



# The Bulletin February 2010



*The cover picture is, "Circus Strongman"  
by David Steel*

## Editorial

The EAF is now entering its 100<sup>th</sup> Anniversary Year and at long last articles from members are taking a significant space within the Bulletin, so it is not just a vehicle for the Executive Officer reports. I hope it makes for interesting reading and that more of you will put pen to paper for future issues of the EAF Bulletin.

The Executive have decided to reduce the number of issues each year to two, because it was felt that the June issue served little purpose as it was distributed at a time when the majority of clubs were on their summer break. The two remaining issues will be published at end January and end August, which will meet all the Executive communication needs. At the same time we hope club and member articles will increase (note this edition is out to 28 pages) and it is intended to feature the EAF Exhibition awards, in colour, in the August issue.

Leaflets included in this edition are the Diary of Club Events for display on your notice board and a list of handbook changes for insertion in your programme secretary's handbook.

Please note the information about our 100<sup>th</sup> Anniversary book on page 17, as the deadline date for

submissions is now approaching fast.

Don't forget that the Bulletin is meant to be read by all your members, so please circulate.

The next Bulletin will be published at the end of August and the closing date for copy is 2<sup>nd</sup> August. Please contact me if you have articles or pictures for publication.

**Barry Freeman ARPS DPAGB**

Tel: 01379 668749

Email: [barry.freeman100@tiscali.co.uk](mailto:barry.freeman100@tiscali.co.uk)

*Below is an award winning picture of a Griffon Vulture taken at the Shuttleworth Collection by Peter Clark, who is the President of the Hertford and District CC - does it remind you of anyone?*



**PRESIDENT'S PREAMBLE**  
**Naomi Saul ARPS EFIAP DPAGB**  
**APAGB BPE4\***

***“To me photography is an art of observation – I have found it has little to do with the things you see and everything to do with the way you see them”***  
**Elliot Erwitt**

As I write this, our new decade has just started and made its presence felt by an icy blast which I am sure has caused many a problem to Club Programme Secretaries, Members and particularly Judges and Speakers. I must spare a moment to thank our Judges and Lecturers – travelling even short distances has been made particularly difficult with the untreated roads and I know that there is a lot of hard thinking takes place before any cancellation is made. Indeed, often attempts to keep engagements, even though conditions would suggest it best not to travel at all, mean additional time, effort and danger along the way. Hopefully by the time you read this in February the weather will have improved and everything will be back to normal – so I will take this opportunity to wish all our Clubs and their Members a successful and healthy year.

During 2010 as you will be aware from previous **“Bulletins”**, our Federation **reaches its 100<sup>th</sup> Year**

– we are planning some special ways of celebrating this, so watch and listen for announcements.

The first Federation activity of the year is the **Interclub Print and PDI Competition on February 14<sup>th</sup>** – yes, we know that is Valentines Day, but we hope to be finished well by 6.00 p.m.!. You can of course ensure your partner accompanies you for the day – or else plan a romantic evening! We hope to see plenty of attendees as it is a wonderful opportunity to support your own Club if they are entering and even if they are not, to see the best work our Federation can produce and be inspired ourselves. Combining the two competitions has brought some interesting “discussions”!. The main “grumble” seems to have been that some images are seen more than once during the day, although I think everyone tries to keep this to a minimum. However, spare a thought for those Clubs who have represented us at the PAGB Inter-Federation Competitions either in 2009 or earlier. They cannot use pictures that have been used for the PAGB Competitions, whereas all other Clubs can re-use work that they have gathered together as a ‘bank’ over the years. In some cases we have seen the same pictures over several years in our own Interclub Competitions – and why not, as the rules allow it!. The Judges visits have been made both

interesting and worthwhile also travelling time and costs have been reduced for attendees. In addition costs have been controlled which keeps the Annual Subscriptions down.

Incidentally, in the last Bulletin I mentioned “qualification” requirements for the **PAGB Awards**. At our meeting In September, your Committee have now agreed that if Members’ work is used to support their Club in either of these Inter-Club competitions, it will qualify as another opportunity to gain a “qualifying” point – see our **PAGB awards Officer’s article**.

Then on **7<sup>th</sup> March** we have our **Annual General Meeting**, when my two year term of office will finish and I will be handing over the role of President to Malcolm Tinn. It has been a very enjoyable time, both visiting Clubs and dealing with Federation matters, during two years of considerable change as we meet the new demands of an ever advancing digital age whilst also trying to ensure that we do not forget traditionally produced work. The all important item remains the photograph itself, the eye that saw it, the personal pre-visualisation of the end result -even at the taking stage and the care needed then before pressing the shutter – not the technology used to produce the finished article. This will once again be followed in the afternoon by the “**World of Colour**” event with

two excellent Speakers – **please make sure you support these opportunities to see the work of superb photographers from outside our region**. Publicity should already be with your Club Secretaries but see the **Events Officer’s article** for more information.

That leads us to the **Annual Exhibition** – I hope you have been getting your entries together. Please remember this is a **Members Exhibition** and **everyone can enter up to 4 Monochrome prints, 4 Colour prints and 4 PDI** – submitted via your Club for administrative purposes only – again see the **Exhibition Secretary’s article** for more information.

This year, on **24<sup>th</sup> & 25<sup>th</sup> April** the **EAF** are hosting the **PAGB Awards Assessments** at the Latton Bush Centre, Harlow. You will be able to attend for a small fee, even if you have not entered any work for adjudication. If you are thinking of entering it would be well worth coming along to see the judging take place – it gives an indication of the standard required in each section. See the **PAGB Awards Officer’s article** for more information.

That is the Diary pretty well filled for the coming season but there is still one item worth mentioning – the **PAGB Inter-Federation Championships at Warwick**

**University** – usually mid July, but date yet to be confirmed. A superb day of the best photography from the UK Federations – well worth attending for inspiration as well as the chance to meet fellow photographers.

Finally – **a note of caution to Club Competition Secretaries**. If you are invited to enter an inter-club battle, you are advised to check that the organisers are Members of the Federation. If they are not you need to carefully consider the following:-

- Will the judges be from the recognised EAF List (or any other Federation) as printed in the PAGB Handbook? This list is only officially available to Affiliated Clubs.
- Will the organisers have suitable Public Liability Insurance cover – should any Members who attend on the evening trip over cables for example?

**As far as Judges are concerned**, if you are invited to Judge competitions for non-affiliated Clubs, please remember that **the benefit of PAGB rates is for affiliated Clubs ONLY** and again check that Public Liability Insurance cover is in place for your own safety.

## **TREASURER**

The Accounts for 2009 have been completed and at the time of writing, are in process of being audited by our stalwart Auditor, Tony Sweet.

In making my forecast for 2009 I had looked at the worst possible scenario and anticipated a deficit of £1300. However, the final outcome was a deficit of £1561 **BUT** this was after purchasing a laptop, projector and software at a total cost of £1937. These purchases mean the Federation has up to date equipment (for the time being!) and is not reliant on Members' equipment.

I am at present looking at the current year's anticipated expenditure and am hopeful that I will be able to hold the "per Member" subscription at £1.50. My final decision will be presented at the AGM and trust that you will be attending in the morning and booking for "World of Colour" in the afternoon.

For information, on the Federation website we now have a downloadable copy of the Key Facts relating to cover under the Public Liability Insurance policy arranged through the PAGB, should you wish to refer to it.

**Eric Saul ARPS. EFIAP. DPAGB.  
APAGB. BPE3\*.  
Hon. Treasurer**



## REPORT FROM THE JUDGES OFFICER

The New Judges Workshop for 2009 was so heavily over-subscribed that your Judges' Sub-Committee decided at their meeting on 12 September to offer a second New Judges group at the expense of the Intermediate Workshop, which was not fully booked. This decision was not taken lightly, but we felt it was necessary to provide an Advanced Seminar as we had not catered for this group since 2007.

Following the day invitations to join the EAF 'C' Panel of Judges were issued to a number of applicants and the names of those who have accepted the challenge will appear in the Handbook Secretary's Report elsewhere in this Bulletin. Club competition secretaries are encouraged to invite them to their clubs to begin their new task of commenting and adjudicating at "real live" club events.

This time we thank our tutors David Leathers, Daphne Hanson, Paul Radden and Ron Tear, the assessors Naomi and Eric Saul, Andy Hanson and Bob Norris. My thanks are also due to helpers on the day: Marilyn and Mike Steward and Mike Dobson who gave general support throughout the day, together with Barbara Norris who oversaw the refreshment arrangements.

Arrangements have begun for the 2010 Judges' Workshop when we will offer courses for those aspiring to join the EAF 'C' Panel of Judges together with an Intermediate Course for those already included on the 'C' panel

and looking to enhance their judging skills. This Workshop day will be on 17th October this year and the venue is once again the Standon and Puckeridge Community Centre in Hertfordshire. Full details and application forms will be available on the EAF Website shortly.

*Sue Dobson* - Judges Officer

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### HANDBOOK SECRETARY Alan Turner ARPS DPAGB APAGB

I have been Handbook Secretary for the last six years and have decided to relinquish the appointment at the Annual General Meeting, but will be putting myself forward for consideration as an Ordinary member of the Executive Committee.

I would like to offer my thanks to all the lecturers and judges who have helped me to compile the EAF entries in the PAGB Handbook and the EAF Judges and Lecturers Handbook during my time in the post and am sure that they will continue to support my successor who will be elected at the AGM. Also I would like to thank the members of the Executive Committee who have supported and helped me over the years.

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The EAF Handbook uses the 'S' designation to indicate that a judge is willing and capable of judging both pictorial slides and projected images. This has led to some misunderstanding – please will Programme Secretaries and Judges make sure that both parties are happy with the expected judging criteria.

## JUDGES & LECTURERS

### ADDITIONS – JUDGES

*The following have been placed on the EAF judges 'C' Panel:*

**Angela Adams BPE2\*** 14 Preston Lane, Hales, Norwich, NR14 6ST (email) Categories PSNRt

**David Hodgson DPAGB** 141 Elm Low Road, Wisbech, Cambs., PE14 0DF (01945) 465126 (email) Categories PSNAvt.

**Howard King** 17 Nelmes Road, Hornchurch, Essex, RM11 3HX (01708) 458986 (Email) Categories PSNt.

**Pauline Martindale** 139 Millfield Avenue, Walthamstow, London, E17 5HN (020) 85316784 (email) Categories PSRt. 50 mile radius and not Tuesday during term time except at possible short notice.

**Andy Wilson** Walnut Lodge, The Street, Flixton, Bungay, Suffolk, NR35 1NZ (01986) 895157 (email) Categories PSR.

### DELETIONS – JUDGES

**Arnold Cleaver LRPS** ('C' Panel judge) has decided to retire from judging and will take no further bookings. Existing commitments will be honoured.

### ADDITIONS – LECTURERS

**Jim Hartje ARPS DPAGB APAGB EFIAP** has a new digital lecture entitled: 'My Photography – Fine Art or Creative Expression'.

**Mike Fuller** offers the following digital lectures (PAGB rates plus donation, if offered, to Orangutan Foundation):

- 'The Mountain Gorillas of Uganda and Rwanda'
- 'Orangutan, the disappearing ape'
- 'Galapagos, the Enchanting Isles'
- 'The aboriginal lands of Northern Australia'

He also offers the following Digital practical demonstrations – Lecture content on request (Fee £40.00):

- 'RAW Processing – the essential path forward to image quality and control'
- 'Colour Management – taking control of your digital workflow'
- 'Practical Monochrome in the digital darkroom'
- 'Perfect Pixels – maintaining image quality during editing'
- 'Photoshop for Photographers – the essentials'.

**Kevin and Margery Maskell FRPS MPAGB Efiap/b / ARPS MPAGB EFIAP/b** offer a new digital lecture

entitled 'Wild about Nature' which will be available from March 2010. Their lecture 'A Walk on the Wild Side' will now be presented as a digital lecture and the print version is withdrawn.

**Phil Shaw**, 7 Foden Brook, Great Burstead, Billericay, Essex, CM11 2TW (01277) 631990 (email) offers the following digital lectures:

- 'Under African skies' – Wildlife imagery and how to get the best out of your photographic safari.
- 'In search of the Magnificent Seven – Photographing wildlife and landscapes in North America'

**Bernard Smith** has a new slide lecture entitled: 'The oldest airforce in the world – The North Pacific'. (projector provided).

**John Tisbury ARPS DPAGB**, 28 Yarrow Close, Rushden, Northants, NN10 0XL. (01933)358125 (email) offers the following lectures (laptop & projector provided):

- Dig - Curves – erotic art and nude. (suitable for adult audiences only)
- Dig – Using studio flash – inside and on location (Ditto)

**Don Thompson** has a new print lecture entitled: 'Action, water and luck'.

### **ALTERATIONS**

**Arthur Ash ARPS** (Lecturer) – Amend address to 23 Manor View, Stevenage, Herts., SG2 8PE and increase mileage to 70 miles.

**David Hodgson** (Lecturer) - delete CPAGB and add **DPAGB**

**Jim Till CPAGB** ('C' Panel judge) – amend days not available to Mondays (with effect from January 2010).

**John Tisbury ARPS DPAGB** has decided to withdraw from the 'C' Panel of judges. He remains on the Lecturers' List.

**Dave Wilcox** (Lecturer and 'C' Panel judge) – Change of address and telephone number to: 39 Peacock Close, Hornchurch, Essex, RM11 2TJ (01708) 449277

### **CLUB CHANGES**

#### **Allenburys PS**

Closed at the end of November 2009 owing to redundancies and reduced membership.

#### **The Basildon Photographic Society**

Closed with effect from the 10th December, 2009.

**Beyond Group** – Change of Secretary Andrew Camp, 30 Tyler Street, Ipswich, Suffolk, IP2 9HF. Tel: 01473 602311, email: beyondgroupsecretary@gmail.com

#### **Bragbury House**

The Bragbury House Camera Club will cease to exist after the 31st Dec. 2009.

**Bunwell & DCC** - Change of Secretary Mrs Sue Blackett, Spring Field Lodge, Bunwell Hill, Bunwell, Norfolk, NR16 1RZ Tel. (01953 789770 email: bl.mommasue@googlemail.com

**Bury St. Edmunds PS** - Change of Secretary.

John Lord, 16 Lark Valley Drive, Fornham St. Martin, Bury St Edmunds, Suffolk, IP28 6UG Tel. 07973202078 email: lord.j@btconnect.com

**Buxton PC** - Change of Secretary Robin Wright, "Heaven Can Wait", 23 Church Lane, Felthorpe, Norwich, NR10 4DP Tel. (01603) 754874 email: robwright73@googlemail.com

#### **NEW CLUB - Glemsford Photographic Club (35)**

Glemsford Social Club, Hunts Hill CO10 7RP Alt. Mon 19.30

Secretary - Dennis Gray, 52 Tye Green, Glemsford, Suffolk, CO10 7RG Tel. (01787) 281413 email graydj@hotmail.com



### **Lee Valley Nature Photographers**

Please note change of venue at the above club which is now:-  
Abbey Church Centre, Abbey Farmhouse, Abbey Gardens, Waltham Abbey, Essex, EN9 1XQ.

Meeting 2nd Thursday of the month

### **Melbourn PC** - Change of Secretary.

Mr. Bruce Huett, 20 Rose Lane, Melbourn, Nr. Royston, Herts. SG8 6AD - Telephone: 01763 232855 email: brucehuett@compuserve.com

### **Moulsham Lodge CC** - Change of Secretary

Roy Briggs, 7 Chaplin Close, Galleywood, Chelmsford, Essex, CM2 8QW Tel. (01245) 263703 email: roybriggs@briggs10.fsnet.co.uk

### **North Essex Photographic Workshop Group**

Change of Secretary's email address of the above Group, which is now: mlkeVC@btconnect.com

### **St. Ives PC** - Change of Secretary

Richard Berridge, 3 Snowdonia Way, Hinchbrook Park, Huntingdon, PE29 6XP Tel: (01480) 436693 email: richard.berridge@virgin.net

### **Sutton Photographic Group** - Change of Secretary

Andy Ashfield, 2 Stewards Close, Sutton, Ely, Cambs., CB6 2NQ Tel. (01353) 777342 email: threeshfields@btinternet.com

### **The Silver Printers Photography Circle**

Have resigned from the Federation with effect from the end of December, 2009.

### **Vauxhall Chilterns PC** - Change of Secretary.

Carol Smith, 47 Copthorne, Luton, LU2 8RL Tel. (01582) 722972 email: nigelandcarol@hotmail.com

### **Watton & District PS** - Change of Secretary.

David Ryland, 17 Bell Mead, Hingham, Norwich, Norfolk, NR9 4HT Tel. (01953) 853040 email: david\_1@btinternet.com

### **Portfolio Officer.**

The 2009 portfolio is still available if your club has not yet ordered a copy just email me at [portfolioofficer@eafphotoclubs.co.uk](mailto:portfolioofficer@eafphotoclubs.co.uk) for details of how to apply.

Also please look out for the 2010 order form which will be sent out with the exhibition mailing.

**Barrie Hatten**

### **PAGB SECRETARY**

**Howard Tate ARPS**

### **NEW EMAIL ADDRESS**

Seems that Tesco have decided not to support his e-mails any longer  
Please note the new address is **hgtate@btinternet.com.**

His new residential address is:

1 Orchard Close, Pontefract, WF8 3NL  
Telephone number remains the same.

## PA AWARDS OFFICER

**Andy Hanson ARPS MPAGB APAGB**

Following the last adjudication for Awards for Photographic Merit at Stirling on the 28<sup>th</sup>/29<sup>th</sup> November 2009, three EAF members gained awards.

Stephen Clulow of Saffron Walden CC gained his CPAGB in the Slide category, Liz Cutting of Beyond Group and Roy Essery of Colchester PS acquired their DPAGB's in the Print section. My congratulations to all.

The "points" system has now been upgraded so that members with images selected by their clubs for either the EAF Club Print Championship or the EAF Club DPI Championship, will now gain a "POINT" toward their eligibility – this should give more members a chance of qualifying for entry at any level. The Guidance Notes booklet is currently being revised to cover the new ruling. Anyone wishing to enquire about the ruling may contact me for clarification.

The next adjudication is to take place at the Latton Bush Centre, Harlow on Saturday 24<sup>th</sup> and Sunday 25<sup>th</sup> April 2010. Tickets for this event are obtainable from me at £6.00 each. Please send your cheque made payable to "EAF" stating which day you require, enclosing an SAE to my address below. If you wish to see how the adjudication takes place and to see the standards required – now is your chance!

The Slide section is to cease, BUT entrants will have one last chance to use slides at the November 2010 event, irrespective of how many apply.

Andy Hanson, PA Awards Officer,  
16 Meadowlands, Burwell, Cambridge  
CB25 OHG.

Tele: 01638 741106

Email: hanson943@btinternet.com.

### **PAGB Print and PDI Exhibitions**

#### **If your club needs to fill an evening at short notice:**

The EAF has purchased 2 copies of each of these exhibitions, which show the selected images from the three annual inter-federation competitions:

- Monochrome Print Competition
- Colour Print Competition
- Projected Image Competition

The 2009 Print Competitions are on a CD and the P.I. Competition is on a DVD, each with a choice of automatic (with music) or manual projection, via a laptop and digital projector.

Clubs may hire both exhibitions for an evening for a £10 administration fee by arrangement with Robert Norris at 22 Southfields, Standon, Ware, SG11 1QH; telephone number (01920) 822104; email address: robert.norris@tesco.net.

They make an interesting evening for any club looking to fill an unexpected gap in the programme and allow members to both view and comment upon images judged to be the best of U.K. club photography submitted by the 15 UK Federations.

## **PA Executive Member Daphne Hanson CPAGB APAGB**

The last meeting of the Photographic Alliance took place in London on 3<sup>rd</sup> /4<sup>th</sup> October 2009. The next meeting is scheduled for the weekend of 6<sup>th</sup> /7<sup>th</sup> February 2010.

Two minutes silence was held in memory of Les Saye, Past President of the PAGB who had recently passed away.

It was agreed at the meeting that Sadler Sampson of Birmingham be appointed auditors to the PAGB, and will audit the accounts for 2009.

**FIAP Biennials:** Ian Platt reported that three MFIAP applications were successful: Gwen and Philip Charnock (L&CPU) and Margaret Salisbury (NWPB).

Ian also stated that the new criteria for FIAP awards reported at the last PAGB meeting in April has changed due to an internal error within FIAP administration. For the reference to “different salons – salons with different names”, FIAP now states that different years of the same salon do in fact count as “different salons” which is exactly the opposite of the original interpretation. It was decided that the old rules would apply for candidates applying for FIAP awards in 2009.

The next FIAP Congress will be

held in Vietnam from 4<sup>th</sup> to 11<sup>th</sup> September 2010.

After 25 years as FIAP Liaison Officer, Ian Platt is stepping down in two years time, and in this regard, it was agreed that his successor should attend the 2010 Congress to learn about the role of the FIAP Liaison Officer before taking over from Ian. The PAGB are considering hosting the FIAP Congress in 2012 with the help of an Arts Council grant.

### **Inter-club PDI Championship:**

The event held on 11<sup>th</sup> July 2009 at Warwick University was the first PDI Championship. At the pre-run using the digital equipment and software, there were many errors in club entries and only 5 clubs adhered to the entry rules. The Technical Standards Committee is considering the acceptance of jpeg entries, as a lot of the errors highlighted in the entries would have been corrected by the DiCentra software. Otherwise the event ran very smoothly and the digital projection was excellent. The provisional date for 2010 is Saturday 17<sup>th</sup> July.

### **Inter-club Print Club**

**Championship:** This event took place at Connah’s Quay on Saturday 24<sup>th</sup> October 2009. With the aid of a digital still camera purchased by the PAGB, projection of the prints for the

viewing audience was a vast improvement and greatly enhanced the enjoyment of the day. It was agreed that all finalists would automatically qualify for entry the following year, allowing extra clubs from the Federations to take part. This ruling applies to the Inter-club Print Championship and the Inter-club PDI Championship.

**Handbook:** The new Handbook was issued in August 2009 with a few errors for which Ian Lyons apologised. Roy Thomas was omitted from the list of the PAGB Executive and the N&EMPF Lecturers list was the same as in the previous Handbook. A new N&EMPF Lecturers list will be issued to Federations and the PA Executive.

**Meritorious Service Award:** APAGB was awarded to Gordon Jenkins (L&CPU), Ralph Duckett (MCPF), Mary Jenkins (MCPF), Richard Brown (MCPF) and Ashley Franklin (N&EMPF).

**Newsletter & e-news:** Rod Wheelans reported 1175 subscribers to e-news. Permajet have agreed to sponsor e-news for 12 months. It was agreed that issues would be restricted to once a month or as often as there is sufficient content to warrant an issue.

**Recorded Lecture Service:** Bookings have increased since the new Handbook. Peter Brown has produced an AV sequence, likewise Ron Henry. New lecturers are urgently required, as the old slide lectures need to be archived. PayPal is being considered by the Finance Committee as an alternative method of payment.

**The Great British Cup:** Judging for the 2010 event will take place on 9<sup>th</sup>/10<sup>th</sup> January 2010. The definition of small clubs was revised in the GB Rules and a Natural History section was included.

**Inter-Federation Print Competition & Exhibition:** The 2010 competition will be judged on 5<sup>th</sup> June 2010, organised by the Yorkshire Photographic Union. An additional rule has been added to the Print Competition Rules as follows: *“Images which have been accepted in any previous Inter-Federation Competition will not be accepted. This includes images which are so similar to previously accepted images as to be virtually identical”*. This additional rule will take immediate effect and will mean that a previously accepted monochrome print, colour print, slide or digital image cannot be resubmitted in future Inter-Federation competitions. Prints must in future be mounted on lightweight board not exceeding 3

mm in thickness instead of 4 mm, in order to fit into the new print frames.

### **Inter-Federation Projected Image Competition & Exhibition:**

The judging of the 2009 competition took place on Sunday 11<sup>th</sup> October hosted by the Chilterns Association. The competition was won by the Chilterns Association, and the Arthur Downes Trophy was presented to a Chilterns' representative at Connah's Quay. Each Federation was sent a complimentary CD of the Exhibition for viewing by member clubs. The 2010 competition organised by the North & East Midlands Photographic Federation will be judged on Saturday 9<sup>th</sup> October 2010.

The additional rule outlined above has also been added to the Inter-Federation Projected Image Competition Rules with immediate effect.

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### **EXHIBITION SECRETARY**

Since publication of the last Bulletin, I have received the results of the PAGB Projected Images Competition and Exhibition. The EAF was placed 12<sup>th</sup> out of 15 regions. Congratulations to Ann Miles FRPS of Cambridge CC who received a ribbon for her image 'Eagle Owl in Snowstorm'.

If you haven't already done so it's time to start preparing your entries

for the 2010 EAF Exhibition! **The closing date to your local collector is Sunday 14 March.** Selection is on Sunday 28 March. Although the latest rules and entry forms are available on the EAF website, entry packs will be available at the Print and Digital Image Championships at Latton Bush Centre, Harlow on Sunday 14 February. As usual entries must be via your club.

Principal changes to the rules from last year are:-

- Prints must be on a mountboard of 40cm x 50cm. The imperial size of 16in x 20in is no longer acceptable (to ensure that all accepted prints are the correct size for PAGB selection).
- Slides are no longer accepted
- 60p per entry

The Exhibition opens with the award presentation at the Gibberd Gallery, Harlow on Saturday 1 May 2010 at 2.00 p.m. followed by projection of the digital images. Thereafter they will be displayed on a monitor in the main gallery. The Exhibition will be open for three weeks; closing on Saturday 22 May. We will be publishing details of some alternative parking areas in view of the difficulties some members experienced whilst attending the award presentation last year.

The Exhibition is a showcase for the very best work from the East Anglian Region and I look forward to seeing another first-class display.

**John Currant LRPS**



## EVENTS SECRETARY

There have been a few busy months since our last “*Bulletin*”, as far as events are concerned. Firstly, the “**Prints For All**” day on **8<sup>th</sup> November** was another excellent one. My sincere thanks go to **Phoenix Group** for excellent hosting of the Day. Their “team” worked very hard, not only in generating interest for the Event, which resulted in good ticket sales, but also being at the venue very early in the morning so that everything was organised and ready in good time, making my life much easier.

**Anne Sutcliffe** started the day with her “pale and pastel” pictures – beautiful delicately coloured images showing as well that it is possible to go to areas well photographed by other experts and yet have a very distinct and personal “eye” on the world.

After Lunch **Glyn Edmunds** kept the audience awake wondering just what he would show next!. His pictures ranged from Landscapes to young ladies “without their vests on” and many other photographic genres - all produced in a traditional darkroom.

Finally the day was brought to a wonderful climax by a very nervous

**Alan Millward**. Alan has been an inspiration to many over the years – again he has his own special way with both Landscapes and people pictures, making them very powerful indeed. The audience thoroughly enjoyed hearing the stories behind his pictures too.

And so to our next Event – “**World of Colour**”, taking place in the afternoon at the **Latton Bush Centre, Southern Way, Harlow** following the Federation AGM, on **7<sup>th</sup> March 2010, starting at 1.30 p.m.**

There will again be two Speakers:- **Ian Bateman FRPS MPAGB** with wonderful **Audio Visual Sequences**. Ian has been making Audio Visual sequences for many years, at first with slide/tape, but for the past 10 years with digital production methods. He has pioneered digital AV in the UK and has travelled widely, giving demonstrations at home and abroad. In 2003 he was the first person to be awarded a Fellowship of the RPS for a digitally projected AV panel and is now a member of the AV Distinctions Panel as well as Webmaster and Chairman of the RPS International AV Festival. Ian achieved his MPAGB in AV in 2007 and has now been appointed to the adjudication Panel for merit awards in AV. Ian has also won many awards in National and International competitions.

And **Rikki O'Neill FRPS MPAGB** with a digital talk entitled “**One Step Beyond**”. Rikki is a creative photographer and artist by profession and over the past 30 years has combined artistic and photographic skills to produce a “painterly” quality, creating award winning images in the darkroom with both monochrome and colour – and more recently using digital techniques. His aim is to evoke emotion with the viewer and as a result, his unique images have won acclaim both nationally and internationally. Rikki has served on the RPS Visual Art Associateship and Fellowship Panels for 10 years.

Publicity and Application forms for tickets were sent to your Club Secretary in early January, so hopefully you have details already. They can also be found on the EAF Website, with application forms to download as well. Don't miss the opportunity to see the work of some superb photographers from outside our region, who normally live too far away to visit our region on a Club evening and **please book early – it saves me a lot of worry!** Taking the opportunity to see such work is one of the best ways to be inspired and learn more.

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**Now a NOTE FOR YOUR DIARIES – “Prints for All” will take place on 7<sup>th</sup> November 2010 again at the Latton Bush Centre, Harlow,**

hosted by Colchester Photographic Society. All being well our Speakers will be:-

**Christine and Don Langford LRPS CPAGB APAGB (President of the PAGB) with “Images by Accident”**

– monochrome and colour prints  
**Barry Mead FRPS EFIAP MPAGB** with wildlife colour prints from around the World under the heading of “**Wild Encounters**” and hopefully -

**Libby Smith MPAGB EFIAP** with some of her superb and very successful, digitally manipulated images from National and International competitions, but at present await a title to her talk. Libby is currently recovering from a major operation, so we trust that she will be fully recovered by November and in the meantime, we wish her well.

***If you are a regular supporter – thank you and I look forward to seeing you again – however, if you have never been to one of these Events – give it a try and be inspired - thus improving your own photography.***

**Naomi Saul** ARPS. EFIAP. DPAGB. APAGB. BPE4\*

## Competition Secretary

### 2009 PAGB Print Championship

This took place at Connah's Quay in North Wales on Saturday 24<sup>th</sup> October. The EAF were represented by Beyond Group and Chelmsford Camera Club. Thirty-three clubs from all over Great Britain took part, that's up to two from each federation and the top four from 2008.

In round one, we saw prints from each club. At the end of round one, Beyond Group had 150 points and Chelmsford had 147 points. These marks took Beyond Group into the 'Final' competition and Chelmsford into the Plate competition.

Chelmsford just missed out on a place in the Final and were in fact 9<sup>th</sup> after the first round – the top eight going through to that competition. A great achievement!

In the Final competition the eight clubs battled it out. Beyond Group got 193 points and came 6<sup>th</sup>. The top score of 203 went to both Wigan 10 and Smethwick PS. After a tie breaker decision Wigan 10 became the 2009 PAGB Club Print Champions. A change of PAGB rules means that all clubs competing in the 2009 Final will go forward to the 2010 PAGB Print Championships. Well done to Beyond Group for reaching the Final – a brilliant performance. Their placing means that the

EAF will be able to send two clubs in addition to the Club Print Championship in 2010.

In the Terry Chapman Plate competition Chelmsford CC achieved a commendable 2<sup>nd</sup> place with 68 points, narrowly missing out to Worcestershire CC (along with Chelmsford CC they were the other 'rookie' club in this Championship) who got 71 points.

Trevor Burley of Chelmsford CC was awarded a PAGB silver medal, as Richard Spiers' personal choice, for his mono print 'Hope. Well done to both clubs for their superb images and for travelling the distance to North Wales. It was a great day and well worth the drive.

### 2010 EAF PDI Championship and 2010 EAF Print Championships, to be held 14<sup>th</sup> Feb

The second combined Championship event is to take place at Latton Bush Centre, Harlow on Sunday 14<sup>th</sup> February 2010. The Projected Digital Image (PDI) Championship will start at 10.15am and the Print Championship at approximately 2pm. Doors at Latton Bush, Harlow CM18 7BL are open at 9.30am and prints must be handed in by 10.10am.

The number of participating clubs for the PDI is 35 and for Prints is 25. Numbers of clubs entering are up on last year for both PDI and Print Championships. This

will make for a very interesting day of photography. Even if your club is not taking part, why not come along on the 14<sup>th</sup> February to watch the proceedings.

The cost will be £6 for the whole (or part) day. Latton Bush has a cafeteria where reasonably priced breakfast and lunch can be purchased. Order your meal in the morning please. It is also an opportunity to meet friends from other clubs or to make new friends. There are three judges visiting from East Sussex, West Midlands and Wiltshire. They'll mark out of 15 in total.

I look forward to seeing everyone and your images on 14<sup>th</sup> February this year. Any queries do contact me by phone or email.

### **Dates for your diaries**

2010 PAGB Projected Image Championship at Warwick University – July – date still to be confirmed.

2010 PAGB Print Championship at Connah's Quay – 23<sup>rd</sup> October. An advance note for your 2011 diaries is Sunday, 13<sup>th</sup> February when the 2011 EAF Championships will be held, again at Latton Bush, Harlow.

**Marilyn Steward** - EAF  
Competition Secretary  
Email: [marilyn@thehamblins.org.uk](mailto:marilyn@thehamblins.org.uk)  
Tel: 020 8350 3064

## **2010 Your Federation's 100th Birthday THIS IS YOUR LAST CHANCE To have your club's memories included in the**

### **EAF Centenary Souvenir Celebration**

Yes, I know this plea has been in the last six Bulletins, but now really is your last opportunity to let us have your information, images and anecdotes for inclusion in this historic document.

We have started the task of bringing together all the information we have into one publication and if you have something you think should be included we need to have it by the END OF MARCH AT THE VERY LATEST.

Don't forget we would like every member club to be included in some way. The simplest way is to send us a couple of pictures which represent your organisation, be it images from your archive, or something that your members are particularly proud of.

I look forward to hearing from you soon: I can be contacted by telephone on 01992 575505 or email: [Sue-Dobson@eafphotoclubs.co.uk](mailto:Sue-Dobson@eafphotoclubs.co.uk)

**Sue Dobson**

## A Child's Eye View

Welcome to My World was a fascinating school's project organised by Harlow Photographic Society. Year 5 pupils from all of Harlow's primary schools were invited to take part. Eleven schools took up the challenge.

The children were given disposable film cameras and told to - just photograph their own world. One of our members Heather Clarke took all the cameras to the schools and gave the pupils a demonstration on how to use them.

After collecting the cameras and processing the film we had over 1500 photos. From all the images we selected the best 80 which we enlarged to 30 cm X 20 cm and put into 50 cm X 40 cm mounts and frames. We then put them on display in our local gallery for a month.

Over a hundred excited children and their parents came to the opening day in October which was opened by our local MP and Chairman of the Council. We gave digital cameras as prizes to the pupils who had taken the best images.

We hope this event has introduced photography to the next generation and may be some future club members. The funding for this project came from Harlow Arts Council and the National Lottery Fund.

The winning photo, shown top right, was taken by 9 year old Naomi Jennings - "Hoodies" - a topical subject.

**Malcolm Tinn LRPS LBIPP**

President HPS



## Cooking the Film by David Steel

While cooking the traditional Christmas lunch, it occurred to me that there is a striking similarity between cooking and traditional photographic processing. In fact, when you look at some old photography textbooks in the days when developers were made from raw ingredients like pyrogallol, Metol and hydroquinone, some refer to the formulas as 'recipes'. Indeed, it really was measuring out ingredients with precision and laboriously trying to ensure that each component was thoroughly dissolved. Like cooking, the key to success was following instructions because the technique and order of mixing was designed to make the task as easy as possible.



When I first started developing films, I had a great fear that the film wouldn't 'turn out' if I didn't have the ingredients precisely weighed out and mixed but soon learned that there was considerable leeway and that I would still get a result of some kind but that the precision was needed for consistent and predictable results.

The actual processing of the film was, again, very much like cooking. It all depended on the correct time and temperature. Temperature was important - too cold and development was slow and too hot, the development was too fast with a risk of damaging the delicate emulsion. Time too was important. Too short and it wouldn't have had enough processing to fully develop the highlights and bring out the shadow detail. Too long and some of the unexposed silver halide will turn to silver and we would start to lose detail in the highlights. In fact, to use the kitchen analogy once more, we'd often say that we 'over-cooked' it.

At the end of the day, both cooking and photographic processing have the same underlying principle of chemical reactions taking place and these are dependent on time and temperature. In the case of cooking it is the reaction between acidic components in the mix with bicarbonates to release carbon dioxide which makes a cake rise. In the case of bread, the reaction is the aerobic respiration of the yeast to generate water and carbon dioxide though it is anaerobic respiration in the absence of oxygen that creates ethanol (alcohol) as a by-product when

used for fermenting. In the case of film, the reaction is the reduction of silver halides to elemental silver by the developer. Those grains of silver halide exposed to the light are 'seeded' with a few atoms of silver by photochemistry (the action of light on atoms and molecules) and these respond to the developer much quicker. Leave it in the developer too long and the unexposed grains will start to reduce, hence the need to constrain the process by time and temperature.

Cooking food, of course, involved other processes for which there is no simply analogy in photography. It changes the texture of many foodstuffs, particularly meat, and the high temperature kills micro-organisms which might unduly affect our well-being.

There is one more connection between traditional film photography and cooking that is not so obvious. Photographic emulsions (the light sensitive coating) are invariably suspensions of silver halides in gelatine. Gelatine is a protein derived from collagen found in certain animals. Though many attempts have been made to find a man-made substitute, nothing has come close to being as affective as gelatine particularly in terms of stability and cost. I once heard of a vegetarian who refused to use a camera because film contains animal-derived material. It would be interesting to know if that same person became a keen digital photographer because it is a better 'fit' for his personal beliefs. I'll leave you to ponder further on that...

## A “Home-grown” Programme Idea

Members at Welwyn Garden City Photo Club have enjoyed an interesting mix of talks, workshops, competitions and social evenings at their weekly meetings so far this season. The Club’s annual exhibition of prints ran over the Christmas period at the Maynard Gallery – an established gallery space in the Campus West Entertainment complex in Welwyn Garden City. The gallery is in the foyer/bar area for the cinema and theatre and is also adjacent to meeting rooms, including the one where we hold our weekly meetings. There is therefore a good audience flow through the gallery space and the exhibition provides an excellent showcase for the work of our members, and an advertisement for the activities of photo clubs in general.

We are one of the larger clubs in the region with over eighty members this season. This can make it difficult for club members to see and appreciate the full range of work produced by individual members because, whilst everyone can participate, competition and exhibition entries numbers are necessarily restricted. We have overcome this to some extent by introducing a number of “Members’ Evenings” – two in this season’s programme. This is something that other medium-sized and larger clubs may have tried already; if they haven’t we think it is something well worth their considering. The format we have used is to have a group of four members present their work in the evening, with

each having a 20 to 25 minute slot and a tea/coffee break in the middle. The club member has a free hand to present their photographs, and they have shown these as either sets of prints or as projected digital images. With a large membership, we have a good range of talent to draw on and have had no shortage of volunteers for the events. It is probably a good idea to invite four members with a mix of interests and experience in order to provide a varied evening. We have found that maintaining timekeeping is important, particularly for those who might otherwise over-run. For print presentations, it helps if there is also an “assistant” to move the pictures on. The evenings have proved popular and have provided us with a refreshing insight into the interests and skills of our own members. They have also allowed us to get to know them better as individuals.

Additionally, we have recently established a mentoring scheme to assist newer members having more limited photographic experience. This is run outside normal club meetings and covers a range of topics from the more obvious basics of digital photography through to approaches and ideas for specific subject areas. This is proving popular and is currently over-subscribed. It would be interesting to hear from other clubs having more established mentoring schemes, and we will report our own experience at a later date.

***Martin Burrage***

## What's in a Name?

I am writing this whilst looking at the cover of a Fleetwood Mac Album. The cover is a painting featuring a disparate grouping of flora and fauna and called Homage á Henri Rousseau. My imagination stirs, suppose I install a copy of Draw Plus, spend a couple of months sitting in front of Les Parapluies, creating a picture using a graphics tablet, call it Homage á Renoir and enter it into an EAF digital projected image competition. And win?

Ridiculous you say- you have never bought a Fleetwood Mac Album. But - apart from me winning - is it so far fetched, does it break any rules? I know it is not a photograph but it is digital, it is projected and it is an image.

So why am I making a fuss? Well imagine a time, in the not so distant future, when the last person to buy a photographic film has gone to the great dark room in the sky and the Photoshop generation have evolved into beings with brains twice the size, so they can remember all the shortcuts. Will the emphasis on the word image have made the traditional photograph a thing of the past?

Admittedly a photograph is an image but I maintain that it is different in kind from the Fleetwood Mac album cover in that it has to be found- not created from ones imagination, however praiseworthy that is. We often hear judges say photographs are everywhere. True but they have to be

discovered, hunted down, for they lurk in the vast scenes our eyes take in all the time.

So can we please have Digital Projected Photograph? If only in memory of Fox Talbot and Daguerre.

Well, I have got that of my chest, the mighty hunter is restored and I'm off to hunt down a photograph in the Sea Front Gardens, that is if I can find my box brownie.

### **Bob Williams**

*Felixstowe Photographic Society  
or (if you are reading this in 2069) the  
Felixstowe Image Society*

### **New Lecture by Jim HARTJE**

I have a new lecture to take out to clubs, which will get included in the next handbook - so would ask if you can include it in the next available bulletin as well.

### **My Photography – Fine Art or Creative Expression?**

Photography has struggled since its inception to be recognised as a fine art. This digital presentation will attempt to qualify that statement - showing you past, present, and future images before and after - they have been run through a variety of processes on a computer.

## HUBBLE, WE AIN'T By Gordon Anderson

Have you tried photographing the moon close-up? Using nothing more complicated than a 200mm lens on a 6Mpix SLR we find the moon's diameter is some 220 pixels. This gives a clear image one inch or so in diameter on a print, which is useful for friends to examine with interest.

No need for a tripod, either, because the exposure for the moon itself in the night has to be set manually, and at say 1600 ISO and F5.6 the exposure is no longer than a thousandth of a second, usually shorter!

The modern digital advantage is the ability to zoom in on the camera image after taking, inspect the grey detail and revise. Also take another at reduced exposure to find variations amongst the whites.

I thought that one picture would be job and finish. But no! Had you realised that the moon's face appears to rotate clockwise by some 90 degrees or more as the night progresses? (And the sun's face must rotate similarly).

Actually Full Moon is perhaps the least useful view. With the sun directly behind you it is like flash on camera. No shaping of the features. As first-time explorers what we do find is darker areas shaped like continents, and also white dots which, amazingly, are not only in lines but equally spaced! When it was warmer was

there once a pre-prehistoric man in the moon after all?

Think Rembrandt. It is side lighting at the dividing line where light and dark meet which is useful to see surface shapes, craters. This limited area has moved each night as the moon comes round, so we can scan the surface progressively through the month. What we cannot do is talk about north and south because of the viewing angle turning.

Adjust to working in terms of nights, such as the night of 3<sup>rd</sup>/4<sup>th</sup> of the month, followed by the 4<sup>th</sup>/5<sup>th</sup> but the computer files the pictures by the day! So we have to look at the properties of every picture taken on the 4<sup>th</sup> day for its hour, using the 24 hour clock, and separate them to the appropriate night.

The moon actually spends half its time in the daytime sky. 'New Moon' is when it is going around with its back to the sun, contrajour lit, which is no good to us. But it travels round slower than the sun by a bit less than an hour each day so after a few days we can catch it in the early evening, preferably from upstairs, low in the west before it follows the sun below our neighbours. Its light 'bulge' is always towards the sun, so it has right-hand lighting until reaching Full.

At 7 days the line dividing light and dark is a straight line halving the moon, forming an easy evening photograph up in the south-west. As the sun goes round behind us the dividing line turns clockwise.

Full Moon, 14 days after New, with the sun diametrically behind us, is also quite convenient, being in the south-east during the evening, reaching the south by midnight. At Full its shadow on a sundial reads close to the same hours in the night as the sun by day.

After Full Moon the lighting is left-handed and also becomes progressively less convenient to photograph. The half-lit stage at 21 days can be shot rising in the east at late bedtime before it passes over too high to be window-visible, but the subsequent left-hand crescent is when most good citizens are asleep. However, enthusiastic photographers whom nature calls in the night may also don a dressing gown to go out in the street carefully clutching not only a camera but the front door key!

### **Looking for the Winner by David Steel**

As a judge I visit many clubs during the course of a season and the standard varies enormously from club to club. The standard is usually high at clubs that participate in inter-club and EAF events and weaker at clubs that don't. The ones that do participate often have members going along to these events and seeing what other workers in other clubs are up to. The ones that don't may well seek to rise to the level of the strongest member in their own club but seldom go beyond that. They become a little insular which is why I often implore club members to attend inter-club and Federation

events, whether it be competitions, exhibitions or talks, simply because it is so inspirational to see what others are doing and to see how this might apply to our own work. Some clubs feel that their work isn't good enough and so stay away but this is counter-productive and staying away means that you never see work which prompts you to re-evaluate your own standard and goals.

I do heartily applaud those clubs that know that they might never win but take part anyway. It's the taking part that counts, not necessarily the winning and the old motor racing adage of "competition improves the breed" certainly holds true for photography too, not just at the inter-club level but for every new photographer joining a club. I learnt an awful lot from judges and fellow club members simply by entering competitions as a beginner. It gave me goals to aim for. In fact, I set myself a goal early on by targeting one of the consistently good workers in my club and saying to myself that one day, I'm going to beat him in a competition. It took some time, but I did get there.

So, getting back to what a judge might look for, I think that the simple answer is 'something different'. When I award a first place to an image, I'd like to think that the author not only showed me something different, but executed it well and thoughtfully, and presented me with an image that can linger in my mind longer than its peers. I so often see images that are clones



of things I've seen before. I've seen many Black Rock Cottages, Lone Trees, beautifully crisp Four-Spotted Chasers and puffins with beaks full of sand eels that it really has to be exceptional in terms of capturing the moment, composition and technical quality to make it stand out for me. I don't have anything against landscape or natural history but we so often hear remarks from experienced judges and speakers about using the same tripod holes and seeing yet another "bird on a stick" photograph. The wise amongst are now producing shots where elements of pictorialism are bringing an extra dimension to such images. Many of us ask ourselves "what can I do that's different?" or "where can I go to find something different?" and it's not an easy one to answer. Maybe your own doorstep is one answer. I've seen some amazing results from table-top photography and improvised studio setups. Even looking at everyday objects in a different way can be interesting. I remember seeing an egg whisk shot against some coloured tiles in a kitchen and there was a simplicity and harmony in the image that really made it enjoyable. Setting yourself a project is a good way of going about this.

So, I come back to my first paragraph. Photography is continually moving forward and re-inventing itself. We need fresh ideas and a little creativity to make something different but beware of being different just for the sake of being different. Our

efforts have to work as images in their own right and have some meaning and relevance to others. Looking at the work of others can really help to stimulate that creativity. It's not the desire to simply emulate what others have done but to take it a stage further and put your own stamp on it. When that happens, the judge will often spot it and it will stand a good chance of doing well. I suppose the greatest accolade I can bestow as a humble judge is to look at a picture and say to myself "I wish I could have taken that". We can all do it but we should broaden our minds and open our eyes to see where we could go, rather than simply go where others have gone before.

### **EAF 2010 EVENTS**

**Latton Bush Centre, Harlow**

***"World of Colour"***

**7<sup>th</sup> March 2010**, starting at 13.30

**Ian Bateman FRPS MPAGB** with wonderful A-V Sequences.

**Rikki O'Neill FRPS MPAGB** with a talk entitled "One Step Beyond"

***"Prints for All"***

**7<sup>th</sup> November 2010**, hosted by Colchester PS

**Christine and Don Langford LRPS CPAGB APAGB** (President of the PAGB) with "Images by Accident"

**Barry Mead FRPS EFIAP MPAGB** with wildlife colour prints from around the World

**Libby Smith MPAGB EFIAP**, with some of her superb and very successful digitally manipulated images.

## PICTURES WITH PIXELS

by Gordon Anderson

I always think of a digital picture as being similar to a completed jigsaw puzzle, so many pieces across by so many pieces down. These are the picture elements, pixels for short.

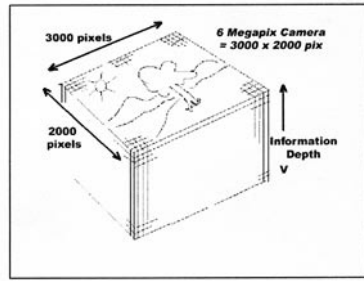
If, for example, the sensor in a digital camera has 3000 of these light-sensitive points across and 2000 down, then, multiplying these figures, it has 6 million, i.e. a 6 Mega pixel camera.

In the camera, unless you deliberately employ the digital zoom to use only part of the digital sensor or switch to reduced quality operation then every picture has these 3000 by 2000 pixels regardless of what is seen in the picture, near or distant, light or dark.

Transferring into the computer and then using Elements 2, I don't just say 'That's a pretty picture'. I turn on the rulers along the picture edge (View/Rulers) and touch on a ruler with a right click to choose Pixels so I always have an idea of the picture size in hand.

The important thing to appreciate is that unless you deliberately crop down to a smaller area or do a Resize, the number of pixels does not otherwise change however much you adjust the picture or how you file it. Jpeg or RAW\*, compressed or not, in layers or flattened, colour or mono, how ever often saved, large file or small, you still have your 3000 x 2000 pixels.

When making changes you have been changing the instructions to each



pixel how bright to be and what colour to show. You may imagine that these instructions are stored underneath each pixel of the picture, making a three-dimensional block of information; a file. Multiply the complexity of these instructions to each pixel by the number of pixels and you arrive at what is called the file size, the volume of our imaginary block. Changing the file size changes the block height without changing the pixel area: the quality perhaps but not the potential sharpness. Printing.

Now we come to getting these pixels on to paper, the size of which is our choice. You may have noticed that the aspect ratio of 3000 to 2000 is chosen to be one and a half to one, the same as in a 35 mm film camera. This is matched by standard 'En-print' paper ratio, 6 x 4 inches or 15 x 10 mm, which is made 1.5 to 1 to correspond.

Other standard papers have other ratios. In particular A3, A4, A5 are all 1.414 to 1 (the square root of 2). 7 x 5 inches is also 1.4 to 1. If we do not crop the pixels ratio to that of the paper then the Scale to Fit Media facility (see later) will leave some extra white

border width where necessary.

We have to lay out our available pixels on a piece of paper, choosing its size in inches, and bearing in mind the sharpness is a matter of how many pixels per inch.

The ideal is generally taken to be 300 pixels per inch (ppi). Any more is actually unnecessary. 250 ppi is hardly different, and 200 ppi is still acceptable, but 150ppi is a figure to try to keep above. Bearing this in mind you put your chosen size of paper in the printer, always with the narrow dimension across the printer, and tell the computer (File/Page Setup) the paper size and whether your picture aspect is Landscape or Portrait. The photo-quality printer lays down many microscopic dots of ink to print each tiny pixel area.

300 ppi is a default figure generally adopted by the computer (except for scans, where the default is size for size). If you don't tell the computer otherwise it will assume you have inserted plenty of paper and print at that rate of 300 ppi. For instance a 3000 pix wide picture would be printed 10 inches wide, regardless. This is rarely what you want, so, on File/Print Preview, you press the button for 'Scale to Fit Media'. The Scale % figure (magnification) changes from 100%, so the idea of 300 ppi no longer applies. The computer finds the magnification that puts your supply of pixels on to thus many inches of paper. It doesn't revise the number of pixels; it just spreads them out as necessary. You

just see each pixel bigger (or smaller) on the paper. For instance, if the Scale reading becomes 200% it shows twice the magnification is being applied because there are only 150 pixels available for each inch of your chosen paper.

Note that Resizing and Transforming changes the number of pixels. Scaling does not.

### Jagging.

The sharpness of a digital picture is tested by a sloping line or edge. Personally I remember photographing the sloping jib of a crane. The sloping line is actually made up like the steps of a staircase, climbing from pixel square to pixel square. Of course at 300 ppi this cannot be discerned but if your picture consists of very few pixels it is seen as 'jagging'.

A possibility is to resize the number of pixels. (Remember that if you resize downwards you lose the discarded pixels for ever; the information is not restored by resizing back up, so 'Save as' afterwards or work on a copy.) To overcome the jagging you can resize up to enough pixels for your paper size. This does not add new picture content. It just blurs the sloping edge at the expense of a much bigger file.

\*The reason for taking the picture information 'as taken' (RAW) from the camera is broadly to be able to adjust the colour balance personally at the expense of about eight times the memory required by an auto-adjusted and compressed Jpeg file.

### ***Old Film Camera***

John Pacy (Diss & District CC) has an old camera bought by his father in 1963, which he wishes to dispose of to a good home

It is a Agfa Monex Reflex Camera.  
Anyone interested should email John at [cuejohn@btopenworld.com](mailto:cuejohn@btopenworld.com)

### **Country File Calendar Success Reported by Jim Hartje**

Tony Lovell has had great success with the "Country File" programme. He entered the image "Morning Light", for the competition to make their next calendar. He was one of the twelve chosen for the final out of an amazing 31,322 entries, (three times as many as last year) waiting for the public to vote for the overall winner. Unfortunately he did not win that title, but his image will be printed for September in the 2010 Calendar.

The Country File team of judges - wildlife presenter/photographer Chris Packham, Country File presenter John Craven and comedy star Jo Brand -had to work very quickly as entries closed in early September 2009 and the public voted on September 20th. The final result was announced on October 4th.

The image was taken in Bradgate Park, Leicester on October 6th 2008 at 0806. It was the wonderful early morning light coming through the trees that caught his eye. He had set up to photograph the clearing in the wood and waited for the deer to come into

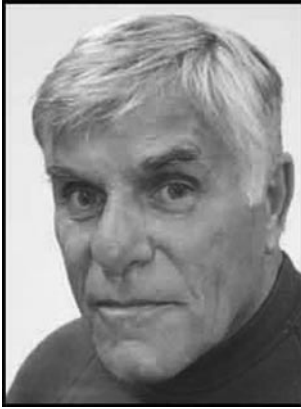
the frame, He'd taken a couple of the clearing on its own, a picture in itself.

A couple of deer came through, which he then photographed. He saw the squirrel run up the tree, he took two frames. This was the first of his shots with the squirrel in the light in the second shot its higher in the tree and not backlit. That was a glorious bonus that does occasionally happen for photographers. *(Below is a monochrome version of Tony's image, which gives you an idea of the picture but without the glorious colour of the original - ED)*

Taken on a new camera and equipment recently purchased for a trip to Yellowstone Park in the USA, he decided to go out for a practice session to try it out on slightly different wildlife. It was thanks to the new responsive equipment that he was able to capture this moment.

The society I am pleased to say had already noted the superb quality of this image - taken, I hasten to add by a Photographer more known for his Monochrome darkroom work - but used by us as part of our entry for the PAGB 2008 Great British Cup and from a judging perspective it has both Natural History and Pictorial elements that make it stand out.





**Tony Hogarth, FCA. 1929-2009**

Tony died peacefully in the arms of his wife on 11<sup>th</sup> November 2009, after a long battle with cancer. He was eighty and had been a prominent member of the Great Yarmouth & District Photographic Society for fifty years, becoming Treasurer in 1967, a post he held up to his death.

He was an enthusiastic member during all that time, producing firstly black and white darkroom prints, then slides and subsequently cibachromes, which he produced to a very high standard, before turning to digital imaging more or less at its inception.

His expertise in this new medium allowed him many friends wanting to share his knowledge, which was always given willingly, both at society meetings and at his home.

He was a qualified chartered accountant running his own business. After retiring he still audited, in an honorary capacity, the accounts of many organisations including The Ladies Lifeboat Guild. In 2008 he was presented with a certificate from the RNLI in recognition of his contribution for saving life at sea. He was honorary treasurer of two bridge clubs, a game at which he excelled, partnering his wife Rosa to many a winning rubber. In his younger days he was a keen offshore fisherman, walker and model-maker.

At the service to commemorate his life, held at the Gorleston Crematorium on 23<sup>rd</sup> November there was standing room only, a true mark of the high esteem afforded him. I and many others will treasure his companionship with lasting affection.

**John Bracey, FRPS.**



**The EAF Executive Committee**

A group photograph taken at their meeting on 16th Jan 2010