your work as follows:

- 1 Images must be sized for the projector's native resolution, i.e. 1024 x 768 pixels. If the image is smaller than the native resolution, then the author must provide a suitable background canvass (see below for hints on how to do this).
- 2 Images must be in Portable Networks Graphics (*.png) format, non-interlaced.
- 3 It helps if each picture file is named in a standard way. We prefer the following format:

first letter for class, i.e.
"O" (= Open) or "S" (= Set)
your name e.g.
"JBloggs"

The title e.g.
"prettypicture"

So a typical file might end up being Saved As:
"OJBloggsprettypicture.png".

If you want to add the date too, that is fine and can be helpful.

Please avoid using any "system" characters. This helps to ensure that there will be no problems in handling your images on different machines: the filename must contain only alphabetical letters and numbers from 0 to 9. No spaces or punctuation or DOS control characters like
*, ?, !, &, /, \, |, ', " or .,

should be used. The whole filename must be less than 128 characters long, so essays, rather than pithy titles, are not a good idea.

4 It is helpful if, on the same medium, you provide a plain text (*.txt) file named
<date reversed><surname>.txt

containing a list of the image files submitted, and the title of each image, the classes entered for each image, and your own contact details in case of a query. On a PC you can best write this file in "Notepad" and "save as text documents .txt".

5 Entries may only be submitted on CDROM or USB memory stick. We may not be able to read disks that are "open" or on rewritable media, though most tried so far have been OK.

To do this in Photoshop (for example, other image editors are very similar), you load and manipulate the image you want. Then -

1 Go to "Resize" or "Image Size". Make sure that the "Constrain Proportions" and "Resample Image" boxes are both checked.

2 Choose "pixels" as your measurement and type in "1024", in width, or "768" in height. As your picture is likely not to be in the identical proportions to the projector, you will find that the other measurement is different. You should arrange that, given one fixed projector measurement, the other comes up SMALLER than the specification.

Let us suppose you have a portrait format image, so you type in "768" into the Height box and the Width box now shows, say, "450". For a letterbox format you would type in "1024" for Width and the height box will automatically show, say, "325". That maintains the proportions of your image correctly, and some of the pixels available are not being used. We deal with that next.

3 Go into "Canvass size" and make sure your foreground colour is selected either to black

THE "SWITCH" TROPHY

Keith Adams

This article is based upon "A history of the Hammersmith Hampshire House Photographic Society" (HHHPS) written around 1970 by Miss R. Noble who joined the HHHPS in 1920 and researched by George Pemble who was the last active member who transferred to the EHHPS when the two clubs were merged in the 70's.

At the end of August 1929, the HHHPS had a great loss in the death of Mr. Switch which occurred on Sunday the 25th.

He was on holiday at the time in Baveno and had been swimming in Lake Maggiore. He then sunbathed and, on returning for another swim, immediately collapsed and was found to be dead when brought out of the water.

"It is no exaggeration to say that Mr. Switch was one of the most valuable members of the HHHPS. He joined the society

on October 20th. 1920 together with other members of the Post Office Savings Bank staff. In 1928 he became Secretary, and in his first year of office won the admiration of all of the Society.

He had exceptional gifts as an "handyman", in many other ways than his secretarial duties; There was never a cross word from him. He had sound judgement and inexhaustible patience. Every member could call him a personal loss, and while writing this I have many nice memories." (Miss R. Noble)

The "Switch" Memorial Cup.

This beautiful cup was presented to the HHHPS by Miss C.J.Middleton (his fiancée) in his memory.

According to the rule, it shall be awarded annually for services rendered to the Society. Such service may be either of a photographic or non-photographic character, and special regard shall be paid to work which is done independently of any office-holding capacity.

The name of the recipient is decided by the five previous holders of the cup and the result announced ant the A.G.M. Any member of the Society is eligible provided that no member shall hold the cup for more than one year in any period of five years.

If there is no suitable nomination, the cup goes back to the Society's care until the following year.

Convoy by Peter Pietruski, 1982



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(recommended) or whatever you would like the surround of your image to be.

4 Type "1024" and "768" into width and height respectively, select "image at centre" and fill.

5 Check the image is what you want. It will now be on a black background. Go to "Save As" and select "png" format. Select the Folder or Drive to save it to. Type in the filename along the lines suggested above and you're done!