

CLICK



FEBRUARY 2007

THE NEWSLETTER OF THE EALING AND HAMPSHIRE HOUSE PHOTOGRAPHIC SOCIETY

A Message from the President:

Hi fellow members,

The fact that you are reading this means that for the first time in the best part of a year, your club is producing its magazine called "CLICK".

For various reasons, we didn't have either an autumn or winter edition in 2006 but, finally (with just a modicum of arm twisting), Tony has kindly volunteered to edit it.

So now we have our magazine, all we need is articles to put in it. This edition by its very existence means that sufficient articles have been submitted and accepted.. What we need from all of you is to produce articles to be used in future issues in order to get back to our 4 seasonal "Clicks" *per annum*. After all, this is **your** magazine of **your** club and in order for it to succeed it must have stuff to put in it. As I said previously, this is your club's magazine and if you want to see 4 issues a year then it is up to you all to get your fingers out!

You don't even have to write about photography, I can remember seeing a recipe for "Bang Bang Chicken" once, and in the past many amusing anecdotes about meals out and trips taken by our membership.

I suppose that what I've said equally applies to the rest of the club's programme and activities. We have an excellent and hardworking committee (or Council as it used to be called), but we need to know what the club thinks and indeed, what it wants. Your committee has many talents between them, but clairvoyance is not one of them and if you have some suggestions or gripes about your club then for goodness sake tell one of the committee. The names, offices and telephone numbers of these people are printed on the club's programme.

We strive to give you a balanced and varied set

of events and although we must do things which will satisfy the majority of members for most of the time, I'm sure that we can arrange things to include any unusual requests from the membership (within the bounds of good taste that is).

We need feedback !

We, like many other photographic societies are going through an exciting period of transition towards digitisation, but we guarantee that for those who are unable or unwilling to embrace the megabyte there will be a facility for those people as long as it is required.

A belated happy new year to you all...

Keith Adams



The President

On other pages:

Pages 2-3	WINNERS LISTS
Pages 4—7	MY DIGITAL WORK FLOW
Pages 8-9	SOME WINNING PICTURES
Pages 10-11	SUMMER FROLICS
Page 12	OUT AND ABOUT



Print Competition Results

28.9.06	NO.1	JUDGE - TERRY COFFEY
INTERMEDIATE	WHEELS WITHIN WHEELS	R. P. GOULD
SET SUBJECT, FENCES	TUBE SAFETY	FENRIS
	DANGER	FENRIS
	STILL THE SAME BEYOND*	J NEMER
ADVANCED	SHIELD BUG, 4*	K. ADAMS
	STARRY EYED	J. NEMER
2.11.06	NO.2	JUDGE - MARK BUCKLEY-SHARP
INTERMEDIATE	HELEN MCDONALD	J. FURZER
	LINCOLN CATHEDRAL	R.P.GOULD
SET SUBJECT, FOOD	GASTRONOMIC SEDUCTION	J. NEMER
ADVANCED	A MISERABLE NOVEMBER NIGHT	C. EMBER
	PHARAOH'S OFFSPRING	J. NEMER
7.12.06	NO, 3	JUDGE - BRYAN POWELL
INTERMEDIATE	CAN I EAT THIS?*	A. WRIGHT
SET SUBJECT, FOOTWEAR	ON PARADE*	J. NEMER
ADVANCED	MOUNTAINS OF CORSICA	P.DEAN
	HELEN LOUISE*	P. BINKS
	GARLIC BULB NO 2*	J. HIBBERD
	MYSELF AND MY THOUGHTS	FENRIS
4.1.07	NO 4	JUDGE - TERRY COFFEY
INTERMEDIATE	SUPPORTING ROLE	R. WHELAN
SET SUBJECT, COLOUR	SOFT FOCUS CROCUS	FENRIS
	PASTEL COLOURS	J. HIBBERD
	COLOURFUL LIGHTS	D.V. LEEUWEN
ADVANCED	GASTRONOMIC SEDUCTION	J. NEMER
	SAM IN BLACK	P. BINKS
	MONDAY BLUES	D.V. LEEUWEN



More Winners

* = PICTURE ON A LATER PAGE

23.11.06	PANEL OF PRINTS	JUDGE – STAN McCARTIN
1ST	R.P. GOULD	
2ND	J. NEMER	
3RD	F. WILLIAMS	

PROJECTED IMAGES COMPETITION

5.10.06	NO.1	JUDGE – CHRIS ANDERSON
OPEN	RUSTING METAL	J. HIBBERD
	SPIDER AND WEB	DAVE MIDI
	WHITETHROAT*	PHIL BINKS
	SAM	PHIL BINKS
SET SUBJECT, HANDS	TIGHT GRIP	JAN KRUSZEWSKA
	BRONZE HANDS	CAROLINE WILLIAMS
	GOT YOU	JIM NEMER
9.11.06	NO. 2	JUDGE – ALAN COPELAND
OPEN	ORANGE AND BLACK	GEOFF RIPPINGALE
	PREPARE FOR LANDING	GEOFF RIPPINGALE
SET SUBJECT, FACES	GARY	FENRIS
14.12.06	NO.3	JUDGE - JUDY WEBB
OPEN	WATER DRAGON*	KEITH ADAMS
	PARA GLIDER*	AMANDA WRIGHT
	SAM*	PHIL BINKS
SET SUBJECT, MONEY	MONEY, MONEY, MONEY*	ROBBIE HILDRED

GEMS FROM THE JUDGES

It's good to see all four legs of the animal. A good photographer always knows where to stand. An artist starts from the centre and works outwards-a photographer decides the frame, then works inwards.

If only you had got catch lights in the eyes of the skeleton!!!

Use a hand held flash to highlight objects when using long bulb exposures at night.



My Digital Workflow by Geoff Rippingale



On competition evenings we see a wide variety of images in many different styles, all produced by different equipment, techniques and workflows. We use a wide range of cameras, formats and lenses but it is not always apparent when looking at the final result how that print or slide was produced. While some people are happy just to admire (or criticise) the final result, I'm always interested in the technical details behind the image and how the end result was achieved. I hope this article will be the first of several where other members describe what they do when taking and post-processing their photographs.

My camera kit consists of two Nikon bodies (D200 & D70) and a selection of Nikon and Sigma lenses. I mostly use a Nikon f2.8 17-55mm lens which is perfect for city walkabouts, people, product and low light shots. For wildlife I use a Nikon 80-400mm lens with image stabilisation, though for serious birding the tripod is essential. A wide-angle Sigma 10-20mm gets used less often, but is capable of producing excellent images.

My two monitors, a NEC Spectraview 21" for editing and a Sony 19" for "parking" palettes etc., are both regularly colour calibrated using a Greytag/Macbeth Eye-One device. The colours on the screen are virtually identical to the prints I obtain from Loxley (see below) – which was not the case before I understood and practised Colour Management! Because I'm not producing images for large print press shops I work (contrary to some advice!) exclusively in the

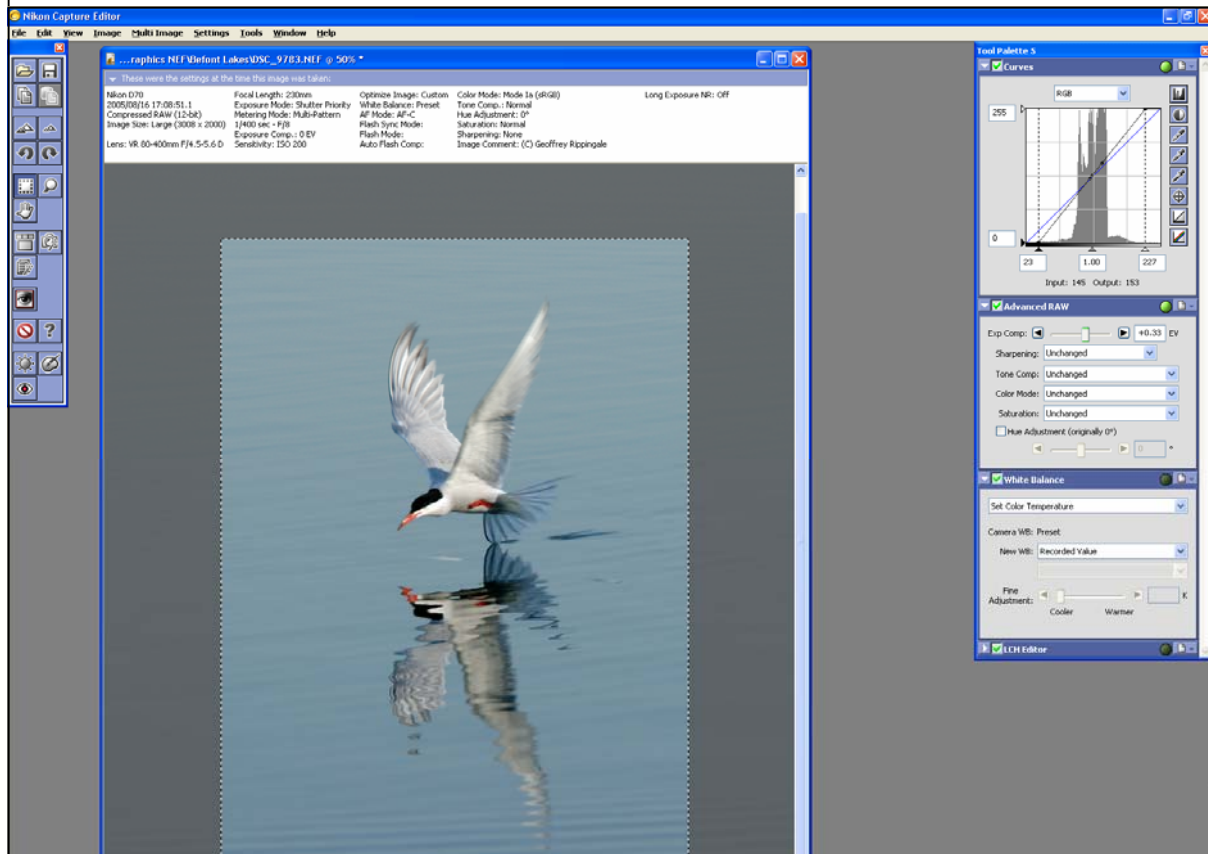
sRGB colour space both in the camera itself, in Photoshop and when printing from labs. Pictures that I have sold for publication have all been in sRGB and I see no need to complicate things by using Adobe RGB despite its larger gamut (and its disciples!).

I shoot in RAW digital format, (Nikon's NEF), which means the files contain an exact copy of the data from the camera's sensor. Any edits in post processing are "non destructive" as they are simply written as tags inside the original file, and can be removed or amended at a later stage without permanently changing the original image. This is not the case with JPG images which, once amended, cannot be "unamended".

For post-processing these RAW files **I use Nikon's own Nikon Capture software and Photoshop CS2** running on Windows XP SP2 with 2Gb RAM. I do not use the Adobe RAW converter because I consider the Nikon software does a better job. Neither do I use Adobe Bridge which I find cumbersome and extravagant on both RAM and disk storage space.

One of the big benefits of RAW is the ability in post-processing to correct any discrepancy in White Balance. The "Auto-WB" setting on modern digital cameras is very good, but not infallible. Using a device such as an Expodisc (www.expodisc.com) will generally give better (often slightly warmer) results, but when shooting in mixed or difficult lighting conditions, the results are often unsatisfactory. Using Nikon Capture, all aspects of the RAW data can be adjusted, and true white points from any part of the image can be selected with a dropper tool; or the colour temperature can be adjusted with a slider to obtain the best results. (Trying to correct WB on a JPG image is almost impossible, even with the wide range of filters available in Photoshop).

Corrections to exposure can be made easily using a setting



Nikon Capture Editor corrects White Balance and exposure etc



that indicates all the burnt-out highlights and lost shadows, and levels on the histogram can be adjusted accordingly. Having made adjustments to exposure and WB, I then archive the RAW NEF file. If the RAW file is subsequently opened, all previous adjustments can be seen and re-adjusted or removed if necessary. Unlike with JPG files, repeated opening and saving of RAW files does not reduce the image quality.

The Nikon software enables batches of RAW NEF files to be converted to either TIFF or JPG formats for subsequent processing in Photoshop. I use TIFF for images which I consider worthy of printing or competition entries, and JPG where the quality is not so important.

Once the images are in TIFF or JPG formats I use PS CS2 for all further work. The first stage is to run a plug-in called PT Lens (www.epaperpress.com/ptlens/index.html) which helps correct any lens distortion or vignetting. A version for the Mac called LensFix is also available.

All further adjustments are made on a copy layer of the original, with complex adjustments possibly requiring several layers. Some of the functions I use most often are:

- Highlight/Shadow detail tool (on a very low setting) with a selective Quick Mask to lift detail in the darkest parts of the image
- Image Transform to correct converging verticals on buildings
- Image Rotate to get horizons and seascape shots

horizontal

- Curves to fine-tune exposure
- Levels to see check the histogram

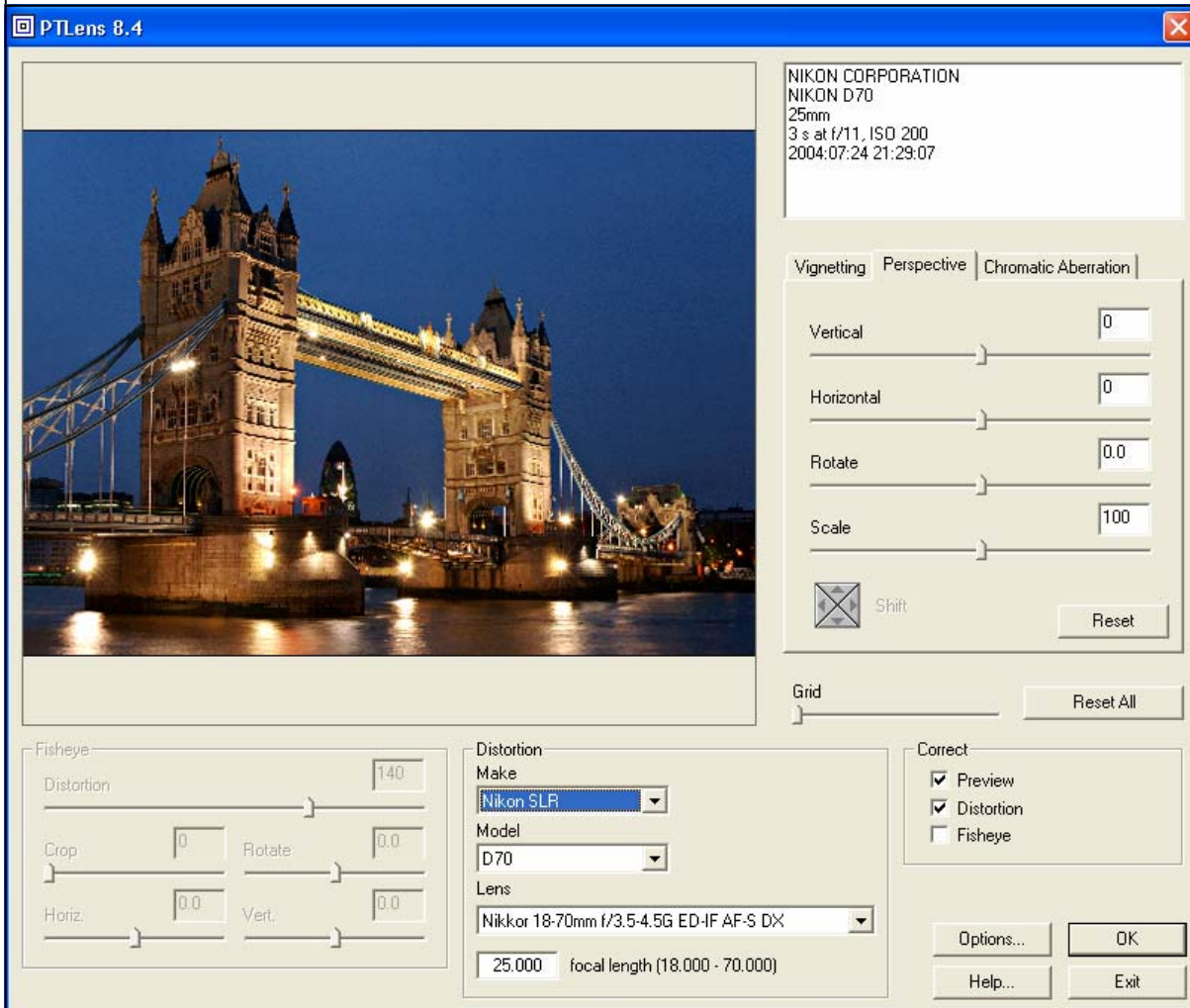
I also use most of the Photoshop tools with the exception of the Pen and Slice which I've never been able to master; I hope someone will write a future article for Click explaining these. I have created or downloaded several Actions to automate simple tasks such as borders, frames, converting file formats.

For images shot at high ISO values I use a program called "Neat Image" (www.neatimage.com) to remove excessive noise (a similar program is called Noise Ninga).

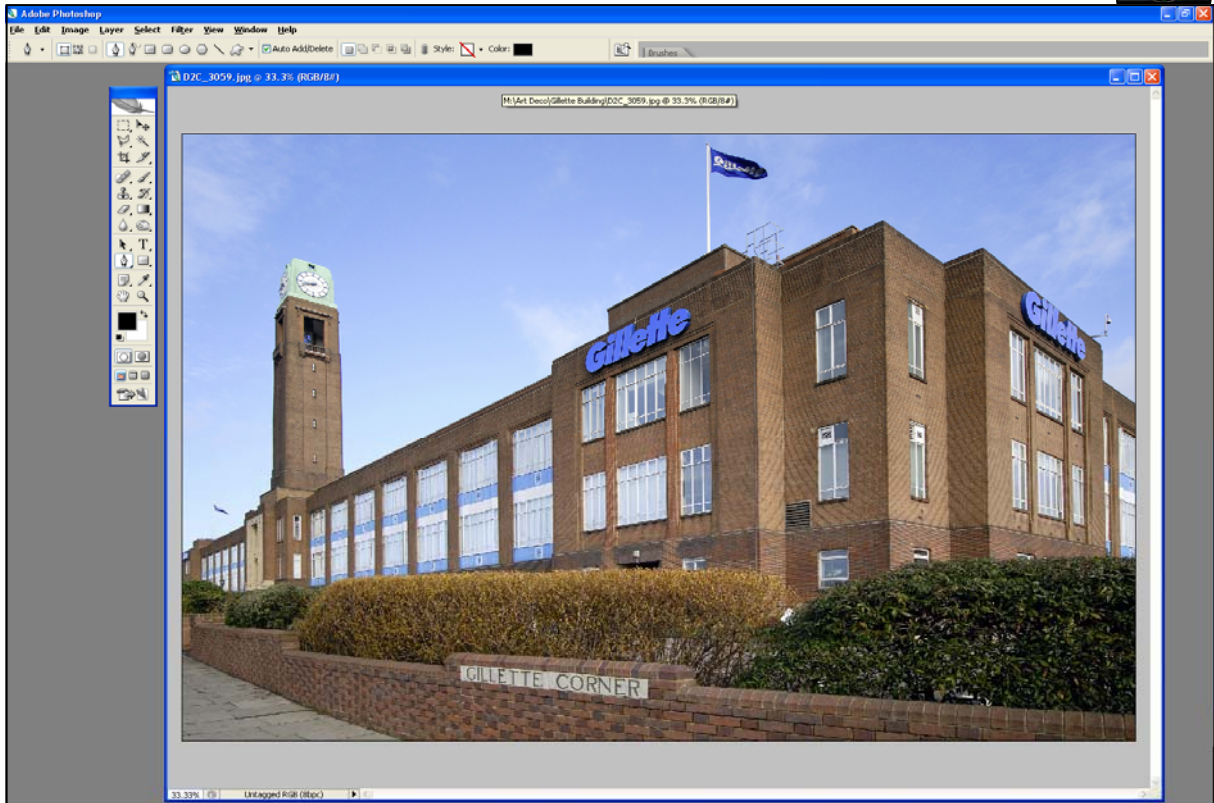
There are clearly hundreds of other adjustments available in Photoshop, though my personal preference is to produce realistic looking images, and not play around with all the special effects that often result in images which look unattractive and obviously over manipulated.

With adjustments completed, the file is saved either as a PSD (to preserve the layers if subsequent adjustments might be required), or flattened, sharpened and saved as a TIFF or JPG. There are as many opinions regarding sharpening settings as there are possible settings. I turn off all in-camera sharpening and use PS to produce conservative sharpening of the final image.

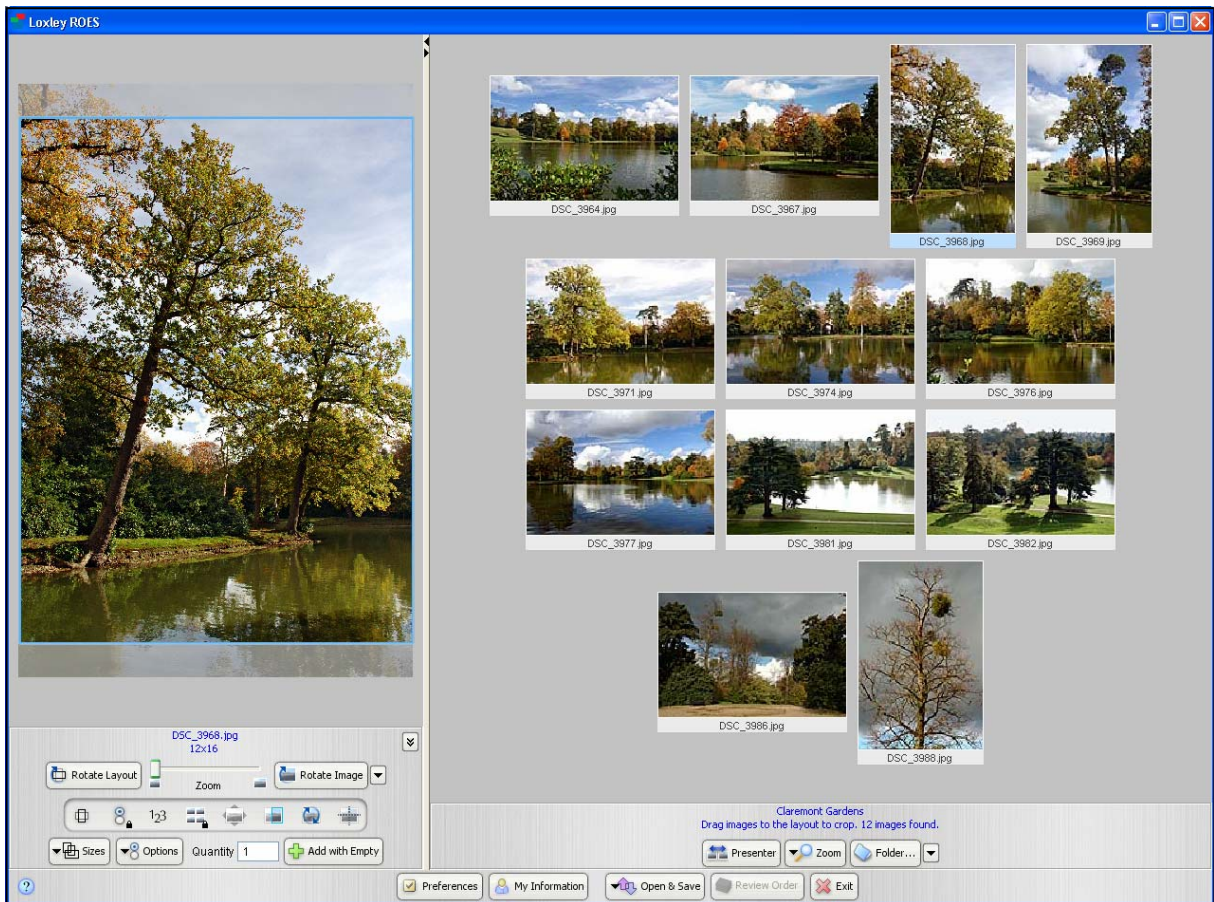
I use Loxley Colour lab (www.loxleycolour.com) for all large prints which cost about £3 for the normal competition size. Loxley consistently produce accurate results and



PTLens corrects lens distortion and vignetting



Removing converging verticals emphasises perspective



Loxley Remote Order Entry System for uploading files for printing



usually deliver the next day. Images can either be sent to them on CD or uploaded to their site using a Java applet which enables size, clipping, finish and prices to be chosen for each image. Because my workflow is colour managed I ask them not to apply any of their own.

Loxley are quite expensive for small, snapshot sized prints, so if I need a set of post-card size prints I use Photobox (www.photobox.co.uk) who currently charge about 10p per print. Photobox also produce gift items from images such as mouse mats, mugs and calendars. Images can be uploaded to a user's on-line gallery facility from which people can buy prints.

For print competitions I use a bevel cutter to make a mask, and always back the pictures with another piece of stiff card to ensure the print's surface is kept flat and does not show any wrinkles or reflect unwanted light. The backing card is glued using 3M Photo Mount (red can) spray adhesive. One advantage of using Loxley is that the print's surface is extremely durable, and any excess glue or smudges can simply be wiped off using a soft cloth dabbed in lighter fuel.

When preparing images for my online Pbase gallery (www.pbase.com/gripp) I use "Save for Web" at 50% quality and image size of 800 pixels for landscape, or 650 for portrait. This produces small files of around 100Kb which look all right on the screen, but would be too small for any-

one to download and make large prints from.

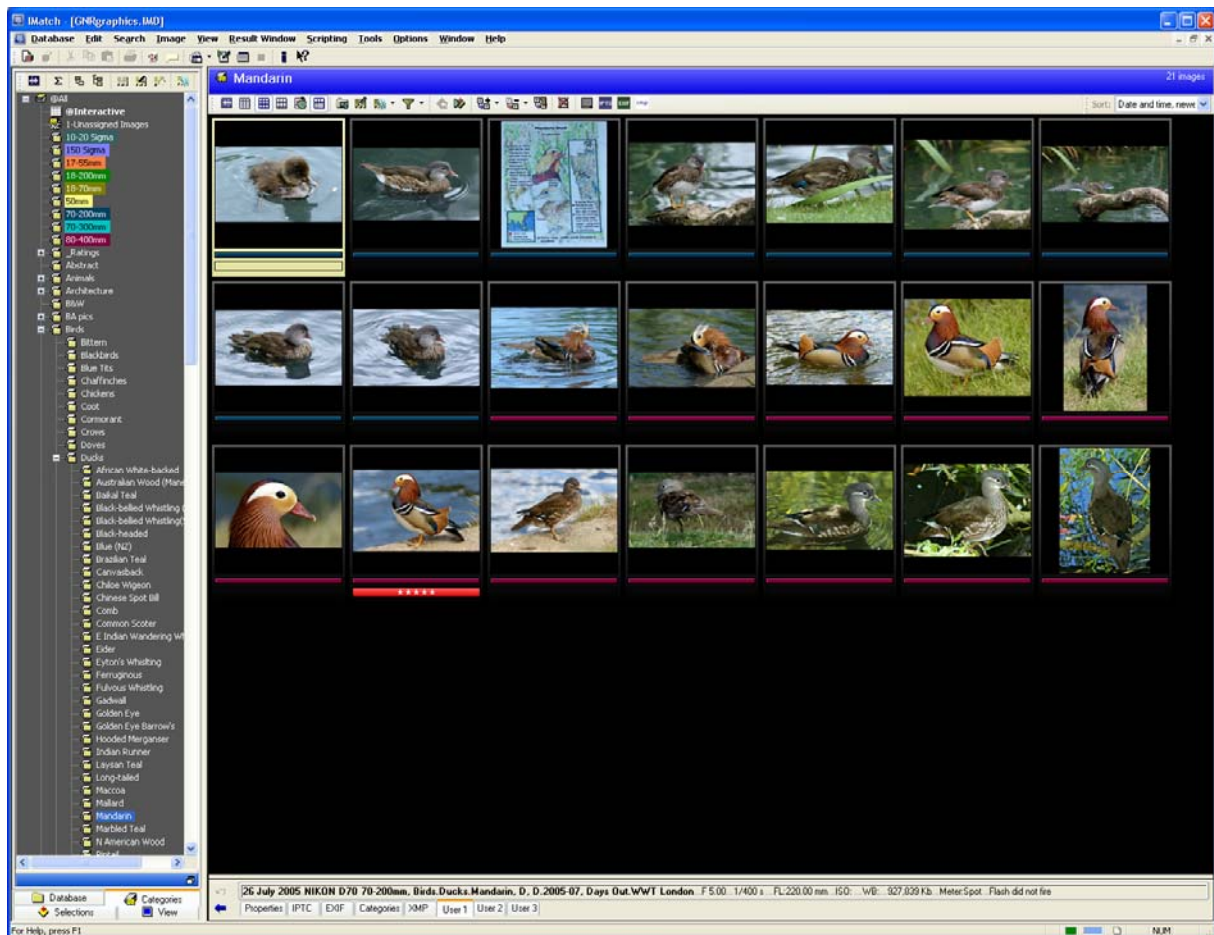
For viewing and organising my images I use a program called Imatch (<http://www.photools.com>). Imatch is also a database with facilities to catalogue and annotate images by subject, location, shooting date etc. EXIF data is shown and user-defined data fields enable information such as location, competition results, judges' names etc to be stored. So, for example, I can pull up on the screen all images which have scored 20/20 (or 13/20!), those which have been judged by a certain judge, those which I've sold, those which I've had printed. Unlike some of the more widely-used viewers such as IrfanView and Picassa, Imatch is Colour Management aware

Imatch can also work as a front-end to Photoshop (which can be launched by simple key strokes), and in my experience functions much better than Adobe Bridge.

In this article I've tried to explain how my photographs are produced by describing the hardware and software I employ. Other members may use completely different equipment and methods because there is no right or wrong way to make a photograph – beauty, after all, is in the eye of the beholder. I hope, however, that a few members might like to contribute further articles to Click explaining "How I did that".

Geoff Rippingale

December 2006



IMATCH for viewing, browsing, slideshows, cataloguing, database

MEETINGS IN MARCH

MARCH 1ST, PRINTS, MONEY, *PETER PROSSER*. **8TH**, PROJECTED IMAGE, FENCES/BARRIERS, *GERALD KITYAKARA*. **15TH**, EHHPS ANNUAL AUCTION, **22ND**, DELL, PIETRUSKI, CENTENARY COMPETITION, *STAN BERG* **29TH**, FRIENDLY COMPETITION, EALING v WHITCHURCH HILL, *GRAHAM LAUGHTON PAGB*



SOME WINNING PICTURES



HELEN LOUISE, *PHIL BINKS*



SAM, *PHIL BINKS*

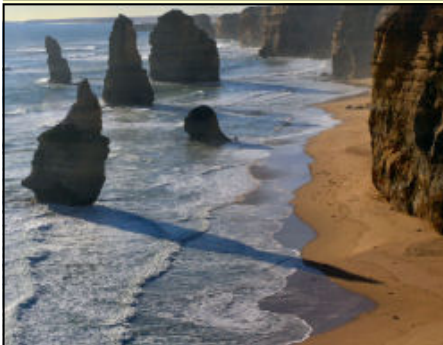


BANANA BIRD, *ROBBIE HILDRED*



ON PARADE, *JIM NEMER*

WATERS EDGE, *ROBBIE HILDRED*



CAN I EAT THIS? *AMANDA WRIGHT*



LIZ FLETCHER,
JIM



WATER DRAGON, *KEITH ADAMS*



GARLIC, *JON HIBBERD*



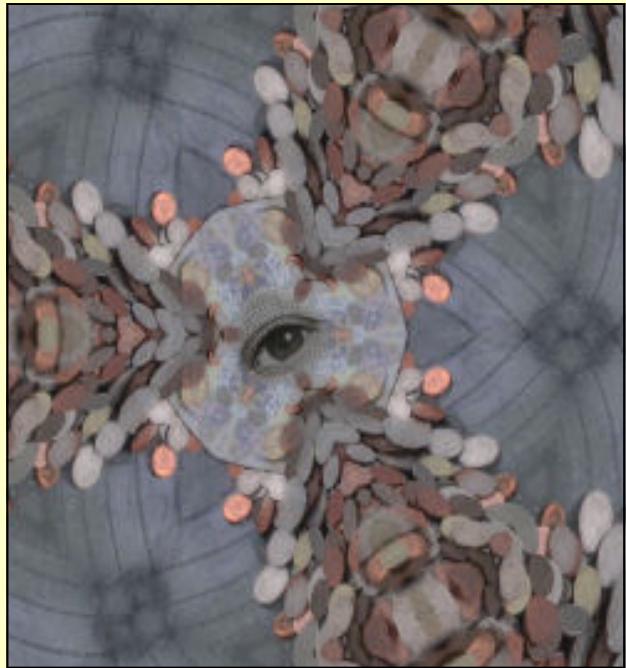
RED SALMON
JON HIBBERD



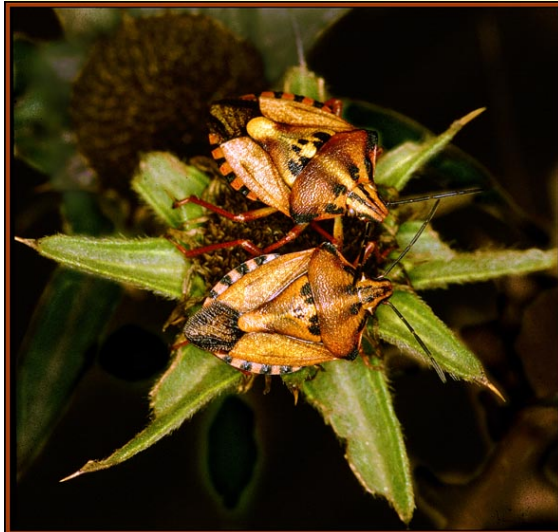
SOME MORE WINNING PICTURES



PARA GLIDER, *AMANDA WRIGHT*



MONEY, MONEY, MONEY, *ROBBIE HILDRED*



SHIELD BUGS, *KEITH ADAMS*



STILL THE SAME BEYOND,
JIM NEMER



MOODY COW
AMANDA WRIGHT



WHITETHROAT, *PHIL BINKS*



FROM THE ARCHIVES

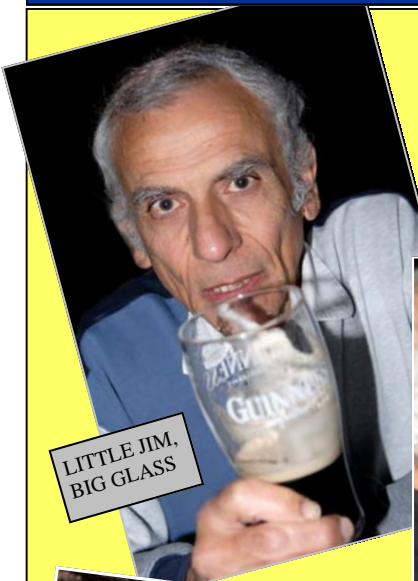


G. FRYER 1900 PATH TO BRENTHAM



G. FRYER 1900 POND NEAR PERIVALE CHURCH

WHAT EHHPS DID LAST SUMMER (2006)



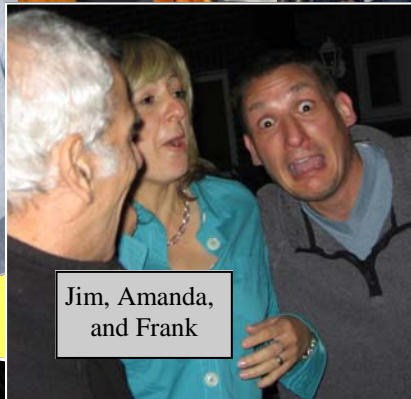
LITTLE JIM, BIG GLASS



FEN



ROBBIE AND STEPHEN CHECK THAT PHIL HAS ENOUGH FOR HIS ROUND



Jim, Amanda, and Frank



SARAH AND JON HIBBERD.



RALPH



JIM WITH HIS CHEAP SHAMPOO



A FANTASTIC WINTER FOR JULIA WHO MARRIED ANTHONY TWICE, FIRST IN CARDIFF, 16 December 06, THEN IN AUSTRALIA, 6 Jan 07.

CONGRATULATIONS TO Mrs. J. DAVIES-DUFF



Heart of a Bromeliad. Taken on our annual Kew visit in the preparation houses. I put my 300mm zoom with an auxiliary 6 dioptre doublet on my Nikon F100 on a tripod and shot - Fuji Provia 400uF. Scanned and photoshopped (not a lot!) The tiny flower shoots in the centre are about half a centimetre. *PAUL JOACHIM*



CAN YOU THINK OF A CAPTION FOR THIS??

SUMMER SOCIALS

As Social Secretary, I've been organizing the summer socials for the past five years and have, I hope, provided a full and varied programme for the summer break, with something for everyone. Having now taken on the job of Portfolio Secretary, I feel the time is right to hand over to Amanda, who I know is eager to try out some new

events. I'm sure you will all give her your support and help. I would like to thank everyone who has helped me to run the summer socials – and, more importantly, all those of you who have come along and made the summer events such a success. Meals, walks, guided tours, photo trips, and wildlife sanctuaries have all helped to fill our summer break and keep us in

touch with one another. Perhaps you have ideas for other events or feel able to organize an event yourself? Why not get in touch with Amanda and tell her your ideas? After all, these events are for your benefit and enjoyment. I would like to wish Amanda all the best in her new role – and thanks again for supporting me over the years. Don't forget: keep those ideas coming!

Jon Hibberd, Portfolio Secretary



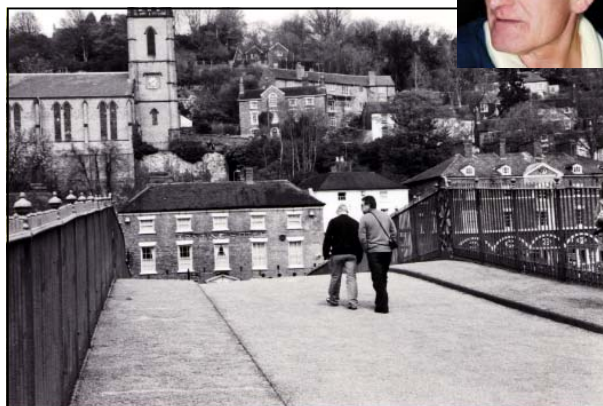
OUT AND ABOUT

IRONBRIDGE, SHROPSHIRE

Ralph Gould



Telford in Shropshire, the home of the first large scale production of cast iron, developed and pioneered by Abraham Darby in 1778. It was here, over the river Severn, in 1779 that the world's first ever cast iron bridge was built.



Beautifully constructed, the Ironbridge stands today as a permanent reminder of our industrial past From pictures that I've seen the bridge always looked quite large, but in fact I was surprised, it was smaller than I expected, still very impressive however. One end of the bridge starts at the town centre and crosses (of course) to the other side, and if you go to the mid span the views are quite something.



The town is fairly small but has a full range of eating places, cafes and pubs (and very nice they are too) plus the usual souvenir places and antique shops. The whole area still has ruins and traces of the old blast furnaces and other factories associated with the production of iron.

Another place well worth a visit is 'BLISTS HILL, VICTORIAN TOWN' a few miles to the East of Telford. It is run by a trust group and the entrance fee is quite expensive - between £8.50 & £10.00. However, once inside I thought it was well worth it. It is a living outdoor museum, where all the staff are dressed in Victorian Costume. All the houses, shops i.e. candle maker, saddlers, grocers and a fabulous sweet shop into which I went like a big kid, and fifteen minutes later I came out with an arm full of liquorice torpedoes, humbugs gobstoppers and other delights! There are also small holdings and factories and all are as they were in Victorian days, and there are plenty to visit.

The people in the shops and houses are very pleasant and knowledgeable and are only too pleased to talk to you about the history and the sort of living conditions of the particular place that you are in .

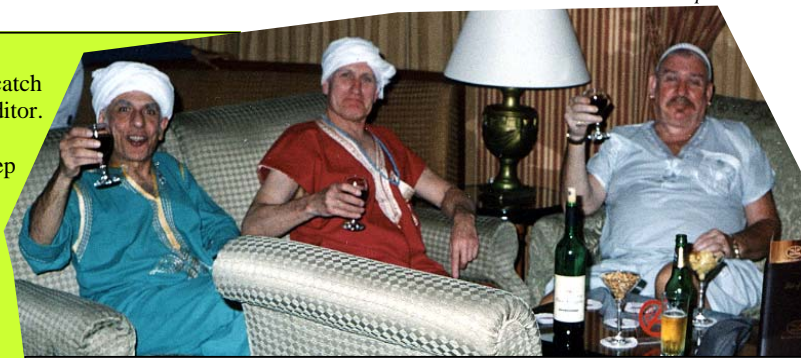
The whole area is well worth a visit and is a photographer's paradise.

Telford was named after Thomas Telford a Scottish engineer (1757-1834).

Ralph Gould.

This edition of 'CLICK' is somewhat larger than usual because we needed to catch up after such a long period without an editor. I hope you like the new format and the inclusion of winning pictures. Please keep the contributions coming to me, Tony Millier, tmillier@hotmail.com.

CLICK is supported by the committee of the Ealing and Hampshire House Photographic Society (EHHPS)



3 committee members on a research trip to Egypt. Jim, Ralph and President Keith.