



In Focus

The Bulletin of Bedford Camera Club – December 2010
www.bedfordcameraclub.co.uk

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President's Message

No sooner had we finished our Summer Tuesday programme with an excellent dinner out at Felmersham, where the evening was rounded off with a terrific AV about Kimbolton Castle by Tony Joyce, than we started the more formal BCC season.

It has started very well, particularly with so many new members. I hope that by the time you read this, you will not only have made some new friends, shared photographic experiences, Photoshop skills and feel that we are starting to fulfil my vision, at least, for increased proactivity.

We do seem to have been incredibly busy. Not without incident either! Via a DVD presentation, Colin Southgate FRPS gave his views on the 2010 EAF Centenary Exhibition images. 'Off the Beaten Track' presented by John Law was not what I was expecting, having looked at his website. In fact it was very disappointing from a photographic point of view although the amount of charitable work obviously needed, in Equador and Moldova, was very sobering. Our 'Open' competition attracted a huge entry, which augers well for the rest of the season, especially if the numbers of entries for the set subject competitions are increased in the same proportion. Many thanks to Stan Searle for standing in until the judge arrived, believing the start time to be 30 mins later than stated! Although the number of entries was gratifyingly large it was way above what could be comfortably accommodated in the time allowed – we will have to give serious consideration to the running of the remaining 'Open' competitions this season. Watch this space! '6 of the best' was turned into members sharing and demonstrating a variety of skills. It was well received although a repeat needs some fine tuning. The withdrawal of the speaker for November 2nd provided another opportunity for members to share their expertise and skills. I am very grateful to Deryck Cutler and Tony Beaumont for their very different, engaging and thought provoking contributions.

Events away from home have included a trip to Cambridge, an early morning start at Woburn and the annual club weekend, this time in Yorkshire. The club weekend was once again a very enjoyable event. As usual, Mike Olney had gone to considerable trouble to find excellent accommodation in an area with so many attractions that the weekend was not long enough to do justice to them all. Hopefully many more members will join us for a similar event next year. Cambridge 'Points of View' was also a very enjoyable occasion and a test of one's observational and interpretive skills. Many thanks to Tony Joyce for putting the event together. The early morning trip to Woburn, took place in glorious weather in a very picturesque autumnal setting but with particularly uncooperative deer! Obviously anyone can go at any time, but as a club outing it proved to be a very successful first. My grateful thanks to John Pegram for organising that.

Your images have already been selected for and used in the Beds Invitation Interclub competition at St Albans. Tony will give a full report but very pleasingly the club has moved from 12th place last year to 7th place this year. The selection team Claire, Pat, Mike and Tony work hard on your behalf, choosing, organising, presenting images and representing the club at the event. Let's

make sure they continue to have a plentiful supply from which they can make a selection.

As I commented earlier, we have been extremely busy, much more so than many other clubs in the area and from the information above you will appreciate just how much thought and organisation goes on behind the scenes. But it is **your** club. All ideas and suggestion are welcome, and there are always opportunities for more members to get more actively involved. By the time the next 'In Focus' appears, some thought will have been given to the 2011/2012 programme. Please let Helen know if you can contribute in any way to the club's continuing progress.

I look forward to seeing you all again in the New Year. Meanwhile have a happy Christmas.

Diana Moss

Editorial

I was mortified to find that in the last issue I had omitted the report by Alan on the Treasure Hunt which, as usual, had finished as a Cheese and Wine party in his and Ann's Keysoe garden. So my apologies to Alan, and his report is the first item in this issue.

I was pleased that Brian Felles responded to my request for an article about cleaning the sensor on a DSLR. Does anybody wish to comment on his report and perhaps describe an alternative, possibly a DIY, method of cleaning? In a separate item, Brian has raised the perennial question of the quality of judging. I sympathise but I fear that, apart from avoiding rebooking the worst of them, there is not much we can do about these variations and they are probably a good thing. Different judges appeal to different authors.

Please let me know if you would prefer to receive In Focus by email as a PDF file rather than as a printed copy.

The closing date for the next issue is 1st March 2011. I am happy to take submissions in longhand but prefer Word documents in 10 point Times New Roman. My thanks to contributors to this issue and to Diana Moss and John Holt, for proof reading and to Piers Hemy, way up in the Black Isle, north of Inverness, for continuing to be our printer.

Martin Nellist

Treasure Hunt – Cheese and Wine – Tuesday, 6th July.

Eighteen enthusiastic Club members and friends met at the shops in Avon Drive, Bedford, although their enthusiasm evaporated somewhat when they saw the 52 clues which would hopefully lead them to the cheese and wine.

They set off along Avon Drive to the new Woodlands Park area, then out to Ravensden, Wilden, Colmworth, Bolnhurst and Keysoe, (although some managed to find other villages on the way as well!)

Although one or two got to their destination remarkably quickly, they did not seem to have answered many of the questions. It could, however, be argued that they had got their priorities right, as they appeared to enjoy sitting in the garden and knocking back the wine!

The answers to the clues resulted in the usual arguments – particularly if someone thought they had found a better answer. There was also a note of discontent if a direction had been missed out and even, at one stage, a suggestion that one of the clues had contained a “racialist statement”. Surely not!

Out of a possible 52 points, John, Oonagh, Matt and Elizabeth scored forty-two and a half (how did they get a half?), Diana and Barrie forty-two, David and Sheila thirty-seven and Tony and Kay thirty-five.

Some of the competitors thought that the winning team had had an advantage, as they were the only ones with four people in the car, but as the objections were half-hearted, we offered the winners our congratulations and a bottle of wine.

This was a lovely evening and it was warm and pleasant enough for us to be able to sit in the garden until it got dark.

Thank you for supporting this event.

Alan Woodward

Tea and Coffee breaks

Do you have regular task on Club evenings? If not then why not volunteer to join Cheryl Bethell's rota for tea and coffee duty? Members with previous experience could invite new members to help them on the first occasion.

Hilary Nellist

Exhibition 2011

*Would members please note that the closing date for all classes of entry to the 2011 Exhibition is Tuesday 1st February. All entries must be with the Exhibition Secretary by that date.
Mike Quickenden*

Welcome Evening 5th October 2010

The audio visual presentation of the 2010 EAF Exhibition to a packed hall made a suitably inspiring start to the 2010-2011 season. With a witty and perceptive commentary by Colin Southgate FRPS we

saw a selection of the best images which had been shown at the Exhibition in the Latton Bush Centre, Harlow in February 2010. The prints, colour and monochrome had been expertly copied for digital projection. There were types of image to satisfy all taste although I was slightly disappointed to see the continuing obsession with excessively pale or pastel prints. I am in a minority I suppose but years of struggling with printing in the darkroom have conditioned me to value a full range of tones. Blurred images are another bete noir. Blur or lack of focus in parts of an image is often necessary but it seems to me that excessive blurring and distortion is an insult to the fantastic advances made by lens designers. Having got that off my chest, I must say that we saw some superb images and I went home knowing that I have to try harder both to see the subject and to process it through to the final image.

Martin Nellist

"Off the beaten track" by John Law, UP1 4CR, FRPS, MFIAP - 12th October 2010

In the contest of this lecture 'Off the beaten track' started with about six images each from a number of remote mountainous locations from around the world. Then we were shown images from John's work with disadvantaged children in Africa and Moldova. It was an interesting evening but my personal view was that this type of lecture was not really appropriate for a camera club meeting and that the photography fell far short of what we might expect from an FRPS.

Martin Nellist

Social Activities Report.

Another year and another excellent weekend away for club members and their partners. The second weekend in October saw us away in Whitby, North Yorkshire. Despite the weather remaining cloudy and damp for most of the weekend, we enjoyed great hospitality at Netherby House Hotel at Sleights nr. Whitby.

I look forward to seeing some interesting images, especially Tony Joyce's steam locomotive in reverse. Even Tony's skills with Photoshop will not be able to reverse this image!

In the New Year I will be organising next year's weekend away which will be the weekend of Friday 30th September 2011 until Sunday 2nd October. Please put this in your forward diary and try and come along as this is a great opportunity for a social weekend and a chance to meet with your fellow members.

Any suggestions you might have for a suitable venue would be welcome for the committee to consider.

At our last committee meeting in October the committee unanimously decided that they would once again like to return to The White Hart at Flitton for the annual dinner. I have now booked the restaurant for our exclusive use for Tuesday 10th May 2011. Menus and full details for

booking will be available in the New Year. Once again please put this date in your diary and come along for an excellent evening out.

Mike Olney.



Camera Club weekend at Sleights, 8 - 10 October 2010.

Standing: Martin Nellist, Barrie Moss, Alan Woodward, Tony Joyce, Claire Boardman, Hilary Nellist, Mike Boardman, Mike Olney, Stan Searle, Bob Bethell, John Pegram, Seated: Cheryl Bethell, Ann Woodward, Diana Moss, Sue Olney, Joy Pegram

Photographic Weekend 8th October 2010

In almost all respects Mike Olney's choice of The Netherby House Hotel at Sleights near Whitby was an excellent choice for our annual weekend away. Unfortunately the one aspect beyond Mike's control was the weather and this was disappointing to put it mildly. On the Friday, as we drove up out of Pickering to cross the N.Yorks Moors, so we entered fog and drizzle and this set the pattern for the weekend.

Nevertheless on the Saturday six or so hardy souls were up at 6am and headed for Whitby Abbey intent upon snapping the sunrise. They failed but when they arrived back for breakfast a couple of hours later and more or less soaked they were in good spirits. Most of us spent the day in or around Whitby or Robin Hoods Bay and not only enjoyed ourselves but even managed to take the occasional image. I felt that Ann Miles (lecturer from Cambridge Camera Club) would have seen plenty of scope for pictures but I did not.

On the Sunday morning the fog was still around and so Hilary and I opted to head south in search of the sun. This we found south of York and so continued on to Clumber Park, a National Trust property and enjoyed a 'Wood' festival event. Seldom have we had weather as poor as this weekend but hopefully it was just a one-off and next year it will be fine as usual. What we can say is that the accommodation, the food and company were fine and many thanks to Mike Olney for arranging it all.

Martin Nellist

A new sort of competition

The members' evening on 22nd February 2011 will be a competition to compare participants' ability to enhance images using photo-editing software.

Participants will be required to work on two from six images, representing each of the following categories:-

- Portrait
- Landscape
- Architecture
- Wildlife
- Macro
- Urban life

Each image will be given to participants in two formats (RAW, & JPEG) during the autumn but must meet the club's criteria for digital projection. If in doubt, consult the website, Matthew Rowntree, Mike Quickenden, Tony Joyce or other committee member.

The winning photographs will have been judged as those that demonstrate the most effective enhancements. Participants may be invited to explain how they made their enhancements for the benefit of those wanting to improve their photo-editing skills.

Further details to follow.

Matthew Rowntree

Competition 'Open' - October 19th 2010

The increased membership was reflected in the entry to our first competition of the season. Even only accepting only two prints per member gave 56 prints (i.e. at least 28 entrants) and 70 DPI's (i.e. at least 35 entrants). A massive task for our judge, Colin Southgate, FRPS, DPAGB, but even after slightly late start, he managed very competently. His comments necessarily had to be short but were always well considered and informed and, just as in his EAF commentary, witty. It was encouraging to see some new names amongst the winners.

Prints

1 st	<i>Winchester Cathedral Nave</i>	David Hogg
2 nd	<i>Cumbrian Snow</i>	Diana Moss
3 rd	<i>Low Level Spitfire</i>	David Hogg
HC	<i>Light, Shade and Glass</i>	Jim Burnett
HC	<i>A Prickly Subject</i>	Helen Shanks
HC	<i>King Penguins</i>	David Shephard
C	<i>Dunrobin Castle</i>	Jim Burnett
C	<i>Monty</i>	John Pegram
C	<i>Gypsy Riders at Appleby</i>	David Shephard

Digital Projected Images

1st	<i>Exit Frame Right</i>	Tim Sawyer
2nd	<i>Towards Helvellyn</i>	Diana Moss
3rd	<i>Fun in the Mist, Bordeaux</i>	Helen Shanks
HC	<i>Rose</i>	Kevin Broom
HC	<i>North Sea at Dusk</i>	Vaughan Southgate
HC	<i>Pied Kingfisher and Fish</i>	Mike Quickenden LRPS
C	<i>A flying start</i>	Tom Yates
C	<i>Kimbolton Castle and Folly</i>	Steve Ridgway LRPS
C	<i>Rock Art</i>	Vaughan Southgate

For a rather different view of the evening see Brian Felles comments in the next article.

Martin Nellist

'Reflections on the 'Open' competition, 19th October 2010'

Because the appointed judge, Colin Southgate FRPS, DPAGB had not appeared Stan Searle agreed, as usual, to save the day. Starting with the prints, making comments in his usual way of his likes and dislikes, one print of a Brown Shed took a bit of hammering as Stan did not understand it at all, especially the RED mount. I must add that the author did say to me that he agreed totally, admitting he could not think what made him mount it on that red card. But overall, Stan's comments were consistent, as was his selection of placing some on the stand 'to see again'.

After about six prints had been saved, Colin Southgate arrived and took over the judging. This he did in a totally different manner, describing the prints in varying degrees of detail and passing on to the next, so that at the completion of the comments, we were still only left with the six prints that Stan had held back. After the tea break we came back to be shown First, Second, Third, three Highly Commended's and three Commended's with no mention of any other prints, which may have been in the running, but which had just missed out. We then moved on to the projected images and I felt the theme was very much repeated, only this time he did hold back 23 images, which did give a little insight into his selection process.

On the drive home I asked myself what I got out of the evening and the answer was nothing. I did not really learn anything from Colin Southgate's judging of either competition. Now whether it was entirely due to the large number of entries and his late appearance I am not really sure, but my overall impression, especially as far as my two DPI entries were concerned, was to describe the picture in detail and then say 'next'. This did not give me any idea if there were features he liked or disliked, or his overall impression of the composition of either picture, which is the main reason I enter the pictures, not just hoping to win.

I therefore think we should ensure that judges have more time to devote to each picture and not allow them either to escape or to take the easy way out, as happened the other night. Such changes will not alter the result, which will always be a personal preference, but members should gain more from the comments. To achieve this I have one or two ideas which, I will suggest in Committee, might be worth trying next year. If other members agree with my comments, then can I suggest that you put forward any ideas you have either to me or any other member of the committee.

Brian Felles

Wildlife Photographer of the Year Exhibition 2010

The Veolia Environnement Wildlife Photographer of the Year Exhibition 2010 opened to the public on October 22nd, and more than 100 prize winning photographs from 18 competition categories are displayed in large format at the **Natural History Museum, South Kensington, London**

Details of opening hours of the Exhibition, cost of entry etc can be found at:-

<http://www.nhm.ac.uk/visit-us/whats-on/temporary-exhibitions/wpy/>

I am sure many members, especially those interested in Natural History photography, will find a visit over the Festive Season really worthwhile, once again it is a magnificent exhibition.

Vaughan Southgate

Members' Evening 26th October 2010

This evening began with a short presentation from **Clive Walton** entitled '**Leopard Kill**' and recounting his experience of recording the stalking of three impala by a leopard. The problems of keeping both predator and victims in focus and of improving the images in Photoshop were discussed. The leopard finally made a successful kill and, with much effort for a pregnant female, dragged it up a tree. Unfortunately her victory was short lived. The following day the carcass was stolen by either a male leopard or hyenas.

In complete contrast, but equally enthralling, **Peter Robinson** talked about '**Numbers**'. This was a project in which, on behalf of his designer son, Peter walked round taking some 1000 photographs of numbers on all sorts of public objects such as doors, walls, gateposts, buildings and so on. Apart from being accosted by an irate housewife who assumed that he had been despatched to photograph her home by her estranged husband, Peter found this a rewarding task and his numbers were soon adorning the front of the new headquarters of the '142' company in Wardour Street, Soho. The numbers were also used to promote the '142' company by putting them on carrier bags, key fobs, mouse mats and other merchandise. Finally Peter showed how the numbers had been used to produce a novel screen saver, in which the real time was continuously displayed. This was a most unusual application of our hobby.

The third talk was from **Tony Joyce**, who showed us the fifteen prints with which he obtained his Associateship ten years ago. The prints were all based upon photographing natural objects such as flowers and seeds with the camera lens inserted into a Perspex tube surrounded by coloured chiffon scarves to create different lighting effects.

After the break, several members set up their laptops and demonstrated a variety of manipulation techniques or solved problems associated with preparing DPs or with Photoshop. Sadly as the operator of one of the laptops, I only saw my own offering. This was demonstrating the application of a Pen and Wash effect to a building image and showing a DVD '**What's new in Photoshop CS5?**' which had been brought along by **Peter Prudden**. This film was a real eye-opener. The new 'content aware' option on selection and other tools was 'magic' at replacing, or filling in, whole areas of an image or selecting an object. A new transformation function which facilitated realistic changes in shape of an object, such as, as in this demonstration, of moving the tail and legs of a horse, was also pretty amazing.

Diana Moss demonstrated '**Print Mounting**' and **David Hogg** showed about eight excellent prints including his winning print from the previous week of Winchester Cathedral, some impressive aeroplane and natural history shots.

I missed Steve Ridgway's session on High Dynamic range but the following day he supplied some useful

information which was circulated by email and is added as an appendix to this item

Martin Nellist

High Dynamic Range (HDR)

Additional information from Steve Ridgway.

I haven't tried all the products listed below, but from those I have tried I would say that Photomatix Pro and Oloneo would be my favourites.

In my opinion Adobe are lagging behind in this area.

Tutorials:

<http://photo.tutsplus.com/tutorials/hdr/how-to-shoot-and-post-process-professional-hdr-photos-in-one-day/>

<http://www.stuckincustoms.com/hdr-tutorial/>

Software:

Photomatix Pro (<http://www.hdrsoft.com/>)
Free trial version (watermark added to saved images).
Full product \$99 - (15% Discount coupon: STUCKINCUSTOMS)
Windows + Mac

Picturenaut
(<http://www.hdrlabs.com/picturenaut/index.html>)
Free, but donations welcome.
Windows only

Oloneo (<http://www.oloneo.com/>)
Free beta until 01/11/10 – Hurry!
Windows only

FDR Tools (http://www.fdrtools.com/front_e.php)
Free version available. Extended features: €39, €59
Windows + Mac

AutoHDR
(<http://www.martinandanna.talktalk.net/autohdr.html>)
Free, but donations welcome
Windows only. Converts a single image. Can be very slow.

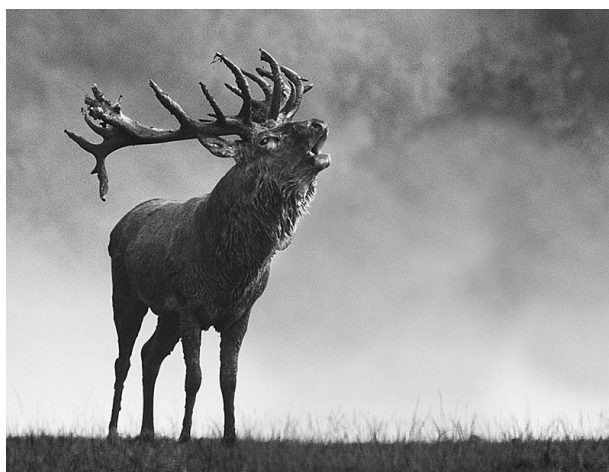
easyHDR Pro (<http://www.easyhdr.com/index.php>)
Trial version available. Full product €35.
Windows only

Photoshop (<http://www.adobe.com/>)
Trial version available (time limited). Full product £££!
Windows + Mac. CS 2+, Elements 8+

+ others!

Steve Ridgway

Woburn Park Walk, 30th October



The sky was clear, stars were bright and the moon was lighting the path for eleven hardy photographers. It was 6.30am on Saturday 30th October and the low level sound in the car park must have sounded peculiar to any local early risers with the clicks & clonks of long lenses being fitted and the muttering's of what f-stops & ISO's are you using. With no Sherpa's we affixed head torches, loaded our rucksacks on our backs, slung the tripod over the shoulder (thank goodness no one brought the kitchen sink) and headed off to the Park. As we passed the gate keepers cottage we entered a wooded area, where some of the trees are hundreds of years old and have taken on fantastic forms. They looked, and it felt, very eerie but the silhouettes looked fabulous. A mental note for a future visit was made. As we approached the deserted ticket office we sighted our first deer., A small herd around a lake with several deer in the shallows. The reflections of deer paddling were amazing. With the light level very low, very long exposures were a must but the deer weren't playing ball; the devils kept moving. As we walked on, the sun was waking up, the sky was taking on some wonderful colours, and a lovely day was shaping up. The odd rutting roar could be heard from different areas of the Park and various herds could be seen in the distance. As we approached Paris House the sun was peaking over the horizon producing some wonderful colours and silhouettes but still no close encounters with our intended targets. Returning along the same path we stopped near the Mrs Moss Statue (no not our President) where a large herd was grazing. Using the trees as cover we moved forward slowly, firing as many shots as we could. The herd was very nervous & edgy and soon started to move off and it wasn't long before they began to stampede back the way we had just walked. The nervousness of the herds seemed very unusual; I have walked through the Park on many occasions and have never seen the deer so jittery. We followed the herd back towards Paris House photographing from distance but the herd were having none of it. They were not settled. Giving up on what had now become a chase, we headed back and were then intercepted by a Park Security officer. After the usual warnings of make sure you keep

to the pathways, he told us that the Park had just culled 500 deer and reduced the overall numbers to 1200, and that was the reason why the deer were so nervous. As we passed the Estate Office we were intercepted again this time by a very large 4x4 vehicle. We were preparing to tell the occupants that 'yes we are keeping to the pathways' but as the vehicle window opened we were asked in a very polite manner had we had a good photographic morning and did we obtain any good images. It was The Duke of Bedford himself. He was very interested to know whether we could supply images suitable for use on his web site. Such images are being organised and will be forwarded to the Estate. Future walks during the rutting season are going to be planned for next year; hopefully any culling won't be at the same time of year.

John Pegram

Members' Evening, 2nd November 2010

We were very fortunate to have 2 members, **Deryck Cutler** and **Tony Beaumont** taking the place of our planned programme.

Deryck had been inspired to show and talk about his ARPS panel having heard Tony Joyce do the same thing the previous week. Deryck explained the differences in the criteria for an ARPS panel 21 years ago and that expected of candidates today. The order of the day in 1989 was for versatility whereas a thematic approach is the RPS's current requirement. Deryck not only demonstrated versatility but also amazing ingenuity in his preparation for the eventual shot. Very often he only took one shot and it worked. How times change! What hasn't changed though are the necessary ingredients of imagination and vision for an eye catching shot. Deryck's panel exhibited those aplenty. It was a privilege to view the panel and to hear Deryck's narration.

In the second half of the evening, Tony Beaumont presented 'Green Screen'. A completely different topic but equally fascinating. He took us through his experience of managing the flash, using eBay to obtain the right material for the screen, and using demountable plastic piping for the screen frame. Not to mention the considerable amount of research necessary for the planned photo event to take place. I continue to be impressed by the Photoshop skills and the versatility with which they are used, this time by Tony. Once again members will have left the evening with ideas, solutions and a greater insight into the expertise within the club.

Diana Moss

Tony's notes on his talk follow on the next page.

Green Screen Photography

I became involved in Green Screen photography when my daughter asked me to take photos at her "special day" birthday party. As my daughter had asked her friends to wear smart clothes I decided to use a couple of old studio flashes that I had in the loft to take some semi formal portraits (I think she has harking back to school prom days).

I got the lights out and tested them by using the built-in flash on my camera to trigger their built in flash slaves. Although both flashed when I took a photo, the illumination did not show up on the monitor screen on the back of the camera. After ruling out the wrong shutter speed, I found out that the built in flash sends out two flashes, the first measures how much light is needed for the correct exposure and the second flashes when the shutter opens. My studio lights were reacting to the first flash and did not record their light in the final exposure. I decided that I needed an add-on flash but did not want to spend £300 to £400 on a dedicated model. I was tempted to use a Vivitar flash that I was given some years ago but after doing some research on the internet I found out that its trigger voltage is about 140 volts. The trigger voltage is the charge from the flash gun that passes through the camera on its way back to the flash unit. Further research showed that my camera was safe up to 30 volts! Other makes are more sensitive. Canon recommends no more than 6 volts and Nikon no more than 12 volts. However, it is difficult to find exact answers, probably because makers only want you to buy their own flash guns. Any way I bought off eBay a second hand flash gun which, after I had measured its trigger voltage, I was happy to use it and it worked OK. I have gone on at length about this because unless you know what you are doing, you could fry the electronics in your camera. Do not try to save money by using an unsuitable flash gun. A useful site that I used was <http://www.botzilla.com/photo/strobeVolts.html>.

After sorting out the lighting I then thought about the background. Again, some time ago, I was given two Lastolite pop up backgrounds, but after looking at them I thought they looked a bit dull. So I investigated using a green screen background. The idea here was that on my computer I could delete the green and put a suitable background in its place. As most screens were quite expensive and I did not want to spend a lot of money when I was not sure that it would work, I bought a piece of green material and experimented with that. I used Photoshop to remove the green by using a combination of selection tools and paint brushes and then placed that image on top of a background. I was asked after my talk to explain what combination of commands I used to adjust the size of the person that I superimposed on the background. It was Control T (transform) and then Control 0 (zero, to give more space around the picture so you can see the handles around the picture). Make sure that the symbol that looks like a vertical chain on the top bar in Photoshop is pressed and in Elements the "Constrain proportions" is checked, then drag a corner button of the selection.

Photoshop was ok but there were problems with loose strands of hair being deleted which looked a bit odd. I only have Photoshop CS, later versions are probably better. I looked at other software but most were too expensive and so I decided to try a Photoshop plugin which worked better. I bought this software from www.greenscreenwizard.com where you can download a trial version to see if you like it. I also bought from them a CD of backgrounds that were superior to anything else that I have seen. Later on, for a nominal sum, I upgraded to the stand-alone version which had many more features in it.

The photos that I produced were far better than I ever expected and brought me the thanks of a grateful daughter and her friends. You can see some of the photos at www.green-screen-photos.co.uk

Tony Beaumont

Bedfordshire Invitation Interclub Competition - November 2nd 2010

This competition for DPIs was held at St Albans Club with 16 clubs competing. Bedford finished 9th with 95 points. The winning club was Leighton Buzzard with 103 Points. The judge was Chris Palmer ARPS DPAGB AFIAP.

Author	Title	Pts
Mike Quickenden LRPS	<i>Baboons at Kruger</i>	18
Claire Boardman	<i>The Red Arrows in Love</i>	15
Diana Moss	<i>Cumbrian Snow</i>	13
Simon Bray	<i>Sun on Sea</i>	17
Tony Joyce ARPS	<i>Gannet Frenzy</i>	15
John Pegram	<i>Fluttering Away</i>	17

Competition 'Philip Lepper Trophy' - November 9th 2010

The theme for this competition was 'Waterways' and an entry consisted of three prints (two in two cases). Sixty-four prints were judged over three rounds by David James of Enfield. David's style of judging, walking up and down the central aisle whilst delivering his comments, was unusual and so was his marking. He gave no less than seven prints the top mark of 20, three 19.5 and eleven 19 and none less than 16. With a total of 59.5 points, the winner of the Philip Lepper Shield was Vaughan Southgate; Martin Nellist was second with 59 points and Pat Quickenden third with 57 points. Go to the Club website to see the full results for all 22 entrants.

1 st	Vaughan Southgate	<i>North sea Passage Classic Meander The River Lot</i>
2 nd	Martin Nellist	<i>In the Delfshaven Rotterdam Wareham Quay At the Hook of Holland</i>
3 rd	Pat Quickenden	<i>Waiting for the Tide Moored at Chalon Sur Saone River Charante at Rochefort</i>



Vaughan Southgate receives the Philip Lepper Shield from David James, while Diana Moss looks on.

Cleaning the sensor of a DSLR

In June I noticed three or four dark marks appearing on all my pictures, even after rigorous cleaning of the lenses. The dreaded dirt on the sensor was the problem, and this was only a few days before starting a three week holiday. My Nikon D200 does not have an inbuilt cleaning process. A friend suggested I try a place called 'Fixation' in London. A quick phone call confirmed that they could clean the sensor while you wait. So the following day off I went to get the job done.

They initially take a test image on one of our own flash cards to establish the amount of dirt and precise location, they then clean the mirror box area, including the underside of the focus screen before cleaning the sensor itself, plus the rear element of any lens fitted. All this took about 45 minutes and cost £28 + VAT. In my case it was certainly a job well done and worth every penny. They also supplied a 6 page A4 leaflet about sensor cleaning, advice to minimise dust contamination and do-it-yourself products.

Fixation UK Ltd.
Unit C
250 Kennington Lane
London SE11 5RD

Tel: 020 7582 3294
Website: www.fixationuk.com

Current charges for cleaning full frame sensors is £55 + VAT, Leica M8 at £35 + VAT and all other sensors £28 + VAT. The offices/showroom is about 5 minutes walk from the Oval cricket ground and so very easy to get to.

Brian Felles

Photoshop Tips

Levels and Curves adjustments. When moving the outside sliders towards the centre, press the 'Alt' key to see the clipping. On the black side it allows black to be intensified in those shadow areas of the picture where detail is not necessary. On the white side it prevents bringing the slider in too far and losing detail in the highlights.

Martin Nellist

'Lines on a young lady's photograph album' by Philip Larkin

Submitted to 'In Focus' by Brian Hodgson

At last you yielded up the album, which
Once opened, sent me distracted. All your ages
Matt and glossy on the thick black page!
Too much confectionery, too rich:
I choke on such nutritious images

My swivel eye hungers from page pose to pose —
In pigtailed, clutching a reluctant cat;
Or furred yourself, a sweet girl graduate;
Or lifting a heavy-headed rose
Beneath a trellis, or in a trilby hat

(Faintly disturbing, that, in several ways) -
From every side you strike at my control,
Not least through these disquieting chaps who loll
At ease about your earlier days:
Not quite your class, I'd say, dear, on the whole,

But O, photography! as no art is,
Faithful and disappointing! that records
Dull days as dull, and hold-it smiles as frauds,
And will not censor blemishes
Like washing-lines, and Hall's-Distemper boards,

But shows the cat as disinclined and shades
A chin as doubled when it is, what grace
Your candour thus confers upon her face!
How overwhelmingly persuades
That this is a real girl in a real place,

In every sense empirically true!
O?'is it just *the past*? Those flowers that gate
These misty parks and motors, lacerate
Simply by being over; you
Contract my heart by looking out of date,

Yes, true; but in the end, surely, we cry

Not only at exclusion, but because
It leaves us free to cry, We know *what was*
Won't call on us to justify
Our grief, however hard we wowl across

The gap from eye to page. So I am left
To mourn (without a chance of consequence)
You, balanced on a bike against a fence;
To wonder if you'd spot the theft
Of this one of you bathing; to condense,

In short, a past that no one now can share,
No matter whose your future; calm and dry,
It holds you like a heaven, and you lie
Invariably lovely there,
Smaller and clearer as the years go by.

Police should not prevent people taking photographs, says chief

**Article from The Daily Telegraph of 6
September 2010**

Police forces have been told they to have no right to stop anyone taking photographs in public

One of Britain's most senior officers has issued guidance to the country's forces saying the practice is "unacceptable and undermines public confidence".

The ruling follows numerous high profile cases in which heavy-handed police officers have ordered photographers - both professional and amateur -to delete images from their cameras.

Chief Constable Andy Trotter, .a member of the Association of Chief Police Officers, has written to forces spelling out that they have no powers to prohibit people taking photos.

"Officers should not prohibit the taking of photographs, film or digital images - this applies to the media and the public," he wrote. "They do not need a permit to photograph or film in public places."

"We need to co-operate with the media and amateur photographers - they play a vital role as their images help us to identify criminals."

"We must acknowledge that citizen journalism is a feature of modern life and police officers are now photographed and filmed more than ever. Unnecessarily restricting photography, whether for the casual tourist or professional is unacceptable and undermines public confidence in the police service."

"Once an image has been recorded, the police have no power to delete or confiscate it without a court order." The guidance was issued after Theresa May, the Home Secretary, issued new rules on stop and search under section 44 of the Terrorism Act. Police are now not

allowed to use the power unless they "reasonably suspect" a person of being a terrorist.

Previously, the Act allowed police to stop and search anyone they wanted, without need for suspicion, in a designated area. The exact locations of many of the areas were kept secret, but were thought to include railway stations and many tourist landmarks.

Photographers complained that officers were stopping them in the mistaken belief that the legislation prohibited photographs in those areas.

A reporter was stopped and searched while taking pictures of the office building in the City known as the Gherkin and an architecture photographer was challenged nearby at Sir Christopher Wren's Christ Church.

Last April, two Austrian tourists were forced to delete their pictures after being stopped by police in Walthamstow and an amateur photographer was also arrested under section 44 after taking images of a fish and chip shop in Kent.

There were even reports of officers stopping people taking pictures of Christmas lights.

In January thousands of photographers staged a mass protest in London against the "malicious" use of anti-terrorism laws to stop them taking pictures in public places.

Liberty, the rights campaigner group, said the original power had "criminalised and alienated more people than it ever protected".

My Photography - Fine Art or Creative Expression by Jim Hartje ARPS, DPAGB, APAGB, EFIAP 16th November 2010

It was very difficult to know how to begin to review this multi-faceted photographic tour de force. Over the years I have seen several lectures by Jim Hartje and have never failed to be impressed by the way he manages to assimilate, and apply, advances in photographic technology, and stay well ahead of the rest of the amateur field. Not for the first time we had an expert example of the use of the AV software Pro Show (from Photodex .com). In this case he used it to present a large collection of independent sections each demonstrating a particular image manipulation that he had used to produce exceptional and creative images. Each contained explanation by text and subtle transitions but could , if necessary, be amplified by a live voice over. The early manipulations harked back to the days of slide film when sandwiches of different images or derivatives such as lith film were re-photographed. These techniques and the use of diffuse filters were now demonstrated digitally. We then progressed to manipulations by Photoshop. We were surprised to learn

that the earliest version of Photoshop was introduced as early as 1988 but that it was not until the advent of Photoshop 3, and applicability to PCs running on Windows, that there was a widespread take-up. Jim acquired Photoshop 3 in 1994 and is now using CS5 (about 12 versions later?). Beginning with the manipulations possible with the early versions Jim progressed through a whole range of tricks to showing us one or two of the latest features available in CS5. These included the new 'Content aware' option available for the Clone and other tools. Several of the 'finished' images that we were shown can be viewed again in Jim's gallery on the Peterborough Photographic Society's website, www.peterboroughps.org.uk. Was there a clear distinction between fine art and creative expression? No. Did it matter? Not a bit.

Martin Nellist

Nalگو Challenge Cup and Architects' Association Trophy.

In 2010/2011 these two competitions are for digitally projected images and will be held on **18th January 2011**. The themes are **Rural Life** and **Warm Architecture** respectively.

Forthcoming External Competitions

Cambridge Inter-Club Digital Competition

*Saturday 22nd January 2011 at Whittlesford Memorial Hall, Whittlesford, Cambridgeshire, CB22 4NE
The doors will open at 12:00 noon for a prompt 1:30pm start*

This is one of the best DPI competitions and well worth the trip to Whittlesford. Our entry, which must be submitted by Wednesday 1st December 2010, will consist of **five** digital images (1400x1050 px). **One** must be *People*, **one** must be *Natural History*, **one** must be *Landscape* and the **two** remaining may be any subject. A **sixth** image of any subject will be held as a reserve.

EAF Club Print and Digital Championships 2011

Latton Bush Centre Harlow on Sunday 13th February 2011 10:30am

The Print competition shall consist of **two** rounds with a maximum of 25 images

Round 1 shall have 15 images from any source within the Club. At least 5 prints must be mono, at least 5 prints must be colour and not more than 3 can be natural history. A maximum of 3 prints per author.

Round 2 shall have 10 images from any source within the Club. At least 4 prints must be mono, at least 4

prints must be colour and not more than 3 can be natural history. A maximum of 5 prints per author
Reserves. 5 prints of which at least 2 must be mono, 2 must be colour and a maximum of 2 natural history. A maximum of 2 prints per author.

PRINTS MUST BE MOUNTED ON RECTANGULAR CARD 50CMX40CM

The Digital Competition shall consist of **two** rounds with a maximum of 25 images and judged at a resolution of 1400x1050 pixels.

Round 1 shall have 15 images from at least 5 authors within the Club. Not more than 3 images to be natural history and a maximum of 5 per author.

Round 2 shall have 10 images from at least 5 authors within the Club. Not more than 2 images to be natural history and a maximum of 2 per author.

Reserves. 5 images of which a maximum of 2 can be natural history and a maximum of 2 per author.

Selection to be held

Entry must be submitted by 25th January 2011

St Ives 2011 Interprint

The Free Church St Ives on 25th February 2011 from 10:30 am

The Club can enter 8 prints of any subject and in Colour or Mono, and a maximum of 2 per author. Mount size must be 20x16ins (50x40cm) with digital copies on a CD. Our entry must be submitted by 25 January 2011

3 Way Battle between Kempston, Shillington and Bedford

At Bedford on 8th March 2011

Each Club will enter 10 digital images & 10 Prints with a maximum of 2 per author in each class.

Peterborough Brotherhood Challenge 15th March 2011

Each Club will submit 7 digital images and a reserve by 1st March 2011.

New City PS Digital Central Club Challenge

At Aspley Guise on 17th March 2011

Each Club will submit 6 digital images and a reserve from any source within the Club. Selection to be held Entry must be submitted by 1st March 2011

A45 Challenge

At Bury St Edmunds Upper school. Date to be announced

A digital projected competition for which we must submit 5 images and a reserve.

The Felicity Bickley Trophy *At Ampthill on 28th April 2011*

An Audio-Visual Battle in which the Bedford entry will be the two AV's judged to be the best of those entered in the Club competition on 1st March 2011.

The EAF

The Eaf has a new website www.eaf.org.uk which is well worth looking at. The new site has been developed by David Steel who has both lectured and judged at Bedford.

The next EAF event will be on Sunday, 6th March 2011 at the Latton Bush Centre, Southern Way, Harlow and will be hosted by Harlow P S. The morning will be taken up by the Federation AGM which I believe is open to any EAF Camera Club member. However, after lunch there will be a digitally projected lecture "**An afternoon with Joe Cornish**", described as '*Stunning landscapes from a Master*' and for which entry will be by a pre-booked ticket costing £10. An application Form will be available to download and sent to Club Secretaries in early January

Contact : Naomi Saul Tel: 01462 711772

Centenary 1910 to 2010 is the title of a booklet celebrating 100 years of the EAF.

It has been written by Sue Dobson with contributions from member clubs including Bedford. The Club copy can be borrowed from Diana Moss. Alternatively obtain your copy from Sue Dobson, 45 Regent Road, Epping, CM16 5DL enclosing a cheque for £10 payable to 'EAF'.

Muybridge at Tate Britain 8th September 2010 until 16th January 2011

Eadweard Muybridge was the man who famously proved a horse can fly. The experiment - using a sequence of cameras and trip wires - proved indisputably that a horse lifts all four hooves off the ground while running.

Muybridge pushed the limits of the camera's possibilities, creating world-famous images of animals and humans in motion and anticipating film and moving image.

This exhibition brings together a full range of his work, which continues to resonate with artists today in many diverse fields, from Marcel Duchamp and Francis Bacon, to the blockbuster film *The Matrix* and a Philip Glass's opera.

More details may be found on the [Tate web site](#).