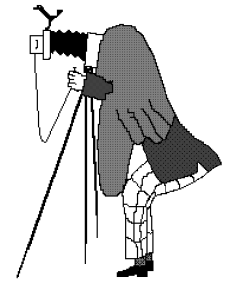


Focal•Point

**HARROW
CAMERA CLUB**

NEWSLETTER



NO: 121 MAY 2008

ARPS

Mark Buckley-Sharp was recently awarded ARPS in Research, Education and Application of Photography for his thesis "Developing Common Procedures for Projected Digital Events in Photographic Events". This was a commentary developing the work previously completed for and published in 2007 by the Photographic Alliance.

ARPS for this panel is set at the standard of a postgraduate Masters degree. Mark is the second Harrow member to be awarded a distinction in this panel: the first being Ron Callender, who was awarded FRPS based on his PhD thesis.

GREAT BRITISH CLUB CUP

This event for digital images was organised by the Photographic Alliance in February. It was the first PAGB digital event, making use of the standards developed and referred to above.

87 Clubs entered in the 'Large Club' section, which was won by Wigan-10 - previous winners of both the national (PAGB) slide championship and the international (FIAP) club cup for slides. Of the Chilterns Clubs taking part, Harpenden were 43=; Buckingham 75=; and Windsor 75=.

55 Clubs entered in the 'Small Club' section, which was won jointly by Hoylake and Tettenhall Wood (Don't ask - Ed.). Of the Chilterns Clubs taking part, Maidenhead was 8=; Wantage 22=; Leighton Buzzard 29; and Aylesbury 34=.

Hopefully this will become an annual event, and Harrow will be able to make an entry next time.

RESULTS

Chilterns Association Championships

The Print Championship was won by Amersham with 185 points out of 225. Second was Oxford on 177, and third was XRR on 164. These three are invited to the Photographic Alliance InterClub Championship at Connah's Quay in October. Harrow was 7th on 146 points. Best Print was Evacuation by Colin Harrison of Oxford, with judges' awards to Janet Osborne-Williams (Amersham), Steve Smith (Amersham) and Peter Duncan (St.Albans).

The Slide Championship was won by Amersham with 177 points out of 225. Second was Oxford on 168, third Harrow on 162, and fourth Wycombe on 155. These four are invited to the Photographic Alliance InterClub Championship at Warwick in July. Best Slide was Ballerina by Pamela Moncur of Amersham, with judges' awards to Colin Harrison, Don Byatt and Peter Warrington, all from Oxford. This should be the last year for slides. Next year the national championships is expected to use digital projection, and the Chilterns qualifying event will need to change to match.

The Strictly Digital event received nearly 300 entries, each from a different author: a high submission rate from Club members throughout the region. The Photographic Alliance Gold medal went to Sanderling by Paul Keene of Amersham, with the Silver medal to Mike Bean of Imagez, and the Bronze medal to Mike Newman of XRR. Six commended ribbons were also awarded.

More details of all these results are on the Chilterns Association website.

EVENTS

Sunday May 18th. Chilterns Association Finals Day. Drake Hall, Amersham Community Centre, Chiltern Avenue, Amersham HP6 5AH. Doors open 1pm. There is an entry charge, probably £5, and a raffle.

The Best Panel of Print Competition is for a selection of prints by Clubs chosen from their Championship entry.

The Audio-Visual Competition has been growing in popularity in recent years, with all the sequences now digital.

The Rosebowl Final for slides is between the top 12 Clubs in this event, and will include Harrow.

Sunday July 6th. The Royal Photographic Society, Thames, Valley Region, has a Distinctions Advisory Day at Millennium Hall, Lacey Green, nr Princes Risborough, HP27 0QU. 9.30am for 10am start, until 4pm. There are places for observers, cost £10. Prior booking is required.

Friday September 19th. The Royal Photographic Society, Thames Valley Region, is organising a small group photographic event at the Cotswold Wildlife Park, Burford. Special access managed by Park staff for small animal photography in the morning and large animals in the afternoon. Cost £40-£45 subject to confirmation. Prior booking is required.

For details of all Thames Valley events, and how to book, refer to the RPS website at www.rps.org and visit the Thames Valley page. All RPS events are open to non-members as well as members. The RPS website also has a leaflet on informal outings throughout the summer.

WEB SITE

The Club website has space in its photo galleries for more pictures from members. Slots for three members are immediately available, and preference will be given to anyone who does not have pictures on the site yet. Please speak to Mark Buckley-Sharp

Also, those with pictures may wish to submit new images as substitutes to refresh the galleries.

Images should be submitted on a CD at large pixel size (resolution), and in any mode and colour space. They will be adjusted to fit web requirements as part of the loading process.

ANNIVERSARY PARTY

About 50 members attended the 75th Anniversary Party in March. There was a buffet supper, the anniversary cake, and a showing of pictures taken on the Club outing to Kew Gardens featuring the Henry Moore sculpture exhibition.

COLOUR SPACE: sRGB

Last year, in the training prior to digital projection, it was recommended that cameras are set to record in the AdobeRGB colour space, if possible, and that Photoshop/Elements is set to use AdobeRGB as its working colour space. There are reasons now to change that advice.

It is a fundamental principle that colour photography is an illusion, and not a true reproduction, of reality. While the physicists may define the range of all possible colours, many of the really pure and really saturated colours do not occur in the natural surroundings of typical photography, and we can easily make do with more limited facilities

Work by Steve Brabner of Amersham, and a former member of Harrow, shows that there is little if any discernable difference between use of the basic sRGB colour space and the slightly larger AdobeRGB colour space. Yes, it is possible to find an image where conversion between colour spaces can be detected. But, unless the two versions are shown side by side, both would be considered realistic.

We need to use sRGB anyway for images destined for projection. And, unless we need museum level accuracy of reproduction, sRGB can be used for all other purposes as well. Using sRGB all the way from camera capture, through Photoshop processing, and on to print or projection, cuts out a whole level of complexity and the possibility of making errors.

Digital Photo magazine (May 2008) comes to the same conclusion, and recommends sRGB settings eg, in Photoshop.

It is time to rethink your colour workflow, and consider changing completely to sRGB if you have not already done so. That means checking your camera, your film scanner, and your colour defaults and conversion options in Photoshop or Elements. Last year's training booklet is on the Club's website, and has been updated to show the revised recommendations.