

Competition results for September

Set Subject: *Surreal*

Judges: *Hermann Visser, Tim Beere, Rex Morgan*

Highest placed of 27 pictures from 11 entrants

Colour Prints

A Grade Set

-	Blue Tongued Skink	10
Peter Beddek	Fallow Stag	9
Peter Ellis	Take a Bow	9

B Grade Set

Elizabeth Taylor	Chicken Likin	10
Tim Beere	Safety in numbers	9

B Grade Open

Gillian Corder	Above the clouds	10
	Taranaki late afternoon	9
Tim Beere	Penny for your thoughts	10
Elizabeth Taylor	Moonlight Inspiration	9

Monochrome Prints

A Grade Set

Peter Beddek	Seagull	8
	Portrait of a seagull	8

B Grade Set

Tim Beere	Quiksilver seal	10
Ian Corder	Elephant seal family	9

B Grade Open

Ian Corder	Twisted Pine	9
------------	--------------	---

write a simple program for a mathematics package that decoded a trial file. Sure enough it showed that at least 16 points can be used to describe each curve, and that up to five channels can be stored, e.g. CMYK, C, M, Y, K.

What prompted all this was the realization that a portfolio of stored curves can be a very effective means of achieving "standard" results, particularly when printing colour or monochrome pictures. For instance if your four-colour printer always introduces an unwanted colour bias when trying to print a black-and-white picture, you can explore all the available ICC profiles to see if one gives a better result.

Alternatively you can generate and print a grayscale to help you construct a set of curves that can be added as an adjustment layer to each picture, and which corrects the idiosyncrasy of that specific printer. The portfolio can contain correction curves for any printer, or curves that modify the brightness or contrast of a picture, or curves that convert pictures into some other form, such as solarization or posterization. The only limit is your imagination!

Peter Ellis

Parting shot



Sign in Aquas Calientes - Photo Shona Jaray

Death to the cliche

Bill Harris drew my attention to this piece in *Amateur Photographer* which I reproduce in an abridged form. It was written as a letter to the editor but the views expressed may give pause for thought about what should make a successful image.

- Ed

IT REALLY is time to call a moratorium on all those tiresome birds on a twig, bales of hay in a field and those flowers against a black background. What about the multitude of photographs with paths leading to a hill or mountain? That prompts a mountainous yawn and so do close-ups of raindrops on leaves or a spider's web. As for lakes with boats or ropes in the foreground....

I could go on, but you get the picture (which is more than these photographers do). I'm sick of lifeless work produced by photographers who take the easy option and turn out images that worked once upon a time and, it is assumed, will work again. I'm sure many photographers also feel that these shots are estimable because they usually obey such so-called rules as filling in the foreground and having lines leading you into the picture.

Some people may well ask whether my feelings are in fact, sour grapes over what is often technically proficient and even polished work. I believe, however, that I am making a fair and cogent criticism.

I recall that at one photography talk I gazed dolefully as one portrait after another showed each subject's eyes carefully angled to add "interest". I couldn't wait for the break.

Of course, it need not be like this. One of the most wonderful photographs I have ever seen was taken by a club member who did not often bother with what others had done or with following guidelines. His vision of a country scene on an icy dawn was superb. there were no pathways or trees leading the eye. The light was extraordinary. It was a luminous, haunting hue I've never seen before nor since.

Mood and feeling. That's what you should look for in your viewfinder.

By Albert Jacobs

Portrait session with Simon

CLUB MEMBERS at Simon Forsyth's session on portraiture at his Manly St studio got an insight into the world of a commercial photographer as well as hints on lighting and set-ups. Model for the evening was Wilf Wright of Reikiorangi Potteries who was digitally photographed by Simon, then "proofed" on screen using a wonderful photo management computer programme designed for presentation of commercial work to clients. We could certainly see the advantages of an instant playback, and assessment of the shoot, and image manipulation.

Simon's studio is "blacked out" which makes the management of light, such as flash, totally controlled - an "additive" process if you like. The market requirement for digital photography means Simon spends many more hours than he would like on the computer in post-production. Interestingly, the economic differences between film and digital are slender and film usually requires a lot less work after the shoot if the lab does its job. But, fashion and the market rules...



Simon Forsyth makes a point while Wilf Wright waits for the shoot

Stored curves for top prints

THOSE who have chosen to process and print our own digital photographs will be aware of files. All computer data is stored in files, whether it be pictures, next day's shopping list or a letter to Aunt Gladys. Regardless of the type of data it contains, every computer file consists of a long string of ones and zeros. It is the program that uses the file that has to interpret what it means. To aid this process, the Windows operating system appends a three or four-letter code to the end of each file name. Thus a JPEG file is recognized as containing a picture that has been compressed according to the rules of the Joint Photographic Experts Group.

Image files tend to be complex and enormously long. The best way to understand the differences between image file types is to buy or borrow a good book on the subject. However, in addition to these monster image files, there are many others that are much smaller and simpler and are used to hold small packets of data.

Adobe Photoshop is a typical software package that uses these small files for different purposes. If you are used to adding a curves adjustment layer to your picture, you will notice that the curves you develop can be saved and reloaded at a later date using the <save> and <load> buttons in the curves dialog box. When you look at the folder in which you have saved one of these files, you will see a unique icon with



The Monster - photo Peter Ellis

an appended file descriptor (.ACV). These files can be saved and reloaded without a need to understand their exact format. But it helps if you know enough to realize the extent to which they can be used. Can they be used to store just one curve? Or can they store all the curves in an RGB picture? What about CMYK which has an extra channel? How many points per curve are permitted?

At this point I decided to consult the textbooks on Photoshop to find the answers. Obviously the authors felt that this point was too trivial to rate a mention. Then I took a (cursory) look at the Internet, to find that many people have written in with similar questions about .ACV files, apparently without obtaining an answer. The only answer was to

Members' choice



Peter Beddek's dramatic shot of a skink taken at the Parrot Ranch near Levin was judged the most popular shot by attendees at the September competition.

Judging trio

Thanks to Tim, Hermann and Rex who did an excellent job with the animal pictures. Being judged by one's peers in the club seems to be well-received.

There were fewer than usual entries perhaps reflecting the difficulties of getting the perfect shot with such generally unpredictable subjects.

Important!

- * Rule changes
- * Higher subs
- * A new club name

Just thres issues you should be prepared to debate at our meeting this Tuesday.night

Stop press

Mike Martin got an acceptance and a third placing at the salon of the Northern Region PSNZ.