



# CLICK

AUGUST 2008



THE NEWSLETTER OF THE EALING AND HAMPSHIRE HOUSE PHOTOGRAPHIC SOCIETY

**Welcome to the autumn edition of  
CLICK!**

**I hope you enjoyed the summer break  
collecting wonderful images for the new  
season. Perhaps you came along to the  
summer events and took advantage of  
the photographic opportunities on offer.**



*The President*

Following the upheaval at the end of last season, I am standing in as President for one year. Several members have kindly stepped forward to offer help. We now have a new committee, but there are more jobs that need doing. If you fancy getting more involved with the club, just let us know.

Our images did very well in external competitions last year and I want us to build on that success and do even better this time. The new program continues to offer Ealing Interactive nights where we can share our knowledge of photography. Be prepared to experiment in the months ahead and encourage others to push for better images. Together we are an awesome force.

The future looks bright, with an enthusiastic committee, great new images and a forthcoming program of fun.

PHIL DEAN



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## AGM 2008

### SUMMARY of 117<sup>TH</sup> AGM HELD 26<sup>TH</sup> JUNE 2008

#### REPORTS FROM OFFICERS 2007-8

##### **Treasurer – Paul Joachim**

Accounts are attached.

Audited by Henry Hubble.

48 members. During the year we lost 17 gained 22.

##### **Programme Secretary – Phil Dean**

Phil gave a report that the programme was fully prepared for the year 2008-2009.

##### **Competition Secretary – Ralph Gould**

Ralph Gould thanked Geoff Rippingale for his work during the digital projection evenings, Keith for his help in recording and Phil Binks for putting up the prints.

The winners were announced and trophies awarded.

A full list will be added to the records.

##### **Publicity Secretary – Amanda Wright**

Summer Events changes from current printed list will be on website within the next few days.

##### **Portfolio Secretary – Jon Hibberd**

PreVisions competition hosted by XRR - we finished half way.

CACC competitions we did well, without quite winning.

NW Fed semi final beat XRR. Final against Amersham we lost.

Rosebowl finalists we came 3rd of 12 clubs.

Several prints accepted for external competitions.

Inter-club competitions, we won against Whitchurch and Northfields

Ron Wake 2008 we had 2 prints accepted for the final.

Jon was congratulated for his efforts and such a successful year.

##### **Exhibition Secretary – Colin Ember**

Acton Library exhibition finishes soon.

Potential new exhibition next year perhaps in the Questors Theatre.

Minutes of the Annual General Meeting of EHHPS 26th June 2008

#### OTHER BUSINESS

##### **Switch Trophy**

This was presented by Barbara Dorrell announced by Jim Nemer, to Phil Binks for his work preparing the Lottery Grant, arranging the Open Print Competition and putting up prints during aggregate competitions.

##### **Elections to Council**

The following members gave indications that they would be happy to stand for the new committee.

**Phil Dean; Mary Connor; Huy; Nicola Gaughan; Ed Farrell; Stine Nilson;**

The meeting closed with further arrangements to be considered at a meeting at a future date suggested by the exiting Secretary, Phil Binks.



## EXTERNAL COMPETITION SUCCESS!

This last season was one of Ealing's best for many years! Here are the results from our external comps.

### The Rosebowl (slides)

We made it through to the final, being one of the twelve top-scoring clubs, and came equal third with Wycombe, Chalfonts and GX.

### The North-West Fed. (slides and prints)

Our crowning glory for the year! Not only did we make it through to the final, but we beat XRR CC in the semi-final to get there. Sadly, Amersham did beat us in the final – but we did fantastically well to get there, and Amersham are county champions!

### Prevision (prints and digital)

We didn't do too badly in the prints, but sadly we were well down in the list in the digital. Still, we scored higher than Amersham.

### CACC print comp/strictly digital

Not a competition that we normally score very well in; the standard is very high. Still, we were some way off the bottom scorers.

### The Ron Wake Print Competition (individual members' prints)

We entered five prints and two got through. Well done to Jim Nemer and Ed Farrell.

### Aylesbury Photo Images, 2007

Jim Nemer had two prints accepted and I had one.

### Inter-club comps

Ealing v Highcliff & Infinity: Sadly, Highcliff beat us this year, but a good time was had by both clubs in this yearly away match.

Ealing v Whitchurch: We won!

Ealing v Northfields: What can I say? We romped home, clear winners.

Many thanks for all those members whose work was used for external competitions.

The coming season sees new challenges. The Rosebowl has now switched to digital format, as has the North-west Fed (now prints and digital), so no mucking about writing slides from digital images any more! Since the majority of us now use the digital medium to take our photographs, I expect to see a lot more digital entries this coming season in the aggregate comps.

Ealing Camera Club has huge potential. Please support your club and take part in events – especially the monthly comps. This is where I get to see your work and consider it for possible selection for external comps. **You've got to be in it to win it!** So get snapping. As the season progresses, I will be announcing forthcoming comps and dates. Why not come along to the external comps? It's a great way to see fellow photographers and their work, and you can see the standard required for yourselves.

Your club needs you!

Jon Hibberd  
External Competition Secretary



## JUDGES... JUDGES...

### Paul Joachim LRPS, takes a look at the rules of the game.

Any Camera Club's Programme Secretary will tell you that it is the competition syllabus that attracts most consistent interest from members. Whether the competitions are the year-long cumulative internal ones, or the one-night-sudden-death ones or (I think the best of all) the external ones, members seem to enjoy them above all other forms of photographic entertainment and enlightenment that we can dream up.

The reasons are not hard to find. The chances of coming away in triumph with a "20" or two, or a nice Cup or Trophy, plus several rounds of applause, make it worth the effort. And if we are blessed with a good judge, who has remembered that at least half his function is to entertain us, we have had a lot of fun out of the process into the bargain. If we do consistently well, we may be rewarded by finding our images gracing the boards of Regional, or even National competition, and then many many more people will line up to see our work: reward indeed!

But for every one who succeeds like that, there are thirty or more who do not. Disappointment: of course... But whose fault? Is it my images, or is it the judges who do not understand me? Those judges - who neither saw the worth of my pictures, nor appreciate the toil, sweat and patience that I devoted to them?

Perhaps it is a bit of both. Partly maybe us for not fully grasping what Club competition is, partly maybe the judges for forgetting to teach and explain what and why they decide as they did.

I took up judging photographs as a way of improving my own work and as a way of seeing a lot more of other people's work, because images excite me, inspire me and enlighten me. Photographically, I am a fair technician, but my artistic and design ability is very limited. As a way of learning to produce competent artwork (inspiration is totally out of my grasp) I discovered that learning to analyse images, learning the language and vocabulary of image analysis, feeds back into my own picture making and - ever so slowly - is improving it. And I took on judging because I get an enormous amount of pleasure and fulfilment out of making pictures, and I am keen to pass my know-how on to others.

But that does not sound like what a club judge does!

Well actually - yes it does. If you go on the CACC Judge Training Course, run at present by Stan McCartin (who is a brilliant teacher, by the way), you will find that is exactly what a judge should be doing. Apart from sorting out the winners from the others in any class of images presented to him\*, the judge is expected to entertain (very important, because we come to Club for an entertaining evening), to teach - by showing how good (and bad) practice and technique can make (and break) a picture, and to explain.

is vital... Don't you just hate the judge who goes on about a picture and then awards a mark that has absolutely nothing to do with what he has just been saying? In the jargon it is called "speaking to the mark" and it is actually very hard to do consistently. One of the best CACC judges at doing it properly is Chris Palmer: sadly for us, Chris is in such demand that he now rarely judges at club level at all. But there is an enormous amount you can learn from the judge's comments and suggestions. Many of the best (and EHHPS tries only to engage the best!) will try, given the time available, to make practical and constructive suggestions as to how an image might be improved. Of course, you cannot expect a judge to know that moving 6 feet to the right or lying down to get a lower angle viewpoint in a particular place will result in him falling into a cesspit!

Talking of marks, there is a convention in club marking that, though not always adhered to, is useful to know about. The EHHPS tries only to retain judges who will go along with it, so we get a fair degree of consistency in our cumulative competition judging. (Those who do not come up to the standard are consigned to the Ealing Little Black Book - a notorious fate in the CACC!) Generally, the judge is expected, within any class, to award the best image "20" points, and mark relative to that. As there is also the convention that you get "10" simply for turning up, marks are awarded in the top half of the range. Further, if there are relatively few images in the class (say - less than about 16) there is no point in marking lower than about "14" or "15" because the point is made and there is no virtue in simply putting competitors off. If the class is significantly larger, then in order to spread things out reasonably, the judge may decide to go down to "10" or "12" or so. In the North-West Fed regional competition, for instance, the organisers specifically require judges in early rounds to think hard before going below "14" or "15" because of the way marks are accumulative in that competition, and an early very low individual score can mess up a whole round for a club. In semi-finals and above, of course, the idea is to get a decisive result, so that restriction need not apply, and in the Final the judge is required to award one half mark to make sure there can be no tie.



But in a general open club-night competition, the main task for the judge is to sort out the winners. How on earth, you may ask, do you reasonably choose between wildlife, architecture, portraiture, landscape and reportage in the same section – for example? This is where the breadth of experience of your judge comes in: he should have a sound grasp of the techniques involved in many types of photography, because he certainly will be required to sort out just such conundrums fairly and equitably.

So how does he sort out those images? It is, theoretically, entirely logical. First one breaks the image into areas: presentation, technical and technique, composition, overall impact. The table below identifies a few issues that might be considered for each image.

Presentation	Technical	Composition	Impact
Mount quality – neat, attractive, appropriate.	Focus – i.e. sharp where it should be? Depth of field. Choice of hyperfocal distance.	“Rules” of composition – guidelines. If ignored does it work?	Grabs and holds attention? Why/why not?
Mount suitability – e.g. colour, sub mounting etc.	Colour – correct/justified?	Choice of crop. Level horizons, geometry of verticals etc.	Presentation - elements used to engage you.
Image finish	Dynamic range/gamma in image and in print. Grading and Tracking of colours and densities. Recording of detail in both highlights and shadows.	Identity of elements in image and relationship between them.	Mechanisms – a “story”, a “journey”? Is it consistent with the composition?
Image blemishes	Handling and recording of movement – choice of shutter setting etc...	Does the image “read” well?	Demands second look – why? How does it stay in the memory?
Does it meet the Set Subject?	Resolution – e.g. degree of enlargement appropriate?		Atmosphere, communication, engagement?

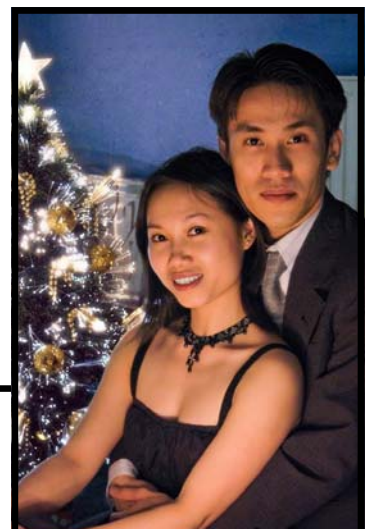
I am sure you can think of more. Notice that the difficulty of obtaining the picture in the first place, whether a matter of technique or technology, of rarity or of access, has absolutely nothing to do with the scoring. Your picture is judged on what we can all see, not what we might imagine, nor what the photographer only might have done.

By the time a judge has gone through this sort of checklist, and talked about some of that process with the audience, he will be getting quite close to a ranking of the images before you. Finally, sorting out the last two or three may start from the position that they are absolutely equal ranking in terms of the foregoing analysis. If the competition has a Set Subject, of course that adds another criterion which is often very helpful in the final sorting. However, given that final pair of equally scoring images, I guess most judges will rely on their own instinct and personal preferences. Thank goodness for that! We have a person, not a machine, doing the judging.

\* please read either gender for the male pronoun throughout.

### RECENT NEWS.

Our congratulations go to our internet mastermind Huy. He is marrying Minh-Sa TRUONG on Thursday 28th August at Ealing Town Hall at 3pm. We wish the happy couple a long and enjoyable life together. P.D.





## THE PYRAMID HUNTERS or 3 GO MAD IN EGYPT

By Keith Adams



**The first trip to Egypt for this intrepid trio was in June 2006 when we set off from Heathrow airport accompanied by Liz, Phil Dean and his mate George. The major part of this trip was a cruise around Lake Nasser which stretches from a little south of Aswan right down to the Sudanese border and beyond.**

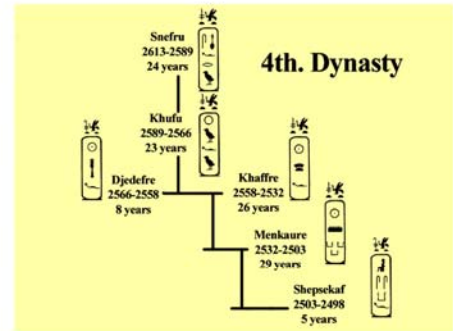
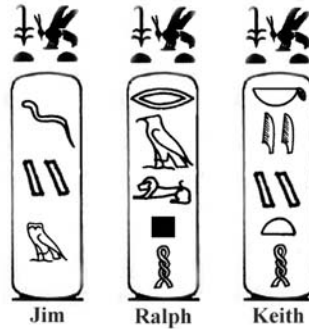
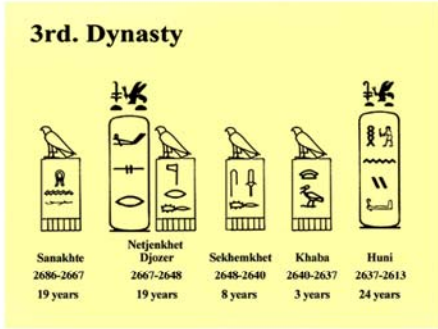
This it turned out was a big mistake. The temperature during the day was in excess of 50 degrees Celcius, all day, every day! Lake Nasser was formed when the Aswan high dam was built between 1960 and 1972 by the Russians. The dam which created hydroelectric power for Upper Egypt meant that the waters now began to fill up the Nile valley and began to engulf the land of Nubia. This meant also that the Nubian temples were threatened by rising water levels and a huge campaign was started to save these temples, the most famous being that at **Abu Simbel**.

The trip also included several days in Cairo, over 600 Kilometres north of Aswan and at least 15 degrees cooler. We decided we shall hunt for pyramids to photograph and explore. One trip that we arranged for ourselves in a reasonably priced taxi rather than be ripped-off by the "organised trips" was a visit to Giza to see the famous pyramids there. These are the pyramids of Khufu ( Greek name Cheops ) {fig.10}, his son Khaffre ( Greek name Cephren ) {fig.11} and his son Menkaure ( Greek name Mykerinos ) {fig.12}. It can be seen from the illustrations that the pyramid of Menkaure is accompanied by 3 small pyramids of his "wives", Only one of the 3 lesser pyramids of Khufu can be seen in the illustration, the other two are behind the pyramid but are in very poor repair. The pyramid of Khufu is the largest and known as the "Great" pyramid. In deference to his father, Khaffre built his pyramid slightly lower than his but at the same time, built it on higher ground. These three Pharaohs were part of the 4th Dynasty, which ran from 2613 BC, starting with the Pharaoh Snefru ( the father of Khufu ) until the death of Shepsekaf ( the son of Menkaure ) who

only reigned for five years and died in 2498 BC. These are the pyramids every tourist to Egypt sees.

On another day we decided to be more adventurous and hired the taxi for the day. Our first port of call was the necropolis of the old Egyptian capital Memphis in the desert 12 miles south of Cairo at Saqqara. The main attraction there, is the stepped pyramid of Djozer {fig.1} the oldest of all the Egyptian pyramids. Netjenket Djozer was the second Pharaoh of the 3rd.Dynasty and reigned between 2667 and 2648 BC. Before this king, burials were done in mud brick "mastabas" ( an Arab word for bench ). Djozer was fortunate to have an architect called Imhotep who was the first person to build using dressed stone instead of brick. He created 6 mastabas on top of each other and filled in the "steps" with polished limestone which shone in the sunlight. The limestone has long been robbed but the basic structure is still there to be seen. This pyramid is also on the usual tourist route but usually there is not time to see the other pyramids at Saqqara. There are also the ruined pyramids of the 5th Dynasty Pharaoh Userkef {fig.2}, the 6th Dynasty Pharaoh Teti and the last Pharaoh of the 5th Dynasty called Unas.{fig.3}

We left Saqqara ( with an army escort!) and headed south. We went to a place called Dahshur to see the pyramids of Snefru, the father of Khufu and the first Pharaoh of the 4th.Dynasty. His first attempt at pyramid building was the "bent" pyramid {fig.5} which was being constructed at too steep an angle which had to be changed in mid construction. Snefru was not happy with this pyramid and constructed another about one kilometre away called "the Red Pyramid" {fig.4} in which he was buried. There was another badly ruined pyramid about 2 kilometres away called "The Black Pyramid" {fig.6} of Amenemhet 3rd a much later 12th Dynasty Pharaoh. This was the extent of the 2006 trip, but in February 2007 we were back in Egypt and continued our trip via Saqqara and Dahshur but continued south to Meydum to see the pyramid of Huni, the last Pharaoh of the 3rd Dynasty and the father of Snefru who reigned from 2637 to 2613 BC. Huni's pyramid {fig.7} is known as >>>



SAQARRA



1 Djoser



2 Userkaf ( background Teti )



3 Unas

DAHSHUR



4 Snefru ( Red pyramid )



5 Snefru ( Bent pyramid )



6 Amenemhet III ( Black pyramid )

MEYDUM



7 Huni completed by Snefru



8 Huni Mastaba

HAWARA



9 Amenemhet III

GIZA



10 Khufu plus "wives"



11 Khafre



12 Menkaure plus 3 wives

<<<the "Collapsed Pyramid" and was probably completed by Snefru after his father's death. Huni, however was not buried in this pyramid but was probably buried in the large mastaba nearby {fig.8}. We even

travelled a little further south to Hawara to see another ruined pyramid of Amenemhet 3rd. {fig.9}. This trip was around 250 kilometres. We returned to Egypt in 2008, but that's another story.



## FROM THE ARCHIVES



1953. A KEEN, UNTITLED



1966 Olofsson J. The Rolling Stones



1967 Olofsson J. The Beatles