



# Viewfinder

June 2018



## Intro:

Welcome to the June edition of Viewfinder, and thank you to all those members who contributed to or commented on the May edition. In addition to all the usual content of news, images and results, this month our thanks also go to Jim Turner for a fascinating article about image editing.

Philip

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## News & Info:

### Monday Meetings:

The first Monday meeting of June was for the **Annual Exhibition Awards Commentary**, given by the judge, Dave Hipperson. We are especially grateful to him for the time-consuming and difficult task of viewing, assessing and marking each of the very large number of images (compared with a typical competition) entered for all the various exhibition categories. A big 'Thank You' also to Competition Secretary Richard Anthony for accepting the big task of receiving, labelling, and sorting all the images; our thanks also to Roy Harris for standing in as Projectionist during Richard's absence. Unfortunately there was a delay to the start, leading to the proceedings being a bit rushed, particularly towards the end of the evening. Nevertheless, Dave gave us an interesting and helpful commentary on the images, punctuated by some entertaining witty remarks along the way! The results are summarised on pages 11 and 12.

On the second Monday evening we held our **Annual General Meeting**. The Chairman and most of the current committee members were re-elected to their posts, and we welcome Peter Cotton back as the Mono Images League Secretary for the new season, a position he held for several years before having break from the role.

Sadly there is still an unwillingness from members to participate in the basic tasks required to maintain the running of the Society, consequently there are several positions that remain as yet unfilled. Two in particular are a Vice Chairman and a Secretary. Richard stated at the AGM that he intends to stand down as Secretary but would agree to remain in post only until a replacement comes forward. It is worth noting that he already has two important roles: 1. P.I. Competition Secretary and 2. Projectionist - it is plainly unfair to expect him also to continue as HHPS Secretary next season.

There is also a need for several volunteers to be 'deputies', willing to stand in at short notice for committee members and others in case of illness, family emergencies, etc., to ensure that our activities can continue without interruptions.

The third and final Monday meeting of the 2017-18 season was a **social gathering**, held at the Grand Union Canal in Hemel - some of us met at the Fishery Lock and spent a while taking photographs along the towpath. We then met with other members at the Fishery Inn, and enjoyed the refreshment and a good chat there.

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## Reminders:

The 2018-19 season begins on the 3<sup>rd</sup> of September, the Monday meeting starting with the presentation of the awards for the 2017-18 season. There will then be a short EGM to discuss and vote on the Committee proposal to change of the age limit for competition images from 5 years to 3 years. This will be followed by an informal Landscape Projected Images Competition, to be assessed by a small judging panel of members selected from those present.

The first Projected Images League Competition will take place on the 17<sup>th</sup> of September, so entrants will need to prepare and submit their registration and images by the start of the season.

Nearer the time look out for an email which will be sent to members to provide more details for these activities, and/or have a look at the relevant information on the HHPS web site.

Philip

## Important Notice from the Chairman: Current Operational Problems

We seem to have been hit with an outbreak of hacking around the website and on some members emails. This antisocial behaviour by anonymous individuals is a fact of life and will occur periodically. What this behaviour achieves is anyone's guess.

Advice to members is:

- 1) Please ensure your computer operating system software is up to date with the latest patches. The same advice applies to your anti-virus and malware software. This applies as much to your tablets and phones as to your PCs and laptops.
- 2) All our computers should be subject to a regular full scan of all files and any infected files destroyed.
- 3) Please report any abnormal or spam emails from club members immediately to our webmaster. Ideally, you should not open such emails and certainly do not open any attachments.
- 4) Even if it seems that you are not currently caught up in this problem it is important that you complete the maintenance and checking procedures described in paragraphs 1 and 2. This will prevent any re-infection of colleagues' systems or the website when you send in entries for competitions at a later date.

Thank you for your co-operation with this problem.

I hope we all can have a successful new season with everybody producing stunning images and getting good competition results that reflect their skills and efforts.

Vince

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## Images:

[ Please note: For a better view of the images in Viewfinder, your PDF Reader software should allow you to zoom in. Depending on the size and quality of your screen, the resolution of the images here should enable you to have a good view when the pages are magnified by at least 3x or 300%. ]

This month, here are several of the judge's selections from the Annual Exhibition Awards Commentary, along with some information about them provided by the photographers:

### 'Champagne' by Rob Harley:

I was given the vintage champagne by my brother and wanted to make a scene out of it's components. Holly needs no introduction as the model and is as beautiful and bubbly as the drink. I took a number of different shots, and chose this one since she looked like she was really enjoying herself. In a couple of the others it looked like she had drunk too much, which was my fault since she only had sparkling water.

The exposure was 1/125s at f/8 and ISO 100 (typical for studio flash) and I shot hand-held at 55mm focal length on my full-frame Canon. Editing in Photoshop was fairly straightforward. I removed some folds in the mottled floor/backcloth on which Holly was sitting. I then brightened the champagne bottle and darkened Holly's forehead. I finished with a dark vignette and a thin (2 pixel) stroke around the outside, using the colour of her hair.



I was pleased with the results and put the image into the Projected Image league, hoping for a good score. However, I got an indifferent score and was told the skin highlights were too bright on the hands and arms - and seeing them on the projected screen I could see the judge was right. I wondered how I had missed that so when I got home I checked and it looked fine on my screen. Somehow it was badly calibrated.

I made no further changes to the image and resubmitted it for the annual competition. This time the skin highlights looked fine when projected and I was fortunate to find the judge did like it. Now that calls for a celebration...



### 'Stavanger' by John Humphrey:

This was taken in Stavanger, Norway with a Panasonic bridge camera, the FZ1000. Settings were ISO 125, f3.5, 1/80sec. The focal length was 60mm (equivalent).

Adjustments were made in Photoshop Levels and the saturation increased. The image was softened using a displacement map filter. A layer mask was then used to bring the original detail back into the tree since I felt this was an important focal point in the image. Some cloning was used, especially on the rocks, to tidy the picture and remove distractions.

These pictures are always high-risk in club competitions since not all judges are comfortable with this level of Photoshop adjustment. Luckily for me, our judge approved!

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## 'Dune' & 'Out of the Desert' by Jim Turner:

These images were taken on a recent trip to Morocco. We visited eight different locations and travelled 1000 miles in nine days, so it was pretty exhausting; but the highlight had to be the two days photographing the dunes in the Sahara Desert, which included staying overnight in a Berber camp nestled in a hollow at the foot of the dunes. After an uncomfortable 40 minute camel ride (and with short legs I had difficulty getting my leg over the saddle) we reached the Berber camp in time to set out to photograph the dunes before sunset. If you've ever walked up Ivinghoe Beacon, imagine it made entirely of soft sand and you'll have some idea of how difficult and exhausting it is climbing sand dunes in the desert. Your foot sinks into the sand with every step, and trying to use a tripod to give you some leverage doesn't work because that just sinks into the sand as well!

This image - **'Dune'** - was taken shortly before sunset. What we hadn't reckoned on was the strong gusts of wind, which blew sand everywhere and made the use of a tripod essential. You can just make out little plumes and eddies of wind-blown sand on the furthest dune on the right.

It was taken with a Canon 5D Mark III full-frame camera and a Canon 70mm - 200mm lens, set at about 150mm, with an aperture of f/8 at 1/250 sec. and ISO 100. Although there were several people around waiting for the sun to set I loved the fact that these two isolated figures were in the distance. Not only do they give a sense of scale, but they emphasise how desolate and inhospitable the desert can be - and we were only on the outer edge.



After basic adjustments in Lightroom (black and white points and lens profile correction) I exported the image to Photoshop, partly to remove some distracting tufts of grass. At the same time I used luminosity masks to darken the sky and lighten the shadows slightly to bring out some of the detail.

After returning to the camp after sunset we were given a meal cooked by the Berbers, then entertained with traditional Berber music and songs before turning in. But if climbing sand dunes in daylight was difficult, climbing them in the dark before sunrise the next morning was even worse. At least this time there was no wind to contend with. The pre-dawn light casts a rosy glow over everything, but when the sun peeks over the top of the dunes the light changes rapidly second by second so it was necessary to work quickly.



This shot - **'Out of the Desert'** - was taken shortly after sunrise, when things begin to stir and the trek back to the hotel begins. We stayed until the light became too strong before heading back to the camp and another uncomfortable camel-ride back (this time they brought a crate for me to stand on so I could get onto the saddle!)

I used the same camera and lens but with the focal length at about 120mm. The exposure was f/16 and 1/30 sec at ISO 100 (only just fast enough to stop the movement of the camel train).

Post-processing again involved basic adjustments in Lightroom, followed by darkening the sky and increasing the contrast in the landscape in Photoshop to give what I think is a slightly Daliesque quality. This time I retained the tufts of grass as I felt they were less of a distraction.

I took 750 photographs which I've managed to edit down to about 50 that I think work, so next season I'll probably be showing a lot of images with sand in them!

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**'Those wretched spiders' by Graham Ford:**

This image was taken at the 'Butterfly Farm' in Stratford - upon - Avon. Not only is this a great location but it has the additional advantage of being open during the winter as well.

I used my Nikon D500 with its APSC sensor and a Nikon Zoom 75 - 300mm lens set at 280mm. I had to hand-hold as a tripod was not a option on that particular day. The camera was set to aperture priority at f/9 with a shutter speed of 1/500 sec and ISO 2000.

The processing was in Photoshop and fortunately the image needed only a few basics - cropping, sharpening, etc.



**'Flower Arranging' by John Marshall:**

This image of the model "Ivory Flame" was taken at a HHPs Studio evening using Studio Flash. A large softbox to the right as a key light and a stripbox to the left at one stop lower power for a fill light.

The image was taken using a Bronica ETRSi medium format camera with a 100-220mm zoom lens and loaded with Kodak Tri-X black and white roll film. Aperture was f/8 and the shutter speed was 1/60 second - though this is irrelevant with flash!

**'Aquilegia' by John Marshall:**

This image was taken using natural light coming through a patio door, with the flower placed in front of a black velvet background. The patio door was to the right and a small Lastolite Sunlite reflector was placed on the opposite side of the flower to the patio door.

The camera used was a Hasselblad 501CM fitted with a Zeiss 120mm Macro Planar lens. The film used was Fuji Provia 100 transparency film and exposure was 1 second at f/32.

Each bloom was only about 20 to 30 mm in diameter!



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**'Dragonfly At Work' by David Guest:**

This was taken at the Hula Nature Reserve in northern Galilee, Israel. The dragonfly was just sitting there by the side of the path.

I used a digital camera - a Nikon D300 (APS-C sensor), with a Nikon 80-400mm zoom lens attached. They were hand-held with the lens focal length set to 400mm. The exposure required was 1/800 sec at f/4 with the camera set to ISO 640.



**'Machine Gunner' by David Guest:**

This was taken at "Military Odyssey" a spectacular re-enactment event which takes place over three days of the Summer Bank Holiday weekend.

(Ed: See <https://www.military-odyssey.com> for info about this year's event.)

The image was also captured hand-held, with a Nikon 80-400 f/4.5-5.6 at 360mm attached to a Nikon D7200 (APS-C sensor). The exposure was 1/1250 sec at f/8 and ISO 640.

**'Pier on Mobile Bay' by Ullly Jorimann:**

I took this image across the bay from Mobile, Alabama, on my tour of the Deep South. I was in pursuit of a place where I could see the city skyline across the water and came across this old pier. The simplicity and stark lines of the pier and the water caught my eye.

I took the picture on my Canon 500D SLR (APS-C) with polarising filter attached to my wide angle zoom lens and in landscape mode. It was taken at ISO 100, focal length 15mm, aperture f/10 and shutter speed 1/100 sec.



Afterwards, in Photoshop Elements, I cloned out some clutter on the horizon, cropped the image a bit to improve the composition, and used Levels and Saturation to give the image more punch.

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**'A day at the museum' by Paul Winslow:**

This photo was taken in the main central hall of the splendid Natural History Museum building in South Kensington, London.

The camera used was a Nikon D810 full-frame 36 mega pixels DSLR which was set to manual mode and ISO 1800. The attached lens used was a Nikon 24-120mm f/3.5-5.6 VR zoom, set at 24mm. The exposure required was a shutter speed of 1/125 sec at an aperture of f/4.5.

No special Photoshop processing was applied but the image was slightly darkened on the laptop.



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## To Photoshop or Not To Photoshop? (An interesting question.):

At the AGM there was an interesting discussion about whether or not the use of Photoshop gave some members an advantage in competitions, or might be considered cheating, especially if something is removed from the image. As I pointed out, the manipulation - or retouching - of photographs has been practised to varying degrees since the early days of photography. Some photographers did their own processing and printing, which gave them complete control over how the final image would look. Others left the printing to a master printer, but worked with the printer to achieve the look they wanted. Techniques such as "pre-flashing" the paper under white light for a fraction of a second helped in the printing of a contrasty negative. "Burning in" and "dodging" were standard techniques to darken some areas of the print or lighten other areas, giving the image more depth, while the use of ferricyanide bleaches were used to further emphasise highlights. Toning the print not only prolonged the life of the print, but altered the "feel" or mood of the image.

### 'Chance favours the prepared mind'

[Moonrise Over Hernandez, New Mexico](#) is a famous photograph by Ansel Adams, a pioneer of modern landscape photography. The photograph was captured by Adams in 1940, on film on a large format camera while on the way to another location, but when he saw this scene he stopped the car by the side of the road and had to work quickly to capture the image because the light was failing. After guessing the exposure because he couldn't find his exposure meter, he had just enough time for one shot.

## Moonrise over Hernandez

Ansel Adams



Without Darkroom Manipulation



With Darkroom Manipulation

The video in the link below shows Adams explaining how he came to take the photograph, followed by his son pointing out the difference between the straight print from the negative, without any retouching, and the final print after many hours of work in the darkroom (an authentic print now sells for tens of thousands of dollars). Adams, who before becoming a photographer had a promising career as a concert pianist, considered the negative (or, in digital terms, the raw file) to be like a musical score, the print being the performance in which the photographer interprets what is in the negative. He coined the term "previsualisation" to explain how he trained his mind to visualise what the final image would look like before he pressed the shutter, which included thinking about the amount of development the negative would need and how he was going to print it - before he got the negative into the darkroom! It's interesting to note that Adams was still making prints - and re-interpreting how he wanted the image to look - nearly forty years after he took the photograph (he made 900 of them!). Adam's son explains that in the final image Adams had removed some of the clouds in the image by making the sky very much darker than it appears in the negative and in the straight print.

[https://youtu.be/d\\_Ar5ZPuKUM](https://youtu.be/d_Ar5ZPuKUM)

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## The Digital Darkroom

The point I want to make is that, although digital editing programs like Photoshop, Lightroom, PaintShop Pro, etc make life easier for photographers today, they mostly replicate what photographers have done in the darkroom since the early days of photography. Today on a computer we can easily clone out distracting items. We can also make a composite image by blending elements from one image with elements of another. For example we can improve a landscape with a bland-looking sky by taking clouds from another image and blending them into the landscape. However, these techniques are not confined to the digital world. Photographers using film and a darkroom could blend images by sandwiching them together in the enlarger, while distracting elements could be painted out with a fine brush and special inks - a tedious process because the ink needs to be painted on in thin layers.

I recently started to use Luminosity Masks on some images. Luminosity Masks are Photoshop Actions that enable you to target specific tonal areas in an image (highlights, darks and mid-tones - and anything in between) and make adjustments to them without affecting other parts of the image which don't need the same level or type of adjustment. However they are really the digital equivalent of something called [Contrast Masks](#), which are physical masks used with the negative in an enlarger in the darkroom, and allow the printer to make very fine adjustments to contrast and sharpness, or even print a negative which might otherwise be unprintable.

How far this could be considered cheating depends, I suppose, on how the image is used and how it's presented.

### Falsifying the Record?

There's a photograph taken by Frank Hurley, the photographer on Shackleton's Antarctic expedition, which purports to show Shackleton and a few of his crew in a boat leaving Elephant Island, with the men left behind on the island waving them off. It's now thought that originally the glass negative showed more than one boat, but Hurley had painted them out to create a more "heroic" image of a tiny boat battling alone against the elements (it's also led some people to speculate that, far from showing an heroic lone boat sailing away from the island, the original photograph actually showed Shackleton returning with the other boats to rescue the men left behind).

Hurley went on to "fake" an image of planes strafing the trenches during the First World War by combining images of aircraft with images of men in the trenches - altogether he used 12 images to create the final print. His reasoning was that it was impossible to capture the chaos of warfare in a single image, but the combined image reflected the reality of what he witnessed. (He thought of it as "making" photographs rather than "taking" photographs). Although this brought him into conflict with the official war historian at the time because they "seemed to contradict the integrity of the historical record", both his "faked" images and his "straight" ones have nevertheless been regarded as some of the most iconic images of the First World War.



### Dead Men Talking

Hurley's composite photographs have their modern equivalent in a photograph called [Dead Troops Talk \(A Vision After an Ambush of a Red Army Patrol, Near Moqor, Afghanistan, Winter 1986\)](#) by the Canadian photographer Jeff Wall - although he is probably better thought of as an artist rather than a photographer, using the medium of photography instead of paint or sculpture. Many of Wall's photographs are created as tableaux using actors, and for this photograph he created a set of a battlefield, placing actors in it in small groups and photographing each group separately over a period of months. The final image was created by combining the separate photographs in Photoshop. His intention was to create a

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photograph "of soldiers becoming aware of their deaths immediately after they had been killed" and spent six or seven years working on the idea before actually making the image.

On the other hand, a winning entry for last year's Wildlife Photographer of the Year award was disqualified when it was realized that the [image of an anteater](#) in Brazil's National Park was too much like the stuffed anteater at the entrance to the park to be authentic. The photographer had combined an image of a stuffed animal with another image and passed it off as real (or so the judges ruled after expert analysis. The photographer denies he did anything wrong).

In the end perhaps it comes down to individual judgment, and whether your intention is to deceive or create something which is more than just a record, and conveys not just what you see but how you see it. Sometimes there is a fine line between the two.

### Kasbah Tebi

Finally, this is a photograph I took while on a photography trip to Morocco in April. It's of Kasbah Tebi and was taken shortly after sunrise. (Incidentally, there is an area behind the gateway on the right of the picture which was used to create the arena in the film *Gladiator*).



With the exception of the sky, the exposure was nearly spot-on (maybe slightly underexposed), although with hindsight the sky exposure could have been taken care of by bracketing, and then blending different elements from each exposure in Photoshop (a graduated neutral density filter wouldn't have helped because it would have affected the top of the Kasbah). The unretouched raw image has all the information, but doesn't do justice to the rosy glow of the emerging sunlight on the pink sandstone walls of the Kasbah. To achieve an image which better conveyed what I saw and felt at the time, I made some basic adjustments in Lightroom (adjusting the black and white points to slightly increase the contrast) before exporting it to Photoshop, where I used luminosity masks to darken the sky and cloud, and increase the contrast and saturation of the walls of the Kasbah. I finished off by burning-in areas around the edge of the image and dodging some of the sunlit areas to draw the eye into the centre of the image - essentially working with, and enhancing, the light that is already there. Although the final image was created in a computer, the techniques I used could also have been achieved in the darkroom - although colour negatives are trickier to work with than black & white, and I think impossible with transparencies (I haven't tried it so I don't know). I like the image but I don't think it's strong enough for a competition.

I use raw files which give me more control when editing the final image to create the look I want. Obviously not everyone can afford Photoshop or other editing programs, or spend time editing their images (although sometimes I've only needed to spend perhaps 5 or 10 minutes in Lightroom to achieve the look I want). If you shoot JPEGs modern cameras will do a lot of work for you anyway, but it means you're not always in full control how the image looks. You can still edit the image in editing software, but extensive re-editing of JPEGs can sometimes degrade the image.

Having said all that, it's worth remembering the adage that "Photoshop can't make a bad photograph into a good one, but it can make a good photograph into a better (or even great) one."

Jim Turner

## Annual Exhibition Awards Commentary Results:

<b>Annual Exhibition Projected Image 2017/18</b>			
<b>Section</b>	<b>Position</b>	<b>Name</b>	<b>Image Title</b>
C	Commended	Brian Howard	Large Ball Dahlia
	Commended	Vicky Sinclair	Kingfisher
	3rd	Brian Howard	Dahlia's backside
	2nd	Jim Turner	Out of the desert
	1st	Jim Turner	Dune
B	Highly Commended	Philip Byford	Reflections of Wrest Park
	3rd	Philip Byford	Canal boat marina (IR)
	2nd	David Guest	Dragonfly at work
	1st	David Guest	In control
A	Commended	Ullly Jorimann	Milk Thistle Bud
	Highly Commended	Richard Anthony	Barman, this is not the type of grasshopper I wanted
	Highly Commended	John Humphrey	The changing of the guard
	3rd	John Marshall	On my toes
	2nd	Rob Harley	Champagne
	1st	John Humphrey	Stavanger

<b>Annual Exhibition Colour Prints 2017/18</b>			
<b>Section</b>	<b>Position</b>	<b>Name</b>	<b>Image Title</b>
C	Commended	Vicky Sinclair	In the glove
	Commended	Brian Howard	Nearly in full bloom
	Highly Commended	Graham Ford	Good job I'm not on diet
	3rd	David Guest	Lizard lookout
	2nd	Ullly Jorimann	Pier on Mobile Bay
	1st	Graham Ford	Those wretched spiders
B	Commended	Linda van Geene	Glace de Mere
	Commended	Richard Anthony	Nerine Bowdenii
	3rd	Paul Winslow	On the lookout
	2nd	Linda van Geene	Homage to Vermeer
	1st	Paul Winslow	A day at the museum
A	Commended	Rob Harley	Anita in fur
	Highly Commended	John Marshall	Adjustment
	3rd	John Humphrey	Tulip
	2nd	John Marshall	Aquilegia
	1st	John Humphrey	London Rain

<b>Annual Exhibition Mono Prints 2017/18</b>			
<b>Section</b>	<b>Position</b>	<b>Name</b>	<b>Image Title</b>
C	Highly Commended	Vicky Sinclair	Power Tree
	3rd	David Guest	Naming Jessamy
	2nd	Vicky Sinclair	Snow storm
	1st	David Guest	Machine gunner
B	Commended	Richard Anthony	Dartmoor stream
	Commended	Vince Stone	Rebecca
	Highly Commended	Vince Stone	Pole Dancer
	3rd	Paul Winslow	Peek a boo
	2nd	Linda van Geene	High Street Ebeltoft
A	1st	Vince Stone	Feeling wistful
	Commended	Rob Harley	In good shape
	Highly Commended	John Marshall	Hair brushing
	3rd	Rob Harley	A different point of view at Wimbledon
	2nd	John Humphrey	London skyline
1st	John Marshall	Flower arranging	

<b>Special Image Awards &amp; Image of the Year Awards 2018</b>				
<b>Competition</b>	<b>Trophy</b>	<b>Position</b>	<b>Name</b>	<b>Image Title</b>
Best Landscape Print	Glendenning Rosebowl	3rd	John Marshall	Golden hour at Whitby
		2nd	Richard Anthony	Dartmoor stream
		1st	Ullly Jorimann	Pier on Mobile Bay
Best Nature Image	Eric Earl Trophy	Commended	Brian Howard	Large ball dahlia
		Highly Commended	Graham Ford	Those wretched spiders
		Highly Commended	David Guest	Dragonfly at work
		3rd	Brian Howard	A dahlia's backside
		2nd	Richard Anthony	Geranium
1st	Richard Anthony	Barman, this is not the type of grasshopper I wanted		
Best Landscape Projected Image	Colab Trophy	3rd	Vicky Sinclair	The road
		2nd	Jim Turner	Out of the desert
		1st	Jim Turner	Dune
Best Print from a Studio Group Evening	Camera Craft Cup	Commended	John Marshall	Adjustment
		Highly Commended	Rob Harley	Anita in Fur
		3rd	John Marshall	Hair Brushing
		2nd	Rob Harley	Anita
		1st	John Marshall	Flower arranging
Best Print Depicting a Human Figure	Marshall Figure Trophy	3rd	Rob Harley	The magician
		2nd	Vince Stone	Pole dancer
		1st	Rob Harley	Anita in Fur
Print of the Year			John Humphrey	London Skyline
Projected Image of the Year			Rob Harley	Champagne

2017-18 League Results:

<b>HHPS League Winners 2017/18</b>				
<b>Competition</b>	<b>Group</b>	<b>Position</b>	<b>Name</b>	<b>Total Points (Best 8)</b>
Projected Images	C	1	Dennis Barlow	144
		1	Jim Turner	144
		3	Brian Howard	141
	B	1	Hilary Moore	141
		3	David Guest	136
		3	Paul Winslow	136
		3	Brian Young	136
	A	1	John Marshall	151
		2	Richard Anthony	150
3		Ully Jorimann	149	
Colour Prints	C	1	Jim Turner	153
		2	David Guest	144
		2	Vicky Sinclair	144
	B	1	Richard Anthony	141
		2	Paul Winslow	140
		3	Graham Hutchinson	138
	A	1	John Humphrey	153
		2	John Marshall	150
		3	Rob Harley	145
Mono Prints	C	1	Jim Turner	150
		2	Graham Hutchinson	144
		3	Dennis Barlow	142
	B	1	Vince Stone	145
		2	Richard Anthony	143
		3	Philip Byford	140
	A	1	John Humphrey	155
		2	Rob Harley	154
		3	John Marshall	148

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**P.S.**

### **What sort of photographer?**

Having spent quite a lot of time viewing photography web sites and reading many posts in photography Web forums, it seems that not only are all sorts of photographers capable of producing great digital images, but also each photographer might be caricatured as belonging to one (or more) of several different groups. So this is intended as a light-hearted description of a few possible groupings:

The **SOOCs** - those who set up their gear to produce the JPEG image that they want Straight-Out-Of-Camera. They are happy with what their camera is capable of producing and, if it is not quite right, they will make some settings adjustments and shoot again, rather than “messaging about” with it later in a computer. Perhaps some of this group have come from a transparency-film background, where there were few possibilities for altering the output slide. Some of this group might regard themselves as the purists and/or they might be less than impressed by the processed images from those in other groups!

The **UGs** - the Up-Graders - who regularly study detailed specifications and reviews, and regularly buy more new kit. Some of them might think that the grass is greener on the other side - that their images will improve only if they have the best of modern gear. Or perhaps for them the features of the latest technology are simply more effective, satisfying and fun to use. Or perhaps they claim to be a collector of photographic equipment but they are actually afflicted with GAS - Gear Acquisition Syndrome!

The **ITs** - those who spend some time and effort using Information Technology (computers and photo-editing software) to develop each and every JPEG or raw file from their cameras, by making adjustments such as cropping, transforming, brightening, sharpening, noise reduction, etc., aiming to enhance the appearance, realism or mood of their originally captured image. It seems likely nowadays that this group of photographers might probably comprise the majority of a photo club's membership.

The **AFs** could be considered to be a sub-group of the ITs - they are the Arty-Farties! They use the amazing features of photo-software to manipulate their images to a totally different level of artistic creativity, such as impressionism, or even the totally abstract. The images might sometimes give rise to an “Emperor’s New Clothes” syndrome - appearing to lead some critics and judges to give high ratings just because they are so unusual. But for some viewers the astonishing results can arouse feelings of awe and wonder, while some might just wonder: “are these actually photographs?”!

Finally the **5Ps**, another off-shoot from the ITs - the Pedantic Pixel-Peeping Photo Processors. Members of this group demand no less than total manual control of both input and output, and they capture and process exclusively raw data files. They often appear to be immersed in the minutiae of photo-technology - some of them would qualify to put letters after their names: OCD! They view, edit and critique images at the sub-pixel level of magnification. They can distinguish billions of shades of colour from the ten million that the rest of us are able to see. They would probably describe the edge of a new razor blade as being “soft”! However, we should be considerate in their presence, as they might begin to hyperventilate if they were to glimpse a camera set to any Auto Mode, and they could suffer the critical effects of anaphylactic shock at the mere mention of a JPEG file!

Of course, anyone might have some fun thinking of other possible groupings, and most of us might fit into any group(s) from time to time, depending on the circumstances. It seems to me that it should matter little to anyone else whether we choose to pursue any of the activities mentioned above - anything goes, provided that our photography continues to give us enjoyment, and provided that we can afford it with regard to time and funds. However, it is also interesting to observe at HHPS that some of the splendid winning images by our members have come from point-and-shoot cameras and phone cameras, with auto settings and minimal or no post-processing. That also appears to be in the nature of photography - with a little luck combined with creative vision, excellence is always possible!

Happy Snapping!

Philip

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## Contributions:

If you have any stories to share, or some useful hints and tips to pass on to other members, please think of Viewfinder. Maybe you have an image that tells a story, demonstrates a photographic technique or the use of a much-loved piece of equipment. If there is anything that you would like to describe or explain for the members, you might consider producing something for inclusion in a future Viewfinder. In particular, it would be great to have something to interest and challenge the more advanced members.

If you have anything to contribute, please email using the address in the footer, or see me on a Monday evening. Please keep those articles flowing in! Thank you.

Philip

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**And finally, a couple of camera quotes -**

“A camera is an instrument that helps to teach people how to see without a camera.” - Dorothea Lange

“The single most important component of a camera is the twelve inches behind it.” - Ansel Adams

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