



view POINT

THE NEWSLETTER FOR STOKE POGES PHOTOGRAPHIC CLUB Member of the Chilterns Association of Camera Clubs

AUTUMN 2011



Welcome to the club's 2nd edition of the ViewPoint newsletter.

I am sure members who attended throughout last season, would agree with me that the programme last season in the large hall was excellent. There was such a variety of evenings ranging from the internal and external competitions, to the more interactive and fun members evenings.

I have to say that last season was probably the one I have enjoyed the most in my 5 years with the club. The programme that Kevin has created for the forthcoming season looks every bit as interesting and entertaining, and I am sure both existing and new members will enjoy the variety the programme holds.

With summer almost over – I'm sure I recollect two consecutive sunny days – the new season is now upon us, we had a good showing at the Village Fete and the Flower Show in June and July and I would like to take this opportunity to welcome any new members that we met on those glorious sunny days (perhaps they were the two sunny days I remember).

The committee has been busy during the summer, not only arranging the programme, but also looking at ways of trying to make improvements for all the club members. Through the kind help of ex-member Thomas Stratford, the website has been revamped with

a new style and now we have the ability to show members galleries. Why not have a look at: www.stokepogesphotoclub.co.uk

In order to allow our prints to be displayed at their best on competition nights, Peter Morrish has worked long and hard at building some excellent new print display stands.

The forthcoming season brings with it some very 'different' set subjects and I hope you have all been trying to capture examples during the summer. 'Seven Deadly Sins' has been stumping me a little bit and being a Scotsman I am especially looking forward to 'This is England'. It is unfortunate in a way that our Judge for this competition is Peter Jackman and not a fellow Scotsman like Stan McCartin!

I hope you enjoy this newsletter and especially the forthcoming season. Remember the committee are there to try and ensure all members needs and wishes are catered for, so if there is anything you want to suggest, please feel free.

Good luck for the forthcoming season

Chris King, Chairman

Any items from members for publication are welcome. Images are particularly welcome, please send them in as jpgs, with no less than 1400 px on the long side, and minimal compression. Please be aware that, in accordance with the layout, some cropping may occur.

Going UP



Eastern Promise by Jerry Lake

Once again we are delighted to see new members join our club and straight away enter images into competition. Last season we saw two new members not only enter most competitions but consistently appear in the top positions of those competitions.

The committee and club would like to congratulate **Jerry Lake** and **MaryLou Winters** for both achieving a standard of work that has moved them up to the Advanced group from next season.

Well done to both of you – thoroughly deserved.



Ballerinas by MaryLou Winters

YOUR news

The Village Fete & The Flower Show



The Club had a stand at both these events displaying a selection of prints from the season with a slideshow of the seasons entries running on a laptop. The reaction to members' photographs from the public was very favourable with several people expressing a keen interest in joining the club in the new season.

Many of you kindly made available prints for sale to help raise money for club funds with the following members selling a print (or prints) to the value of £130* (Kevin Day £65; Chris King £15;

Neil Neville £40; David Taylor £10)

On behalf of the Committee thank you to all those members who helped in setting up and taking down the stand, those who acted as representatives of the club and especial thanks and 'Brownie' points to Ray Mengham and Chris Lloyd who supplied Marquees and equipment.

*A percentage of the the profits from prints sold at the fete will be offered to the fete organising committee

Project ideas everyday and rainy days

365 days

There are multiple variations of the 365 project. Typically, it involves taking a self-portrait every day for a year – the only rule is that you have to hit the shutter button (or remote) and at least some part of you must be in the photo. One participant in an online photography group said "It doesn't sound so bad at first, but believe me, there's only so many photos you can take holding the camera at arms length before even you get bored. Suddenly you find yourself doing things like wrapping yourself in christmas lights, jumping in piles of leaves, or taping your mouth shut".



If a photo-a-day seems like too much of a commitment, you can do one self-portrait a week for a year – a 52 Weeks project.

100 strangers

This is a project I personally would love to do, as I can sometimes be a bit shy (no laughing club members). The idea is to approach someone you've never met before, ask if you can take their picture, and talk to them a bit to get some

kind of backstory, write a short description of who they are and what you talked about, then repeat 99 more times.

Not only will you get photos of different people in your collection, but you just might make a new friend or two.



Pick-a-something

Pick something and try to get a collection of photos representing it. For instance, pick a color and try to go all day photographing only red things, or try only getting pictures of things that are square when you're out and about.

Water drops and splashes

There are many tutorials on the internet that show you how to do this or you could ask our Chairman Chris King how he achieved this shot (perhaps then ask Sara King how much mess he made).

Capturing images of water drops is fun and is a very fitting pursuit if there is a downpour outside.



Kim Day

Worthy winners



Ken Grant wins best Advanced Digital Image from Kevin Herbert



Linda Miles wins best Intermediate Print from Peter Prosser



MaryLou Winters wins best Intermediate Digital Image from Kevin Herbert

For the first time last season we split out finals evenings into four separate evenings, Print Set, Print Open, Projected Set and Projected Open. This has a number of benefits - with twice as much time available it meant that members had the chance to enter up to three images per competition giving some the opportunity to show 12 images in the club finals, it also meant that the judges felt under slightly less pressure to rush through the images and therefore could give a fuller critique.

Previously members have had to make a selection of their best four images from print and digital which the committee felt compromised members choices for the finals. Now with the opportunity to show more images in the finals evenings the competition for the trophies is slightly tougher, but we hope more rewarding.

Good luck to everyone this season.

Last season's Finals winners were:

- Projected Image Of the Year Intermediate (Set Subject)
- Projected Image Of the Year Advanced (Set Subject)
- Projected Image Of the Year Intermediate (Open Subject)
- Projected Image Of the Year Advanced (Open Subject)
- Print Of the Year Intermediate (Set Subject)
- Print Of the Year Advanced (Set Subject)
- Print Of the Year Intermediate (Open Subject)
- Print Of the Year Advanced (Open Subject)

- Ground Zero by Jim Williams
- Local Heroes by Kevin Day
- River Of Life by MaryLou Winters
- Up On The Roof by Ken Grant
- Under The Table by Linda Miles
- 12 Minutes Old by Kevin Day
- Eastern Promise by Jerry Lake
- Rural Symmetry by Kevin Day

How sharp are your photos?

Sharpness depends on many things, not least how much sharpening has been applied. This short article is about sharpening. It is based on my understanding of that subject, so should certainly not be regarded as definitive.

Sharpening is an integral aspect of digital photography. If you shoot JPEG's, your camera applies some sharpening at the taking stage. If you shoot RAW, no sharpening is applied and you may consider some sharpening at the input stage (during RAW conversion).

We should all consider applying sharpening at the output stage. How much depends on the kind of output. Screen output (such as e-mails or projected images) needs less sharpening than print output.

In general, the best tool for sharpening is the one curiously called "Unsharp Mask". This is available in Photoshop Elements and full Photoshop. For instance, in Elements 5, go to Enhance>Unsharp Mask*. Zoom into an important part of your image and adjust

*Photoshop is Filter>Sharpen>Unsharp Mask

the three controls; Amount, Radius, and Threshold. My rule of thumb is to set the Radius at 0.5 and the Threshold at 1, and usually leave them like this while adjusting the amount slider.

The amount (expressed as percentage) determines the strength of the enhancement. Sharpening works by creating haloes at edges. If the haloes are obvious, you have overdone it. For screen images, try setting the amount at 80%. For prints it is more variable, partly depending on the size of the print. For A4 prints, try the amount at 150%. Click the Preview button on and off while studying the effect of increasing or decreasing the amount. When satisfied, click OK.

Finally, remember that oversharpening is worse than no sharpening, and sharpening will not correct camera shake or out of focus images. And please bear in mind that not all images require sharpening, a soft landscape or romantic portrait can be spoilt by the crisp edges provided by sharpening.

John Archibald, November 2010

Excellent advice from John - sharpening is like a black art, there are no real hard and fast rules - settings that suit one image may be completely wrong for another, my default settings for example are an amount of 300%, Radius of 0.3 and Threshold of 15

When working with the unsharp mask it is essential to view the image at 100% at the finished resolution which means that it should be the very last thing you do to the image - after you have scaled or cropped it to the final size - before finally saving it as a jpeg. This is possibly one of the main reasons why some images appear oversharpened, either the photographer is looking at the whole image at about 60% or the image has been initially sharpened and then adjusted with curves or levels.

Kevin Day

Image 1: Unsharpened

Image 2: Amount 200%/ Radius .5 pixel/ Threshold 10

Image 3: Amount 200%/ Radius 1 pixel/ Threshold 10

Hopefully you can see how a slight radius increase has started to create an unnatural edge to the white shirt in the final version:



Image courtesy of Kim Day



Food Photography

Food photography is a still life specialisation of commercial photography, aimed at producing attractive photographs of food for use in advertisements, packaging, menus or cookbooks. Professional food photography is a collaborative effort, usually involving an art director, a photographer, a food stylist, a prop stylist and their assistants.

CHANGING TRENDS

For a long time, food photographs tended to be shot and composed the way people were used to encountering their food: laid out on a table setting and shot from an overhead perspective, i.e., from the point of view of the eater. Stylists accordingly arranged the food to appear good from above, with the items arranged flat on the plate and clearly separated from each other. Later, romantic lighting, shallower angles and

more props came en vogue, with extreme cases leading to the term “food porn”. Most recently, the prevailing trend in Western commercial food photography is to present the food as simple, clean and naturally as possible and with little props, often using effects such as selective focus, tilted plates, and extreme close-ups. This complements trends in professional cooking to make the food more visually interesting. For instance, the height of dishes tends to increase and their elements are often layered, which lends itself well to narrow-angled shots.

SETUP

The process of food photography begins with the purchase of the food and ingredients. Because only the most visually perfect foodstuffs are acceptable and multiple backup or test items are usually needed, this is a very time-consuming process. The best-looking of the purchased items is selected and marked as the “hero”, i.e., the item that will be featured in the photograph. During the setup and for test shoots, it is represented by a cardboard stand-in.

The actual photography takes place in a studio under controlled lighting conditions. The light, background and setting is carefully prepared so as to present the food in an as attractive way as possible without distracting from it. The color and texture of the background is selected so as to effectively complement that of the



food and to assist with its lighting. Styled food is usually marked as inedible and discarded after the shoot, because it may have been handled or treated in ways that make it unsafe for consumption.

STYLING TECHNIQUES

In addition to choosing, preparing and composing plated food, food stylists use numerous techniques to make appear the food as attractive as possible. These may include: creating

steam with cool air nebulizers or a combination of chemicals that give off smoke that gives the appearance of steam; spraying food with water or mixtures of water, corn syrup, or other liquids to keep food looking fresh; making a mixture of solid shortening, corn syrup, and powdered sugar (essentially a very stiff frosting) that can be scooped to simulate real ice cream; using a variety of browning agents (usually mixtures used to brown gravies or sometimes heat activated liquids used in commercial bakeries) to enhance the color/brownness of



cooked meats and poultry; using heavy cream instead of milk in bowls of cereal to prevent flakes from becoming soggy too quickly. The use of white glue is generally discouraged, and is not usually encountered. (as most cereal companies prohibit this practice). blanching green vegetables to just bring up their bright color, rather than cooking them completely. Other vegetables and foods may be cooked just to color, so they do not brown or become wrinkled if they must stand under the camera for a while. adding water to beverages so light will filter through better and add sparkle to the drink.

COLD BEVERAGES

To create the effect of a thin layer of condensation forming on the outside of glasses containing cold liquid, dulling spray may be applied, with paper or masking tape protecting the non-“frosted” areas. More pronounced condensation and dew drops are imitated by spraying the glass with corn syrup or glycerin.

Ice cubes used in shoots are made of acrylic, so they won't move, melt or float. Fresh-looking bubbles on the surface of drinks are created by applying a mixture of the drink and detergent to the surface with an eyedropper. White glue may be used in lieu of milk, and a mixture of brewed coffee and water instead of tea.

SALADS

Salads in food photography are composed with a view to creating appealing textures, shapes and colors. To improve support and aid in composition, salad in a bowl is built around a smaller bowl placed upside down in the outer bowl. Salad greens are kept fresh and crisp by misting them with cold water prior to composition. Salad dressing is not normally used, as it makes the salad slippery and difficult to style, but the appearance of dressing may be created by sprinkling herbs and spices over the wet salad, or mixing them in oil and applying it with a brush.



Fruit salads are particularly challenging to shoot because of the short time the fruit pieces, which are cut immediately prior to final photography, retain their appearance. As only the outer layer of the salad is of interest, the concealed interior of the salad bowl may be filled by mashed potatoes or another mixture. Thick or heavy dressings don't photograph well; they are usually thinned and applied by brush.

HAMBURGERS AND SANDWICHES

Hamburger photography is challenging because the buns dent easily and an assembled burger is quick to lose its visual appeal. When assembling the burger, the ingredients are held in place with toothpicks and the meaty interior of tomato slices is removed to avoid juice discoloring the ingredients. The meat patties are superficially cooked, the edges browned with a torch and the meat made to look more appetizing with a colorant. The edges of melted cheese slices may be brushed with household cleaner to make them look freshly melted longer. Condiments such as mayonnaise are applied to the edges with an applicator bottle. Sandwiches are assembled using similar techniques. Wet paper towels are used to prevent the bread from drying out. If a half sandwich is to be depicted, the bread and the components are individually sliced with scissors and assembled in place.



Each issue we feature some of the history of our interest - here we look at the background stories behind three iconic images of the twentieth century.

iconic IMAGES



Guerrillero Heroico 1960 -
Che Guevara at the La Coubre Memorial Service

ALBERTO KORDA *Portrait of Che Guevara*

In 1953, the Cuban revolution began on 26 July with a successful armed revolt by Fidel Castro which overthrew the US-backed Cuban dictator Fulgencio Batista on 1st January 1959, after over five years of struggle.

Korda was about 10 meters away from where Castro was giving a speech and suddenly he saw Che emerging from the bottom of a nearby platform looking angry to the point of rage. Korda pressed the shutter release once and there and then captured the iconic photograph of Che Guevara, rebel and hero of the people, eventually to become martyr and victim to the cause.

On 9th October, 1967, Bolivian President René Barrientos ordered that Guevara be killed. Subsequently, the Italian publisher Giangiacomo Feltrinelli went to Korda's studio to enquire about pictures of Che and Korda gave him the famous photo.

Feltrinelli printed Alberto Korda's picture on a poster one meter by 70 centimeters, and it is said to have sold a million copies in six months. The image then started to be used by anyone and everyone including Smirnoff to promote vodka. Korda didn't

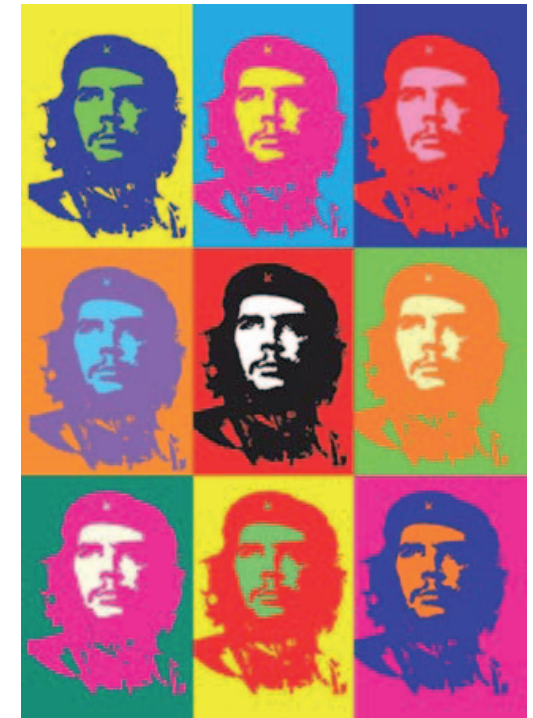
mind that he didn't have copyright on the photograph but he was unhappy about the Smirnoff advert.

He said: "As a supporter of the ideals for which Che Guevara died, I am not averse to its reproduction by those who wish to propagate his memory and the cause of social justice throughout the world, but I am categorically against the exploitation of Che's image to promote products such as alcohol, or for any other purpose that denigrates the reputation of Che."

He won a lawsuit and compensation of \$50,000 which he gave to the Cuban medical system because he said: "If Che was still alive, he would have done the same thing."



The original, uncropped version of Korda's photograph



Andy Warhol screenprint of Korda's photograph and just two of the many items of merchandising bearing the image currently available for purchase on the internet.



STEVE McCURRY *The Afghan girl*

Steve McCurry is a household name the world over, primarily for the photograph he made of the orphaned 12-year old Afghanistan girl named Sharbat Gula which graced the cover of National Geographic in June 1985. She became known as 'the Afghan Girl' because at that time her name was not known - she was just a refugee, one of the Muhajir Afghans in South Asia who fled their country after the Soviet invasion of 1979 and the long civil war that followed.

It was another 17 years before the girl was identified when McCurry returned to Afghanistan to look for her using a reconstruction of the original image which a forensic expert had 'aged' electronically to give an idea of what she might look like. Someone recognised her



and a meeting was arranged between the now 29-year old married woman with children of her own, and McCurry. She agreed to have her picture taken again and National Geographic confirmed it was the same person by using iris recognition software. They also offered financial assistance for the education of her daughters and general assistance for her family.



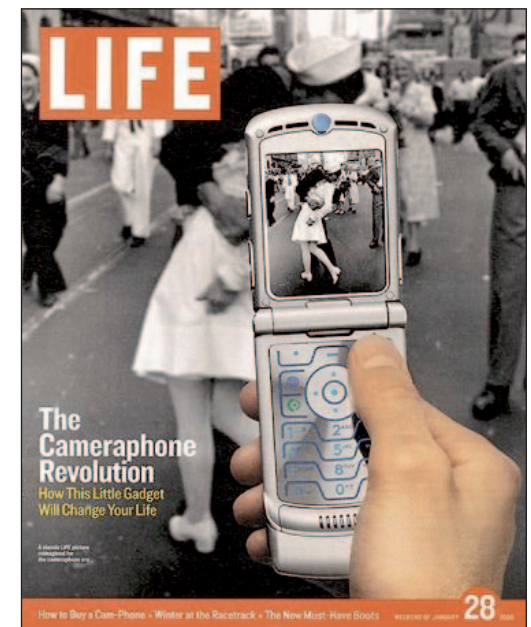
ALFRED EISENSTAEDT *VJ Day Kiss*

Eisenstaedt said "I saw a sailor running along the street grabbing any and every girl in sight. Whether she was a grandmother, stout, thin, old, didn't make a difference. I was running ahead of him with my Leica looking back over my shoulder but none of the pictures that were possible pleased me. Then suddenly, in a flash, I saw something white being grabbed. I turned around and clicked the moment the sailor kissed the nurse . . . It was done within a few seconds."

Originally, this most famous of World War II photos did not make the cover of Life magazine in which it first appeared; it showed up on page 27, full-page, but amid a whole series of somewhat similar pictures from across the country

under the headline, "The Men of War Kiss From Coast to Coast." The photo didn't appear on a Life cover until 2005.

However, in October 1980, Life did run a special spread entitled "Who Is the Kissing Sailor?" Ten sailors wrote to the magazine, each one insisting with convincing evidence — a distinctive hairline, a signature vein on the right hand, a newly acquired Quartermaster 1st Class patch — that he was the "kissing sailor". Three women also wrote in and claimed to be the nurse.



A little SATIRE

PANASONIC GF SERIES TO CONTINUE TO GET SMALLER

In an interview with the Japanese magazine *Fashion Camera* yesterday, a spokesman for the Panasonic Corporation revealed the company's ultimate aspirations for its GF mirrorless camera: to make it as small as a contact lens.

"Engineers need goals," said Toshiro "Elmer" Kikuchiyo. "People really liked the size of the GF1, so we made it smaller. That made our customers 23% happier, so, when our engineers came to us looking sort of aimless and lost, our management direction was clear."

Elmer said he expects the current direction to continue. In Japan, one iteration or generation of a concept is enough to establish a tradition. At the current rate, the Panasonic GF camera will be essentially too small to see easily by 2023, at approximately the GF18.

"We envision it being too small to find when you drop it on the floor," said Elmer, smiling, "like a contact lens. This will make our customers 819% more happy."

As the camera gets smaller, its instruction book will get larger.

Asked if perhaps the ever-diminishing size might not have consequences in terms of photographic competence and capability, Elmer replied that only one of their designers, who he identified as Hideo, is a photographer. Hideo originally thought that the best direction might be to start with the excellent base of the GF1 and add photographic capability. Panasonic opted for the opposite approach. "First, in the GF1, we eliminated the superfluous viewfinder," said Elmer. "Now we've eliminated the hot shoe. Some of our more visionary designers are already proposing to eliminate the LCD viewing screen next. And why not? You can't see it outside anyway." He added that Hideo is a good employee and keeps quiet.

If he ever does say anything, Hideo will be assigned to figuring out how to make ink cartridges for inkjet printers hold less ink.

out THERE

What's on and where to go over the next few months

PHOTOGRAPHIC EXHIBITIONS

Road to 2012: Changing Pace

Venue: National Portrait Gallery
Address: St Martin's Place, London, WC2H OHE
Phone: 020 7306 0055
Website: www.npg.org.uk
Dates: Ends 25th September 2011

Eyewitness:

Hungarian Photography in the 20th Century

Venue: Royal Academy of Arts
Address: Burlington House, Piccadilly, London, W1J 0BD
Phone: 020 7300 8000
Website: www.royalacademy.org.uk
Dates: Ends 2nd October 2011

What'll You Do Now?

Venue: Royal Botanical Gardens
Address: Kew, Richmond, Surrey, TW9 3AB
Phone: 020 8332 5655
Website: www.kew.org
Dates: Ends 29th October 2011

Fresh Faced And Wild Eyed 2011

Venue: The Photographers' gallery
Address: 16 - 18 Ramillies St, London, W1F 7LW
Phone: 0845 262 1618
Website: freshfacedwildeyed.photonet.org.uk
Dates: Ends 31st December 2011

ARTIST ROOMS: Diane Arbus

Venue: Tate Modern
Address: Bankside, Southbank, SE1 9TG
Info at: www.tate.org.uk/modern/exhibitions/dianearbus/
Dates: Ends 31st March 2012

Glamour of the Gods

Venue: National Portrait Gallery
Address: St Martin's Place, London, WC2H OHE
Phone: 020 7306 0055
Website: www.npg.org.uk
Info at: www.spoonfed.co.uk/london/event/glamour-of-the-gods-774704/
Dates: Ends 23rd October 2011

Veolia Environnement Wildlife Photographer of the Year

Venue: Natural History Museum
Address: Cromwell Road, London, SW7 5BD
Phone: 020 7942 5000
Info at: www.nhm.ac.uk/visit-us/whats-on/temporary-exhibitions/wpy/exhibition/index.jsp
Dates: 21st October 2011 – 11th March 2012

WORTH A VISIT

10 & 11 Sept 2011 Slough Canal Festival

Time: 11am to 5pm
Venue: Bloom Park, Middlegreen Road, Langley, Slough
Entry: Free
Parking: Free

FOCUS ON IMAGING 2012

Venue: NEC Birmingham
Website: www.focus-on-imaging.co.uk
Dates: 4th March 2012 - 7th March 2012

N.B Please check with the venue before visiting any of the above as info gathered from the internet is not always accurate.

for SALE

Make someone happy and free up some space at home! Or perhaps you want to add to your clutter - just ask here as well

FREE DIGITAL PHOTOGRAPHY MAGAZINES

I know where there is a huge amount of digital photography magazines just gathering dust! If anyone wants a selection then please contact **Kim Day** - please be discrete and don't mention this ad to Kevin!

book CASE

Kim and Kevin Day have quite a large selection of photographic books available for members to borrow ranging from a very large volume on Annie Leibovitz to "Portfolio", a specialist fine art magazine.

All we ask is that you return them when finished so they can be passed on to other members.

Magnum Magnum

- Various
An introduction to the inspirational world of the Magnum Photographic Agency.

England My England Chris Steele Perkins
You listened to the talk - revisit the images

In the face of History - Various

UK at Home

I love this book! So many ideas generated by it (none followed through though!) A simple idea done well - photograph the people of the UK in their home!

Little People in the City Slinkachu
Small, fun and I think a lovely little idea

Unembedded

4 Unembedded photographers capture scenes that the mass media either weren't looking for or didn't want to show -

People in "Vogue"

Really just a catalogue of famous faces from the last century, some iconic images

Street and Studio

The book that accompanied the exhibition at the Tate

Portfolio unfortunately has just closed - I have three issues, these are showcases of "art" photography - No's 45, 47, 49

A photographers Life - Annie Leibovitz

Performance - Richard Avedon
This is how you take portraits!

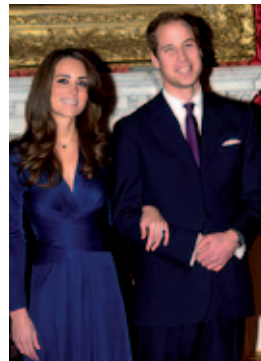
Plus many other titles - just ask Kevin or Kim.

In a career spanning more than 30 years, **Arthur Edwards** has taken some of the best known images of the royal family. His job has given him an insight into the royal family that not many others share.

He took the first photo of Prince Charles' new girlfriend Diana, and was there with his lens through the most turbulent times in recent royal history.

At times the relationship between Arthur and the royals is more intimate than we would imagine.

However he says he would never be friends with the royals. "You can't work for a national newspaper and do that. But it's a very good working relationship."



FREE to
members



Stoke Poges Photographic Club
are very proud to present

MAGIC MOMENTS

An evening with Royal photographer

Arthur Edwards, MBE

on Tuesday 29th November 2011
at 8.00pm

Tickets at £10.00 are strictly limited
and will all be sold in advance.

In support of Arthurs nominated charity
Kids Company
www.kidsco.org.uk

email: kim16day@btinternet.com

Stoke Poges Photographic Club
The Village Centre • Rogers Lane • Stoke Poges • SL2 4LP

CACC

<http://www.chilternsassociationofcameraclubs.co.uk/>

Royal Photographic Society

<http://www.rps.org/>

SPPC Flickr group

<http://www.flickr.com/groups/thesppccafe/>

Photo Argus: A photographers resource

<http://www.thephotoargus.com/>

Flickr blog (good to see what's out there)

<http://blog.flickr.net/en>

Digital Photography School - online

<http://digital-photography-school.com/>

Brilliant, random photographic links.

<http://photography.alltop.com/>

Nice examples of Street Photography:

www.bbc.co.uk/news/in-pictures-14126913

The club meets at 8.00pm
on Tuesday Evenings at
The Village Centre, Rogers Lane,
Stoke Poges SL2 4LP.
7.45 for 8.00pm start
www.stokepogesphotoclub.co.uk

Your committee

Chairman Chris King
chrisking2010@hotmail.co.uk

Secretary Kim Day
kim16day@btinternet.com

Treasurer Brian Smith
brianandethel@btconnect.com

Internal Competitions Sally Botwright
sally@sallybotwright.co.uk

External Competitions Chris Lloyd
chris@ctlloyd.demon.co.uk

Programme Secretary Kevin Day
kevinday2007@yahoo.co.uk

Members & Social Secretary Sue Avey
savey@btinternet.com

Associate Peter Morrish
petermorrish@tiscali.co.uk

Newsletter Kim Day & Chris King