

# CLICK

JANUARY 2008



THE NEWSLETTER OF THE EALING AND HAMPSHIRE HOUSE PHOTOGRAPHIC SOCIETY

## Jim's Presidential Letter to the Club.

Hi Fellow Members,

Although a little late, may I start by wishing you all a happy and prosperous New Year with many and varied photographic opportunities.

**The final round of this year's North West Federation knockout competition will be held at High Wycombe on Saturday 23rd. February and amazingly, it is Ealing & Hampshire House who shall be fighting it out with the all-powerful Amersham!**

At one time, the entering and taking part in outside competitions was the club's main objective but for once, this year we are entertaining the possibility that we might even win!

Of course we shall not be favourites to win, but to get into the finals we have beaten XRR, who have beaten Amersham several times in the last few years and is quite a scalp on our belt. We need a healthy turnout of our membership to support our Portfolio Secretary Jon and the rest of the usual "away-team". With luck there could be a healthy celebration afterwards. With regard to the "Rosebowl", the 3rd and last round will be held at Ealing on Thursday 28th. February. We have 2 second places so far ( 6 points ) and we really need a first place on the last round to guarantee our place in the finals. There is the possibility that a second place might be enough but we would have to rely on our quantity of "stars" to decide our fate.

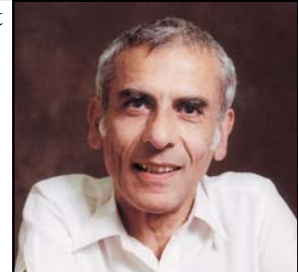
**To mention other club matters, we need someone to look after our sales table each week.** The job requires someone to put out the items for sale ( they are

kept in the Town Hall ), put them away afterwards and encourage people to give goods for sale and also to buy them. A volunteer please!!!

**We shall be doing the annual pilgrimage to Highcliffe** for our match against the local club on Wednesday May 7th. There is an overnight stay, a couple of club meals and some good photo taking opportunities.

The whole thing is done by car-sharing. If you want to go, it is being organised by Amanda so get in touch with her for a good couple of days out. I've got some people to thank in this letter. Firstly, Geoff for all his hard work and the success of our "Ealing Interactive" evenings. Thanks go to Terry for his organisation of the "Flicker" web-site which more members should take advantage of, and Barbara for the organisation of social events. Thanks must go to Phil Binks for all his efforts in obtaining our grant to buy our digital equipment which has now (with additional help from Paul and Geoff) nearly all been purchased. Quoc-Huy has agreed to "jazz-up" our web site and we are looking forward to seeing his ideas. Finally, I should like to thank the committee members for their help and support.

Best wishes and good photography to you all,  
Your President, Jim.



*The President*

## INSIDE

Pages 2&3, Panel Beaters

Pages 4&5, A Story, from Ralph

Pages 6&7, Starting in Close-up, by Paul

Pages 8&9, Some winners

Page 10, From the Archives.

## COMING SOON

Feb. 7, Prints, transport  
Feb 14, Projected Image, transport  
Feb 21, Auction  
Feb 28, Rose Bowl 3rd round  
March 6, Prints, statues  
March 13, Projected Image, cameras  
March 20, Interactive  
March 27, Dell, Pietruski, Centenary  
April 3, Prints, cameras



# SOME PANEL BEATERS.



PANEL BY QUOC-HUY.



I've shot those pictures to enter the EHPS camera club's "Panel of prints" competition in Ealing (London UK) and got the 2nd position.

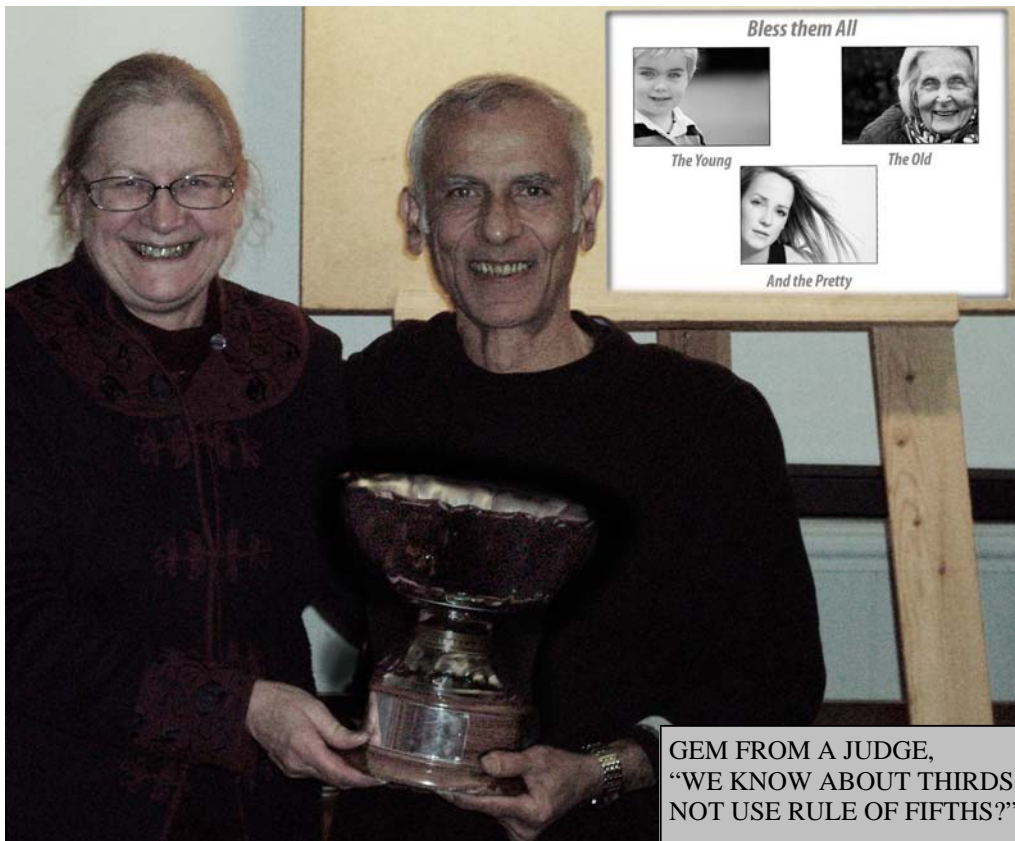
Those 3 pictures illustrate the concept of "Elaborating an idea" (title: "The Thinker"), "Concretizing the idea" (title: "Kamehameha") and "Enjoying the result" (title: "My friend of light").

Sigma EF-500 DG Super 1/8 power thru a white umbrella at camera's left. Canon EF 18-55mm, f/9, 15 sec.

I was using a wireless remote controller for my camera. This gave me 2 sec after pressing the release button to position myself and pose for the flash. Once the flash went off, I had about 15 sec to draw the shape with a dual coloured LED torch.

A tip to draw at the appropriate position is to keep your hand or your face, depending on the picture, still after the flash goes off. This will be the reference for the starting point for the painting with the light. After you started drawing you can move your hand/face away and get comfortable to draw.

ANOTHER WIN FOR JIM, WITH JUDGE JUDY WEBB



GEM FROM A JUDGE, "WE KNOW ABOUT THIRDS, WHY NOT USE RULE OF FIFTHS?"



# SOME PANEL BEATERS.



NICOLA, Highly Commended



**PANEL OF PRINTS  
COMPETITION  
22ND NOVEMBER 2007  
JUDGE, JUDY WEBB.**

*Bless them All*



*The Young*



*The Old*



*And the Pretty*

JIM NEMER. 1ST PRIZE



**BOTTLES**

JON THE CHEF



VISIT TO HIGHCLIFFE 2007



Mary and Nicola compare notes at workshop 18th October 2007



## A STORY, from Ralph Gould

### A CHRISTMAS DREAM or WAS IT?

I must take you back in time , not too distant, not even a decade, to a place in a land far away , where? I know not.

It's dark, It's night time, the stars are shining ,snow is falling and the landscape is white.

The snow is pure white, crisp and deep, it sparkles in the moonlight room standing all alone drinking in this wonderful scene ,it must be cold, but I don't feel it, I've got my big coat and my old black woollen cap keeping me warm. Off in the distance I see a thatch cottage, smoke coming from the chimney, the windows are bathed in a beautiful orange glow, it has a wooden fence all round, it looks so inviting and it seems to beckon me.

'How do you know it's thatch? It's covered in snow!' I hear you say. 'I just do, I can "see" it!

I'm standing at the gate, "How did I get here ?"

I don't remember walking! I look behind, there are no footprints in the snow. It's still crisp and virgin. I walk up the path to the door, it has a large round brass knocker, I reach out towards it but before I can use it the door opens, I peer inside, there is a warmth that seems to envelope me.

A voice calls "Come in ,Come in", I enter , there is a roaring log fire and an old man sitting in a large leather chair.

The door closes behind me, I turn around expecting to see someone but there is no one, No footprints, Doors open, Doors close!!

These thoughts are soon gone ,as I hear the old man ,

"Come in, come by the fire and sit ,you are most welcome, we have been expecting you"

I take off my woolly and my coat and hang them over a nearby chair. I sit in the armchair that he offers me.

"We "!' it suddenly comes to me , He said

"We ",but he was all alone.!! I pass it off as a

figure of speech.

I look at him by the glow of the fire .He has a round face, with the most wonderful smile, pale grey eyes that seem to sparkle, just like the snow in the moonlight.

There is a small goatee-like beard and hair shoulder length, fair in colour, as I look transfixed .He reminds me of a 17th Century Cavalier.

He is wearing a light blue flannel shirt, there are frills at the cuffs. The trousers are a fawn colour held up by wide grey braces, he has carpet slippers on his feet.

I become startled by a movement: I look around the room, it looks quite large ,larger than I expected.

But Nothing!

There it is again, this time I see, but at the same time I don't see, just like the Thatch I thought ! I can't describe it, ghostly figures is the best explanation.

"There"!! there they are, small dwarfs, elf like people all running around doing things, but I don't know what!!.

He see's my puzzled look, Oh ! they are my helpers, they're with me all the time.

We!,We! so that's what he meant, his helpers.

I gaze at him, I feel as if I'm being rude, but I can't help it, he has this aura about him. "I believe you have a wish" he asks.

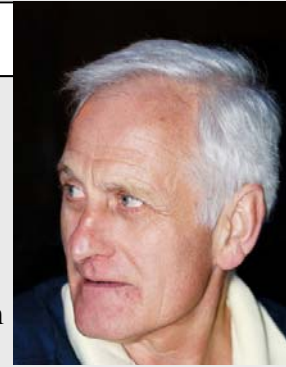
"How did he know that"

But that's why I'm here, isn't it ? I think to myself.

I feel a presence close by, but again I see and hear nothing, then the Old man is pointing and saying "put it over there". He turns to me "That's another one of my helpers" Either he's stark raving bonkers or I am.

He looks at me "Neither you nor I" is all he says. How did he know I was thinking that?

I suppose next, he's going to tell me he's Father Christmas.





## A Christmas Dream (continued)

“Well actually I am or Santa Claus, if you prefer”

“My god he’s reading my mind”.

“Yes it’s a gift I have. I know what your thinking”. “I know you do” I say to myself.

“Where’s the Red Suit the White Hair and the long White Beard, that’s only what people have made me into”

“Now about your wish”? he asks

“If you can read my mind ,then you know what it is”

“Yes but you must still tell me”

“Well for Christmas I would like to see my Mum, Dad and my two young sisters”

“Ah ! there are some wishes I can grant and some I can’t, I m not allowed to”.

“But you are Father Christmas” say I.

“Maybe so my son ,but there are rules that I must obey” “There is only one person who can grant you your wish” “Then I’ll go and see him or her”

“That you can’t do, in any case I already know his answer” “Well who is it ? I suppose your going to tell me it’s God.!!!

“You’re, right it is”

I’m shocked into silence.

“What you have my son is great wealth ,you have in your heart your memories, good memories, that none can take away.

You have to let the past be, but above all, **YOU MUST BELIEVE”**

I’m outside by the gate, it’s stopped snowing.

I look to the night sky, there are two very bright stars close together. I hear myself “Mum, Dad?”

“Yes my son we’re here, we will always be here and we will always be with you **YOU MUST BELIEVE”**.

I look at the clock radio - it’s 4.30 in the morning, there is a shaft of light coming through a gap in the curtains but it’s still dark, I feel wide awake.

I lay there for a few minutes, What a wonderful dream! I decide to get up “Why?”

I move very slowly so as not to disturb Jean

who is fast asleep. I don my dressing gown and slippers and go downstairs to the Dining Room, I turn on the light.

On the chair is my coat and my old woolly hat.

“What’s that White stuff?” I say to myself.

I go over and have a look, snow “It’s Snow!!! but that’s impos.....”. I stop in mid sentence, I look at the ceiling expecting to see a hole through to the roof. But no, the ceiling is intact.

I go to the window and look into the garden, there is no snow??

I look again at my coat and hat, the snow is beginning to melt.

I turn to the window and look into the dark sky and there appearing before me are two very bright stars close together.

“Mum, Dad ? “they begin to sparkle and shine.

I feel the tears running down my cheeks and the Old Mans words come flooding back.

**“YOU MUST BELIEVE”**



**THIS SEEMED A GOOD PLACE TO SHOW YET AGAIN A VERSION OF JIM’S WELL KNOWN PICTURE, “HEAVENLY STARS”**

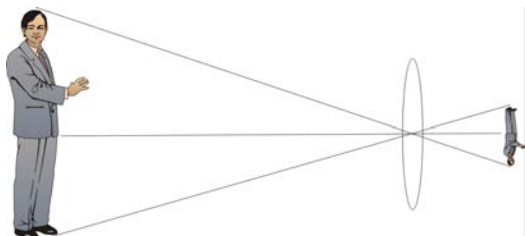
Another gem from a judge—  
‘I like it, but not tremendously’ .  
An example of hedging one’s bets??



## STARTING in CLOSE-UP

Paul Joachim LRPS

The fundamental technical problem with photographing small things in close-up is that you are trying to make the lens do something that it is naturally not very good.



The diagram shows what I mean. *and'A'* Let's look at an ordinary everyday picture of a chap standing there. The man – say 2000mm tall, has to be reduced by the lens system to less than 24mm (film) or 15mm (typical digital sensor) in height to fit inside most cameras we like to use. Not only does that make him smaller, but it also means that if he moves a bit towards the camera after you have focussed, it will not make much difference, especially if you stop down a bit. He could come another 100mm towards you and, at a reasonable aperture, say f8, he would still be acceptably sharp, because the image on the sensor would move only 1/100<sup>th</sup> of that – so more or less still in focus.

The important point is that the ratios: (lens to subject distance)/(lens to sensor distance)

and (subject size)/(image size)

are large, and ordinary lenses are designed to cope with just that situation.

Now try to focus on something where, to fill the sensor frame, that ratio comes nearer to 1. Suddenly the size of the subject and the size of its image on the sensor are nearly the same, or may even be the other way around – the recorded image being much larger than the subject which produced it. The ordinary everyday lens can no longer cope. What do we do about that?

Well, the easy way is to hie thee to a photographic dealer and bespeak a fine new Macro lens from him. He will be glad to supply such a lens – beautifully designed to cope with this situation – and relieve you of a round Grand or so. Such a lens will normally cope down to a (subject size)/(image size) of about 1:1 without problems. These lenses are no good for landscapes, but they often are very good for portrait work, because the (lens to subject distance)/(lens to sensor distance) ratio is nearer to their preferred way of working than to a lens where “infinity” is the usual (lens to subject distance).

To get even closer-up means that the (lens to subject distance)/(lens to sensor distance) ratio has to be pushed in the “wrong” way even further. To do that, you need to space the back of the lens further away from the sensor than usual. Look at the diagram again but this time turn it upside down and pretend that the little man is now the subject. If you spaced the lens further away from the sensor you would get a hugely enlarged image of the man, and if the sensor stays the same size (as of course it does) then you will be cutting the amount of light reaching the sensor increasingly as you move the lens away from it. Also (because we are working in reverse now) the depth of field becomes increasingly small as that lens-to-sensor distance increases, because a tiny movement of the new subject towards the camera produces an enlarged movement of the image. As usual with light intensity the amount of light falls off as the square of the increase in distance from lens to sensor, so double that distance cuts 2 stops off but enlarges by 4 times. So this way we have close-ups but at a cost of a Grand, and a set of extension tubes or even bellows to control the lens-to-image distance precisely. We need plenty of lighting and a solid tripod and the subject needs to be nailed down tight and still we have all sorts of problems getting a decently exposed picture in focus all over, and very often the autofocus gives up and the metering is at least restricted. If you can get full TTL flash control under these circumstances, you are doing well.

Of course, the dead keen will not mind the cash outlay, but there's a little trick that the ordinary starving photographer can get away with. And it solves three problems straight away: light, control and huge expense. The extension tubes or (if you are flush) bellows 'C' are still a very good idea, nevertheless, because they do offer flexibility in extreme close-up; but for subjects like butterflies, assuming you have a powerful TTL flashgun, you need nothing more than an auxiliary doublet. 'D' If you stuff another lens in front of your ordinary everyday lens, it will add to its power, so making it possible to focus much closer. For instance my 6 dioptre auxiliary on my favourite 35-85mm lens brings its close-focus point from about 2 feet down to about 4 inches (sorry, I've suddenly gone Imperial!), allowing better than 1:1 size/image ratios – and best of all, no loss of light gathering power – it is still an f2.8: and as a little bonus the autofocus and TTL metering all works as in the manual – no change. You can get these auxiliary doublets from Mr Cokin for about sixpence, but I strongly recommend you consult your favourite lens-maker's catalogue. Nikon offer such an auxiliary – fully corrected and nicely coated - for about £100.

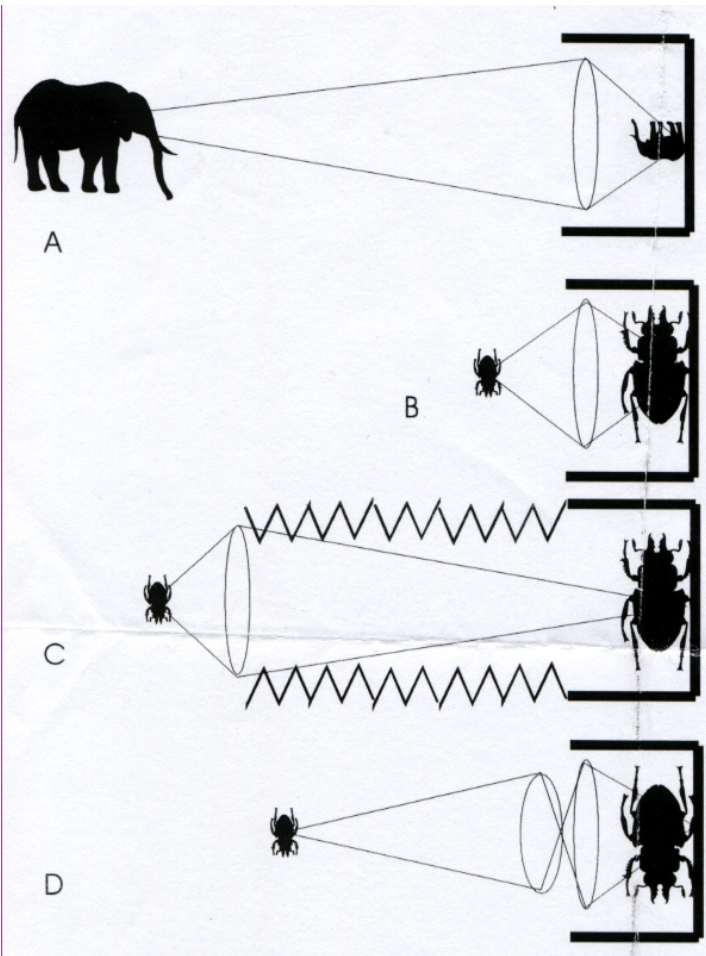
There is one other nice little poor man's trick to



think about. If you do need to get so close-up that you are using extension tubes or bellows, even a Macro lens is starting to get into trouble as that important ratio:

(lens to subject distance)/(lens to sensor distance)

is heading way off in the wrong direction for the lens design to cope with, and you start getting all sorts of lens performance issues getting in the way. They have thought of that one too. Why not, they think, turn the ratio the right way around for the lens while keeping the magnification the right way around for the image? So, what you do is reverse the lens, so that the front (objective) of the lens now faces the sensor and the back of the lens faces the subject. Cunning eh? And a suitable Lens Reversal Ring will be found in your favourite manufacturer's accessories catalogue. It will not cost a lot, and some designs even allow coupling the auto-diaphragm again, so that the camera can be used in semi-automatic mode. Many bellows designs already assume you will use your lens in reversed mode anyway (the Nikon, Exakta and Pentax ones I've seen, do). So, now you know why depth of field and lighting is such a pain in close-up. And now you know how to emulate those amazing close-ups without spending a fortune. Just a suggestion – start with subjects that do not walk, crawl or (worse) fly away at the critical moment!



Serious discussions at the interactive evening. The garlic is out of view!



WINKWORTH ARBORIUM, IRENA FARRELL

GREEN BOTTLES by Jon Hibberd



A cartoonist's view of Jon!

**Your club needs you!**

As we approach the halfway mark in our aggregate competitions, I would like to remind you how important it is to support the club in external competitions.

As Portfolio Secretary, I am responsible for selecting images to be used in external comps. I need to see your work in order to consider it for selection – and if you don't enter the aggregate comps, I can't consider it!

Apart from showing your images at the club, you can support us by coming to watch the external comps. There are always spare places in cars going to these comps. This is a great opportunity to see other clubs' work, be inspired by other photographers' work, and chat to like-minded photo enthusiasts. It will also give you an insight into the standard required. I know we all lead busy lives and have family commitments, but I'm sure we can all make the odd competition now and then. (The times and dates are advertised well in advance.)

So help me, help yourselves and help the club!

I look forward to seeing your work.

Jon the Chef





## Top scores. From 8th October to 13th December, 2007

PRINTS		PROJECTED IMAGES	
<b>Intermediate</b>		<b>Open</b>	
Amanda Wright	Beautiful Baby	Jim Nemer	Smile/RX 150/Situation Vacant
John Furzer	Unfinished Business	Gerry Mullins	N. Camembert
Barbara Dorrell	In the Kitchen	Robbie Hildred	Two at Dead Vlei
Quoc Huy	Self Portrait	Jon Hibberd	Green Handel
<b>Advanced</b>		Brian Seabrook	Watchout
Jim Nemer	Steam Roller RX 150	Frank Williams	How's Your Pulse Boys?
Fenris	Slide Rule	Fenris	Ur-avin-a-laugh
Phil Binks	Chaffinch	Keith Adams	Crocus Advance
Jon Hibberd	Steam Talk	Mary Ward	Stag in Richmond Park
Keith Adams	Millenium Bridge on the Tyne	<b>Set Subject</b>	
Frank Williams	Psycho	Nicola Gaugham	Head on the Thames
Caroline Williams	The Taxi Rank	Jim Nemer	Determined to Win, Wet Look
Mike Lloyd	I Say	Geoff Rippingale	Columns and Blue, Hoover Building
<b>Set Subject</b>		Gerry Mullins	Congested
Jim Nemer	Determined to Win, Tranquillity	Terry Emmet	St Pauls
Fenris	Rush Hour	Fenris	Alpine Roof
Quoc Huy	The Big Jump		
Irena Farrell	Winkworth Arborium 2		



Jim Nemer,  
RX 150, Projected Image and Print top score



## FROM THE ARCHIVES



1951. J.W. CLEMENTS. WALPOLE PARK

### Ealing makes the final!

**At long last, EHHPS has finally made it to the final of the Northwest Fed.**

In previous years, we have been unfortunate in having tough draws in early rounds, poor judges who marked far too harshly, thus eliminating some clubs (ourselves included) before they ever got to the third round, and in some years our overall image portfolio has not been strong enough.

This year, however, all that changed: a good grouping, fair judges and some very good work from club members (not to mention a bit of luck!) meant that everything was in our favour. So we've made it, beating XRR to boot in the semi-final.

**The final will be against Amersham PS at High Wycombe Camera Club on 23 February** (time to be announced). It's taken a long time for Ealing to get to the final, so please do your best to come along on the day and support us. Who knows? It could be your images that take us through next year! See you then. Jon the Chef (Portfolio Secretary)



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