

Viewfinder

February 2019



Intro:

Welcome to the February edition of Viewfinder, and thank you to all members who contributed to or commented on January's edition. As usual, you can read the news about our activities and see lots of members' images plus the competition results. In addition we have two more very interesting illustrated articles from Jim Turner. There's plenty of great photography here for you to read, view, and enjoy!

Philip

News & Info:

Monday Meetings:

In the last January Monday we had a members' talk and discussion on the subject of 'Lenses'. I started the meeting with some thoughts about the aperture numbers and the effect of the chosen aperture on the depth of field that we see in an image. John Humphrey spoke about the possible options for close-up photography, including items such as close-up lens filters, reversing rings, extension tubes and, of course, macro lenses. Graham Ford introduced us to the large long focal length lenses that he uses in his wildlife photography. John Marshall discussed the merits of using prime (single focal length) lenses.

The first Monday meeting of February was the **People Photography Projected Images Competition** and we thank our P.I. Competition Secretary Richard Anthony for organising this. There were 39 images entered by 14 members for our visiting judge Julia Cleaver to critique and assess. We thank her for her considered commentary and marking of the wide variety of images. During her main viewing she held back seven images to review before declaring her top choices to be as follows:

Commended	'Bonding' by Colin Drake
Highly Commended	'Grief' by Hilary Moore
Highly Commended	'Still lives, twice over' by Emyr Williams
Third	'Not sure' by Colin Drake
Second	'Busking' by Jim Turner
First	'Sleeping by our beach hut' by Hilary Moore

For the second February meeting, HHPS hosted a round of the **Rosebowl Competition** against clubs from Amersham, Kidlington and Marlow. We welcomed the visiting judge, Lloyd Moore, who commented on and scored the 60 projected images - 15 from each club. Our thanks to him and also to our External Competition Secretary, Cathy Stamp, for organising this evening's proceedings. As would be expected we were treated to some excellent photography, but one of the most memorable images for me (and I suspect for several others present) was an amazing shot of a heron holding a live rat in its beak! When the totals were calculated at the end there were two groups - Amersham and Kidlington very close but well ahead at the top, followed by a tie between Marlow and Hemel:

Amersham	First	273
Kidlington	Second	271
Marlow	Third =	257
HHPS	Third =	257

The third Monday meeting was the 3rd Round of the **Mono Prints League Competition**. There were 34 prints on display, submitted by 17 members. We are grateful to one of our regular and experienced judges, Micki Aston, for coming to assess our images and as usual her commentary was clear, concise and instructive. Several times she remarked on the very high standard of mono print work at HHPS, such that she felt the need to hold back thirteen of the prints for a second view! She rewarded five prints with 19 marks each and six with 20s. Thank you also to our Mono Print Secretary Peter Cotton for organising the competition.

Reminders:

Members' Evening:

At the meeting on the 11th of March we have the **Members' Portfolio** evening. Members are invited to submit up to 3 'portfolios', comprising 5 images in each set, which may be on any theme which the member feels was memorable or interesting, but perhaps would not have been a competition entry (or it could be). So it could be a holiday, a set of wildlife images, a set of still life photos, or a set of abstracts, etc. For convenience we limit the entries to projected images only.

Competitions:

The 4th Round of the **Colour Prints League Competition** will be on the 18th of March, so entries must be registered by the end of Monday the 4th of March, and the prints must be submitted by the 11th of March.

Following that, at the beginning of April it will be the 4th Round of the **Mono Prints League Competition** - register by the end of Monday the 18th of March, and submit the prints by the 25th of March.

Philip

A Photo Opportunity:

As part of the Imperial War Museum's '**D-DAY75**' anniversary week of events, '**Daks Over Duxford**' will bring the extraordinary story of D-Day to life, uniting the greatest number of Douglas C-47 Skytrain and Dakota aircraft in one location since the Second World War.

Synonymous with the D-Day Landings, more than 30 'Daks' will descend upon IWM Duxford on the 4th and 5th of June. Over two days, mass parachute jumps and flight displays will take place across the museum ahead of the epic cross-channel flight on the 5th of June.

On the ground, D-Day related displays and activities will further bring the extraordinary story of D-Day to life. Full schedule to be announced.

Tickets are £25 - ticket holders will also have full access to the museum.

<https://www.iwm.org.uk/visits/d-day75>

Vince

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 we have a good selection of some of the high scoring images from the Third Colour Print League Competition and from the People Photography P.I. Competition, along with some information of interest about them from the photographers:

Colour Prints:

'Blue and Red' by Vicky Sinclair:

This photo was taken on the canal in Hemel, just past the Fishery Inn towards Chaulden. It was taken with a Canon EOS 6D Mark II full-frame DSLR camera and an EF 24-105mm f/4 L IS II USM zoom lens.

It has been cropped, but otherwise there was not much post-processing. This photo is about nice light and good colours and reflections, and also about the textures on the boat. I like to photograph the interesting parts of the boat with the reflection and leave out all the excess, making it abstract or semi-abstract.



'Carla with the rope' by Rob Harley



This shot was taken of the lovely Carla Monica at Big Shot studio, where they have a rope on a support strong enough for a model to hang from. This was a less acrobatic pose chosen because of the direct eye contact and the way Carla and shape of the rope make a nice triangle. The exposure was studio flash (much faster than my 1/125s) at f/8 and ISO 100 with a focal length of 67mm on a full frame camera.

In Photoshop, I cloned out a couple of stray hairs from Carla's forehead. I then used a technique called Frequency Separation to allow me to refine the colour & tones separately to the detailed texture (such as wrinkles and spots). For the colour & tones, I made her forehead a little less bright. For the detailed

texture, there was very little smoothing of skin required as Carla has few blemishes. So the editing was quite straightforward. I then sent it off for printing at my new print supplier SimLab who have taken over from ProAm.

Later I realised I had over-sharpened the image and hence re-edited it with reduced sharpening and a couple of other minor improvements. However, I forgot to reprint the image in time so had to submit the original over-sharpened version. I consequently thought the image would get marked down because the skin texture was unflattering (although the sharpness suited the rope well). Luckily the judge disagreed and I got away with it!

'Do you come here often' by Graham Ford:



This photograph was taken at RSPB Minsmere. I was sitting on a bench with my camera on a tripod waiting for something to happen when this Black Winged Stilt came into view.

I thought, "This would make a nice image if it would only do something." Then, as if by magic, it lowered its head into the water to take an insect. "Just the job," I thought, and fortunately so did the judge!

The image was captured with my Nikon D500 APS-C DSLR camera with a Nikon 75-300mm zoom lens set at 220mm. The exposure used was 1/250 second @ F8 with the ISO set at 800.

'Affection' by David Henson:

This photo was taken in January 2018 in the Kruger National Park in South Africa.

I used a Canon EOS 6D full-frame DSLR camera and a Canon 70-200 f/4 zoom lens in Program Mode.

In post-processing the image was cropped and a small amount of blur was added to the right hand side to give the photograph shown here:



'Three Graces' by Jim Turner:



Dull days with a uniform blanket of cloud don't usually make great conditions for photographing the landscape, so rather than going for wide views it can sometimes be useful to go for more intimate subjects. Luckily we have plenty of woodland in this part of Hertfordshire which are worth exploring. As it happened, this was a sunny Autumnal afternoon so I decided to take a walk through the woods near Aldbury - so plenty of trees to photograph. These three stood out, however, and the brown and yellow ferns at the base caught my eye, along with the play of sunlight and shadow on the trunks of the trees.

I used a Canon 5D Mark iii (full frame) with Sigma 24mm-105mm lens at 46mm focal length. Exposure was 1/2s at f/11, ISO 100, on a tripod. Post-production included initial basic adjustments to contrast and setting a saturated profile in Lightroom, then further adjustments in Photoshop to bring out the texture in the trees. Because the photograph was taken about an hour before sunset, the sun had caught the tops of some of the trees which led to the highlights being blown out in those areas. To compensate for that I used a technique normally used for eliminating halos along the borders of high-contrast areas - typically a blue sky and the horizon or buildings. It involves using the clone tool in Photoshop with the

blending mode set to 'Darker Color' and cloning from a nearby area. I finished off with some dodging and burning to emphasise the shadows on the trees and added a slight vignette to draw the eye into the centre of the image.

People Competition:

'Grief' by Hilary Moore:

I had just taken a river trip on the Thames from Windsor in April last year, and was watching the next boat lining up, when all these people started to arrive. Apparently the boat had been hired to take the Ashes to be distributed on the Thames.

I was well out of their view on a bridge to the side, looking down the river away from the boat. I didn't want to be obvious and intrude so I just moved the camera slightly towards them and took three quick shots not expecting to find anything other than blurred 'snap shots'.



My camera, a Sony RX10 IV, has an all in one zoom lens (35mm equivalent focal length of 24mm to 600mm) so I was agreeably surprised to find this image and it was my first choice. Its settings were f=73mm, ISO 320, f/11, and 1/200s. In PS CS5 I cropped it and used NIK Silver Efex to convert the colour to B/W and then I sharpened it a little.

'Sleeping by our beach hut' by Hilary Moore:



This was taken on a dull, cold August morning several years ago, at Beer in East Devon.

I used a hand held Nikon D800 full-frame DSLR at ISO 400, with an AF-S Nikkor 28-300mm f/3.5-5.6 G ED VR zoom lens at 78mm. The exposure settings were f/13 and 1/400s.

In post-processing I cropped the image to this narrower aspect and then lightened it a bit using Photoshop CS5.

'Not Sure' by Colin Drake:

During a visit to London in May 2016 I spent some time at Loughborough Market, and I was attracted to this stall partly by the interaction between the two people.

The photo was taken in raw format using a hand-held full-frame Canon EOS 5D fitted with a Canon EF 70-200mm zoom lens. The settings were ISO 3200, 70mm, f/7.1 and 1/160s.

In processing, adjustments to the raw image were made using Lightroom and they included Lens Correction, Cropping, Convert to monochrome. I used my own basic Preset for initial adjustments, then adjusted Clarity, Highlights, Shadows, and Luminance. In the Black and White panel I adjusted Red, Aqua, Blue and Purple. I selected the peppers in the front of the stall and darkened them. Finally I checked on Black and White for clipping.



'Bonding' by Colin Drake:

I visited Avesbury on the Day before the Spring Solstice, 20 June 2016. I was attracted to a pony and trap with a mother, daughter and a brown dog. I approached and asked the mother if I could take photos as they progressed along a lane. The mother agreed and thanked me for asking. I walked approximately 10-15 metres ahead of the pony and trap, taking approximately 20 - 30 photos. 'Bonding' was taken towards the end of the shoot when mother and daughter became used to but not affected by my presence.



The photo was taken in raw format using a hand-held full-frame Canon EOS 5D at ISO 200, fitted with a Canon EF 24- 70mm zoom lens at 53mm. Exposure was 1/60s at f/8. In processing, adjustments to the raw image were made using Lightroom and included Lens Correction, Cropping. I used my own basic Preset for initial adjustments then adjusted Clarity, Highlights, Shadows, and Contrast.

'Busking' by Jim Turner:



This photograph is one of a series I took of a group of four French buskers on the South Bank near the Globe Theatre. They were working the crowd well with some humorous antics as part of their performance. These two in particular were real characters, and in this image I was taken by the guitarist's expression.

It was captured on a Canon 7D, which has an APSC sensor, and a Canon 70mm-200mm lens at 180mm focal length. Exposure was 1/125 sec at f/8 at ISO 100, hand-held.

Using a telephoto lens for street photography is generally considered not good practice as it distances you from your subject. In this case I couldn't get close to the buskers anyway, so I'm quite happy with the result. However a long lens is pretty conspicuous and can have unforeseen consequences, as I once found to my cost when I attempted to photograph a knife-thrower performing his act in Covent Garden. When he spotted me taking a photograph with a telephoto lens from the edge of the crowd he immediately drew me into his act - as the target for his knives! Luckily I emerged unscathed.

After some initial adjustments to contrast and exposure in Lightroom I converted it to black & white in Silver Efex Pro using a preset which simulates Kodak Tri-X film, which has a contrasty and slightly grainy quality. I made some further adjustments to deepen the blacks. As it was a favourite of documentary photographers in the past I thought it would suit this image, along with the others in the series. (No doubt some people would argue that it would be better to just use a film camera loaded with Tri-X instead of trying to simulate it, and I couldn't agree more! However, on this occasion I was quite pleased with the effect.)

'Still Lives, twice over' by Emyr Williams:

'I took this picture in the Manchester Art Gallery cafe, using an i-Phone 5SE. Another case of the best camera is the one you have with you!

Going around the Gallery, I'd noticed a very quiet and rather stern-looking lady (the one facing the camera in the picture) walking around on her own.

Then a little later, after a coffee in the cafe, I just noticed her sitting at a table with 3 companions, all being equally still and quiet. I just had time to take one picture of this curious group as I was walking out.

Subsequently, I just increased the saturation a little to bring out the colour of the wall behind them. I cropped the picture to feature this 'still' group at their table waiting for their tea or coffee and the 'still life' on the wall - a painting of a table after a group had their tea on it long since. Thus the title 'Still Lives, twice over'.



Although the picture is a little soft because of the speed and circumstances of taking it, it seems to have a slightly surreal quality; luckily the judge this time seemed to agree!

The Enigma of Vivian Maier by Jim Turner



Vivian Maier, Self-Portrait, 1953

Having read Emyr's thoughts about 'grab-shots' in the last issue I thought it would be an opportunity to introduce the work of Vivian Maier. For anyone not familiar with Vivian Maier or her remarkable story, she worked as a nanny in Chicago for 40 years from the 1950s and died in 2009 in obscurity after falling on ice at the age of 83 and suffering an injury from which she never recovered.

Unknown to any of her employers, but apparently to some of the children in her care, she spent most of her spare time taking photographs, mainly in the streets of Chicago and New York where she lived. Before she died all her possessions had been put in a storage locker, and were auctioned off in 2007 to pay her debts. Among the anonymous items were a number of suitcases and boxes which contained more than 100,000 negatives, prints and unprocessed rolls of film, as well as video and voice recordings.

Discovery

One of the successful bidders, John Maloof - at the time an Estate Agent and local historian, but who previously had been an art student - realised that the images he was looking at were more than just family snap-shots. Having put them aside for two years to write a local history book, he put some of them on Flickr to get an evaluation of their worth as photographs. What happened subsequently has become part of photographic history, and Vivian is now regarded by many as one of the greats of American documentary photography. Unfortunately she died just a few days before Maloof was able to trace her, and it's one of the great ironies of Vivian's story that she died alone in a nursing home, penniless and in debt, while collectors now pay thousands of dollars for one of her photographs.

To all intents and purposes she was an amateur photographer, in the sense that she never made any money from her photography, and never showed them to anyone, let alone exhibited them. There's no doubt, however, that if she was still alive she would have the recognition many now think she deserves.



However, her reputation is not without controversy.

Questions, Questions

The obvious question is why did she not show her work to anyone while she was alive? Did she not consider her work good enough (since she left many rolls of unprocessed film it's clear that she often didn't see the results of her efforts herself)? And, perhaps more importantly, what would she think of the way her pictures are being curated (John Maloof and others who acquired her photographs have been accused of profiting from their find and effectively creating a "Vivian Maier industry") and would she approve? If she did approve, which of the 100,000 plus images would she have wanted the public to see, how would she have wanted them printed, and who now owns the copyright (an issue which was the subject of a court case a few years ago when members of her family

were traced)? Just as intriguingly, what motivated her to continue taking photographs for 30 years or so without letting anyone see them? Most of us like other people to see our images, if only to get some feedback on our efforts (or even, perhaps, out of vanity, in the belief that we have something worthy of other people's praise). Vivian Maier showed no-one as far as we know. There's also a sense of intrusion into the life and work of someone who preferred to remain anonymous (to the extent that she would often give a false name when taking her films to be processed).



It's arguable - and has been argued - that not all the photographs that have so far been published are worthy of being in the public domain. Some consider her work derivative and that really she was just a gifted amateur successfully emulating the work of established (and largely male) photographers of the time - although it could also be argued that it's an easy judgment to make with the benefit of hindsight and decades of familiarity with the photographers she's been compared to.

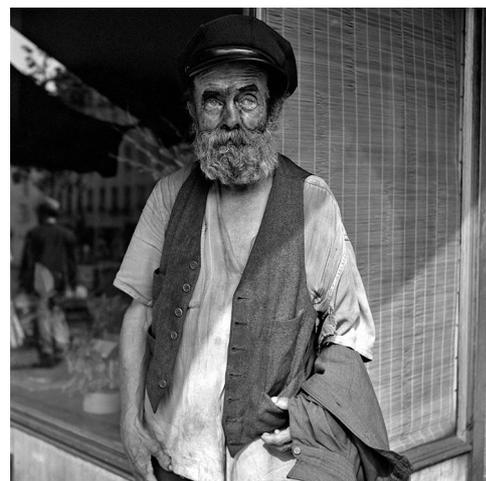
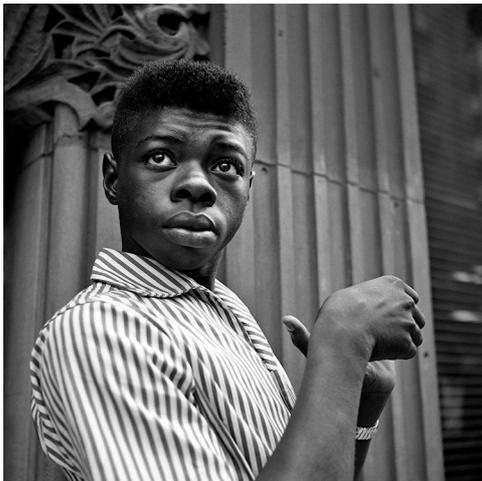
Beginnings

As far as anyone who knew her was concerned she had no living relatives, and her background and origins were obscure. The mystery surrounding her has prompted others to look into her background, and how she came to develop her talent apparently without anyone knowing about it.

It's now known that she was born in New York in February 1926 to a French mother and Austro-Hungarian father who seems to have disappeared from the scene while she was young. For a time Vivian and her mother appear to have been living in New York with an award-winning portrait photographer called Jeanne Bertrand, and it's possible that as a child, while returning with her mother to live in her mother's home town in France (where they stayed for six years) she learned about photography from the owner of a studio there. She moved to Chicago on her own early in the 1950s, where she started working as a nanny. It seems to have been about this time also that she began taking photography seriously after buying a professional level Rolleiflex twin-lens reflex camera (rather than the little Box Brownie she appears to have been using previously). Around 1959 she set out to explore Europe, India and parts of Asia for a year before returning to Chicago.



An Invisible Observer



Street photography is to a certain extent a voyeuristic activity and in most of her images she is an astute observer, looking on at life from the outside (in the words of Joel Meyerowitz "One of photography's truths is that the best street photographers learn to be invisible or, at the very least, to convince themselves that they are"). So it's instructive to look at Vivian Maier's approach, because it's obvious that some of her subjects were aware they were being photographed, and often at very close quarters.

Unlike her contemporary Diane Arbus (whose photographs of transvestites, circus performers, “freak-show” performers, and assorted “eccentrics” in my opinion often make them look like specimens in a laboratory) Vivian’s photographs of vagrants and down-and-outs on the streets of Chicago and New York have a spontaneity, warmth and humanity about them, while her street portraits show an engagement with, and respect for, her subjects. Robert Capa once said of his war photography “If your pictures are not good enough you’re not close enough”. Vivian Maier’s close-up street portraits show a capacity not only to get close enough, but to gain the trust of her subjects in order to do so - sometimes helped by the type of camera she used, which involves looking down into the viewfinder at waist level rather than at eye level, avoiding direct eye contact.

Self Portraits



Vivian Maier, Self-Portraits, 1977

One of the more intriguing aspects of her work are the many self-portraits she made - some just of her shadow, others almost a cameo appearance tucked away in a small corner of the photograph; some showing her face, others with her face masked by the camera. Sometimes she is reflected in mirrors, sometimes in shop windows. Occasionally her shadow appears slightly menacing as it edges towards someone lying on a sandy beach (or humorously intruding onto a workman’s cement-encrusted rear), while in others she is just an outline, the dark shape of her reflection forming a background to those seen on the other side of the window. They are all the more intriguing in giving nothing of herself away.

An Eye for Composition

Far from being just a gifted amateur, it’s clear looking at her photographs that she knew what she was about. Her best images show a strong sense of composition and design, particularly in the use of vertical and diagonal lines. Even a seemingly random group of boys playing in what looks like a school yard has a diagonal line of boys emerging from the bottom centre towards the middle of the picture, with a more ragged diagonal of boys emerging from the right to meet the other line near the middle, both lines converging to draw the eye into the picture. In other photographs diagonals are used in a more abstract way to form the prominent design of the image.



From the 1980s she seems to have worked almost exclusively in colour, and in many of her colour photographs colour is integral to the image, rather than just photographs that are in colour rather than black & white. This photograph of two men in yellow shorts and a woman in a matching yellow skirt is a good example of this. The colour almost becomes the subject.

It's easy to get carried away and see "the Vivian Maier phenomenon" as yet another bandwagon to leap on to - an example of "celebrity culture" putting her on a pedestal and paying more attention to her story at the expense of her photographs. But in a world beset by cultural and political divisions, whatever her final place in the history of photography, in my view her strongest photographs demonstrate the power of photography to show that "there is more that unites us than divides us".



But the last word has to go to Vivian herself, from a voice recording she made possibly not long before her death: "Nothing is meant to last forever. We have to make room for other people. It's a wheel - you get on, you go to the end, and someone else has the same opportunity to go to the end, and so on, and somebody else takes their place. There's nothing new under the sun".

Here are some links for those who want to see more of her work or find out more about who she was and the circumstances surrounding her discovery:

John Maloof's documentary *Finding Vivian Maier* is available to rent or buy on Amazon Prime Video, or to buy as a DVD on Amazon's website. The official trailer is available on YouTube: https://www.youtube.com/watch?time_continue=1&v=8ZoYG1kgMNo

More objective, and in some respects more informative (and free), is this BBC 'Imagine....' documentary, Vivian Maier from Alan Yentob, available on YouTube: <https://www.youtube.com/watch?v=5gQ5aUUhvlQ>

Vivian Maier website:

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

By coincidence there's an exhibition of the early work of Diane Arbus at the Hayward Gallery in London from 13th February to 6th May (but no exhibitions so far of Vivian Maier):

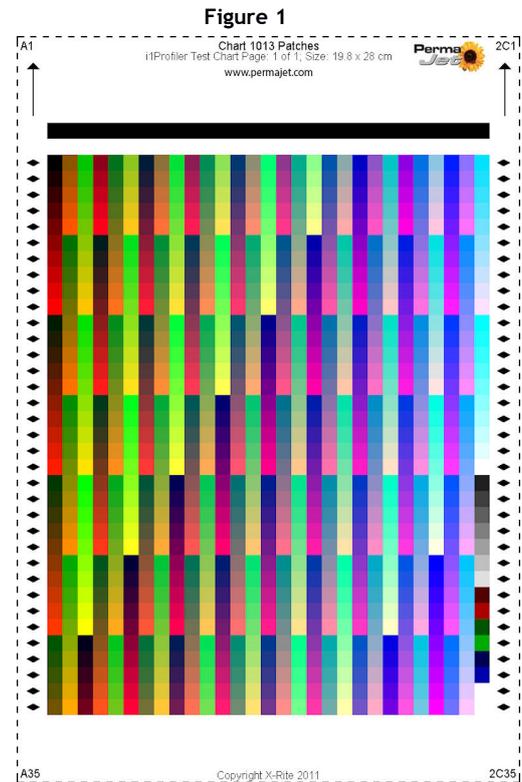
<https://www.southbankcentre.co.uk/whats-on/exhibitions/hayward-gallery-art/diane-arbus-beginning>

Jim

Printers, Papers, Profiles and Soft Proofing by Jim Turner

In the last issue I explained how to calibrate your computer monitor as the first step in obtaining the best possible print from your images. This time I'll look at taking your image to the next stage to create the print.

Because different papers have different characteristics in terms of the colours they can reproduce, your computer needs to be able to “talk” to the printer, and “translate” how your computer displays colours in a way that allows the combination of inks and paper to reproduce colours as closely as possible to what you see on the screen. When you calibrate your screen the software creates a profile. If you're printing your images yourself you can get similar profiles for the papers you use, some provided free from the paper manufacturer (provided you're using their paper) but you may need to have one created by a third party (there are photographers I've come across who will provide this service as a sideline). In either case you will be sent a chart which you need to print out on the paper you want the profile for (**Figure 1** shows a chart provided by Permajet for their papers), and return it to whoever is creating the profile for you (you will need a profile for every combination of paper and printer & inks you use - so if you have a profile created using the printer manufacturer's own inks, then switch to a third party ink set you will need another profile even though you may be using the same paper). The “Printer profile” is a piece of software which you install on your computer and allows your printer and computer to talk to each other.

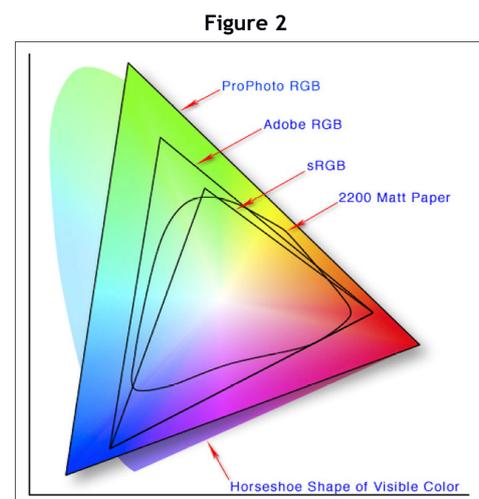


If you send your images away to be printed, most professional labs will let you download profiles for the papers and printers they use.

Soft-proofing

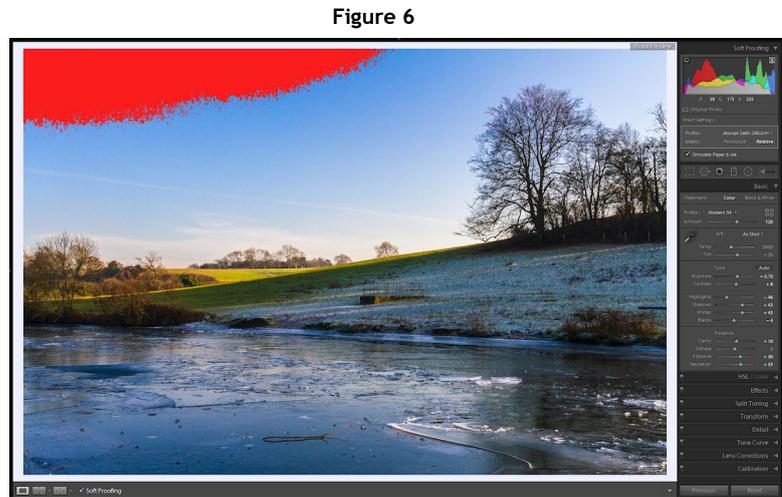
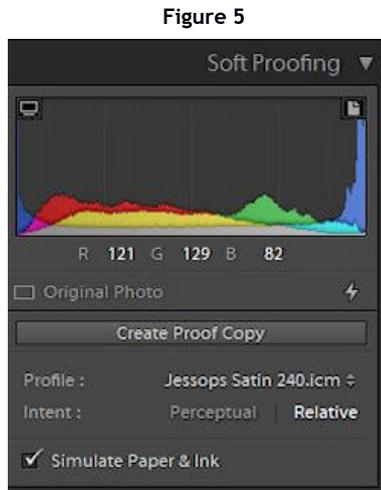
Soft-proofing is the process of comparing how your image looks on screen with a simulation of how it will look on the paper and with the printer and inks that will be used to make the final print.

Because printing papers reproduce a different range of colours to a computer screen, the main function of soft-proofing is to identify which colours you see on screen will not reproduce on the paper you're using. The diagram in **Figure 2** shows the range of colours the eye can discern (the large horseshoe-shape which forms the background), the difference in the range of colours in different Colour Spaces (represented by the three largest triangles), and the range of colours that a typical matt paper can reproduce (the smallest of the triangles). Those colours which won't reproduce are called “out-of-gamut” because they're beyond the range of the paper's Colour Space. Sometimes it's just a question of the paper reproducing the same colour but of a slightly different hue.



4. **Intent** - choose from **Perceptual** or **Relative** Rendering Intents (I often try both and use whichever looks best).

5. Tick **Simulate Paper & Ink** box - this gives an approximation of what the image will look like when printed on the paper you're using (**Figure 5**).



6. Click on the paper icon in the top right of the histogram. Colours out of the paper's range will be highlighted in red (**Figure 6**).

7. Make adjustments to hue and /or saturation until the highlighted parts are reduced or disappear. The Local Adjustment brush is useful here so that you're only applying adjustments to the highlighted areas.

Soft-proofing in Photoshop

1. Working on a copy of the image, choose **View/Proof set-up**

2. Choose from the profiles listed

3. If the profile is not in the list, choose **Custom**

◦ In the dialogue box

- **Custom Proof Condition=Custom**
- **Device to Simulate** - press down arrow on right and choose profile from list
- Leave **Preserve RGB Numbers** unchecked
- Choose **Rendering Intent** from list
- Tick **Black Point Compensation**
- Tick **Simulate Paper Color**
- Tick **Preview** to simulate profiles
- Click **Save** and use paper type as Name

4. To soft-proof the image, press **Ctrl+Y** to simulate how colours will look on the chosen paper.

5. Press **Shift+Ctrl+Y** to highlight colours out of the paper's range.

6. Use **Levels** or **Curves**, and/or a **hue/saturation** adjustment to bring colours as far as possible within the paper's range.

If all this sounds a bit technical (which it is) you might decide it's too much hassle, and if you're happy with the way your images are printed then that's fine. But if you find that the colours as printed are very different to what you see on the screen then soft-proofing is something you might need to think about.

Finally this is the best (and possibly simplest) visual explanation I've come across of the whole process of Colour Management in photography; it's by Nigel Danson, a professional landscape photographer:

<https://www.youtube.com/watch?v=qbH6imCNnDI>

Jim

Results - People Photography P.I. Competition 4/2/19:

IMAGE	MEMBER	GROUP	MARK	AWARD
AND I THOUGHT THIS WAS A LANDSCAPE PHOTOGRAPHY OUTING	ANTHONY Richard	A	14	
FRAMED BY NORWEGIAN WOOD	ANTHONY Richard	A	17	
TOURISTS ENJOYING A SEGWAY EXPERIENCE	ANTHONY Richard	A	17	
SPEEDBOAT	HOWARD Brian	A	15	
PRACTISE RUN	HOWARD Brian	A	14	
MEETING SANTA	HOWARD Brian	A	15	
THE ROYAL GUARD	JORIMANN Ulyly	A	12	
MEDIEVAL TRAVELLERS	JORIMANN Ulyly	A	16	
ON THE BROADWALK	JORIMANN Ulyly	A	13	
GRIEF	MOORE Hilary	A	19	HC
THREE MEN IN A BOAT AND ONE WATCHING	MOORE Hilary	A	17	
SLEEPING BY OUR BEACH HUT	MOORE Hilary	A	20	1st
BUSKING	TURNER Jim	A	20	2nd
CONFRONTATION	TURNER Jim	A	16	
SPACED OUT	TURNER Jim	A	16	
ALL TOGETHER	HUTCHINSON Graham	B	16	
FAMILY AND RABBIT	HUTCHINSON Graham	B	15	
I'VE GOT IT	HUTCHINSON Graham	B	17	
ON THE TRAMPOLINE	SHAW Ian	B	16	
ON THE BEACH	SHAW Ian	B	17	
ENJOYING HIS CHIPS	VAN GEENE Linda	B	18	
IS THAT THE PLACE?	VAN GEENE Linda	B	15	
SHALL I TOUCH IT?	VAN GEENE Linda	B	16	
HEY LOOK AT THIS GEEZER	WILLIAMS Emyr	B	17	
STILL LIVES, TWICE OVER	WILLIAMS Emyr	B	19	HC
TAKING THE WEIGHT OFF HER FRIEND'S SHOULDERS.	WILLIAMS Emyr	B	18	
DID THEY FORCAST RAIN?	WINSLOW Paul	B	15	
MEAL TIME	WINSLOW Paul	B	18	
WHAT HAPPENED TO THE DOG?	WINSLOW Paul	B	15	
REMEMBERANCE PARADE	BYFORD Philip	C	15	
CROSSING THE BRIDGE AT SUNSET	BYFORD Philip	C	14	
NOT SURE	DRAKE Colin	C	20	3rd
BONDING	DRAKE Colin	C	18	C
SOLSTICE TOMORROW	DRAKE Colin	C	17	
CRUCIAL PUTT	HENSON David	C	16	
STREET PHOTOGRAPHER	HENSON David	C	12	
WALKING	HENSON David	C	18	
GAME OVER	SINCLAIR Vicky	C	17	
HOME RUN	SINCLAIR Vicky	C	17	

C = Commended HC = Highly Commended

Please Note: This was not a League Competition; the full results are presented here for your interest.

Results - Third Monochrome Prints League Competition 18/2/19:

Group C											
Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
	COTTON Peter	17	15	19	17	16	14				
DRAKE Colin			18	17	18	15					68
GUEST David	16	17	18	15	16	19					101
HENSON David	14	16	17	16	17	17					97
HOWARD Brian	15	17	17	16	14	15					94
MITCHELL Mike	16	17	16	20							69
VAN GEENE Linda	16	17	18	16	20	19					106
WINSLOW Paul	16	16	18	15	17	16					98
Group B											
Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
	ANTHONY Richard	14	15	19	15	18	17				
BYFORD Philip	17	17	17	16	19	18					104
SHAW Ian			16	16	17	18					67
SINCLAIR Vicky	18	16	19	16	17	19					105
Group A											
Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
	HARLEY Rob	17	19	17	20	19	20				
HUMPHREY John	20	20	19	20	18	20					117
HUTCHINSON Graham	16	16	15	16	15	16					94
MARSHALL John	18	20	17	20	18	20					113
STONE Vince	17	17			20	16					70
TURNER Jim	19	16	19	18	18	20					110

Top Scoring Images:

Competition	Judge	Group	Position	Name	Image Title
3rd Mono Print 18/02/19	Micki Aston	C	1	Linda van Geene	Roseanne
			2=	Linda van Geene	In Character
			2=	David Guest	A Nightingale Sang
		B	1=	Vicky Sinclair	Ice Abstractions
			1=	Philip Byford	Shadows at Cliveden
			3=	Richard Anthony	Allegedly the most haunted house in England
			3=	Philip Byford	The Orangery at Wrest Park
			3=	Ian Shaw	City of Arts Valencia
		A	1=	Rob Harley	Rocket Towers
1=	John Humphrey		Gulls		
1=	John Marshall		Echinacea		
1=	Vince Stone		Ivory Flame (Holly)		
1=	Jim Turner		Sensual Sahara		

P.S. - Some of the basics revisited:

1. Exposure:

In digital photography, 'exposure' means the amount of light that reaches the sensor. This is affected by three factors - 1. the **brightness** of the subject/scene, 2. the **shutter speed** - this is actually the period of time that the shutter is open, and 3. the **aperture** - the size of the opening in the lens through which light passes into the camera. The **main values** of shutter speed and aperture have been chosen such that moving from one value to the next changes the amount of light reaching the sensor by a **factor of two** - i.e. it will be multiplied by 2 (doubled) or divided by 2 (halved). Each doubling (or halving) step change is often called a 'Stop'.

2. Shutter speed:

As mentioned above, this factor should really be called the 'Time value' or 'Tv', because the shorter the time the shutter is open the less light it will allow to reach the sensor. The main values that most of us are likely to use for most of our shots will be fractions of one second: **1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500, 1/1000, 1/2000, 1/4000, 1/8000**. Note that each step along the series is (in two cases approximately) half the previous time, so it is halving the amount of light reaching the sensor.

The choice of shutter speed will have an effect on how **motion** is captured - shorter times help to freeze motion (including camera shake), longer times tend to blur motion (sometimes used for artistic effect).

3. Aperture Number:

The main aperture numbers (**f-stops**) are: **a = 1, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, and 22**. A confusion might arise, particularly for beginners, due to the size of the aperture actually decreasing as the aperture numbers increase. Therefore if we change the f-stop by one step to the right (e.g. from 5.6 to 8), we are actually allowing only half as much light to reach the sensor!

The reason is just simple arithmetic - the actual diameter of the opening in the lens (the 'Aperture value' or 'Av') is given by: lens focal length (f) divided by the aperture number (a), or f/a. Dividing by a bigger number gives a smaller value, and of course a smaller opening allows less light through.

Although we tend to be lazy and write, e.g., "For this image I used aperture f8", to be correct we should write, "For this image I used an aperture value of f/8" to show that the aperture is f divided by 8.

The choice of aperture affects the **depth of field** captured in an image - how much of the scene in front of and beyond the subject is acceptably sharp in the photo - small apertures give greater depth of field.

	→	each step halves the light										→
The AREA of the Aperture	1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$	$\frac{1}{512}$		
The DIAMETER of the Aperture	$\frac{1}{1}$	1.4	2	2.8	4	5.6	8	11	16	22		
	$\frac{f}{1}$	$\frac{f}{1.4}$	$\frac{f}{2}$	$\frac{f}{2.8}$	$\frac{f}{4}$	$\frac{f}{5.6}$	$\frac{f}{8}$	$\frac{f}{11}$	$\frac{f}{16}$	$\frac{f}{22}$		
The f-stops	f/1	f/1.4	f/2	f/2.8	f/4	f/5.6	f/8	f/11	f/16	f/22		
	←	each step doubles the light										←
	→	greater depth of field										→

4. Exposure Modes:

Manual (M) Mode: For complete exposure control, a photographer can opt for manual mode - he/she sets both the aperture and the shutter speed.

Most cameras have several semi-automatic modes -

Aperture Priority (Av or A) Mode in which the photographer sets the aperture and the camera sets the shutter speed appropriate for its measured light value of the scene;

Shutter Priority (Tv or S) Mode in which the photographer sets the shutter speed and the camera sets the aperture appropriate for its measured light value of the scene.

Program (P) Mode- the camera sets both shutter speed and aperture, but the photographer might be able to shift the values up or down; e.g. if the camera sets the exposure as 1/60s at f/8 for the light value of the scene, the photographer can move the shutter speed up to 1/120s and the camera will respond by changing the aperture to f/5.6 to keep the same exposure.

Other exposure modes with some degree of photographer control might be available, dependent on the manufacturer and/or the particular model of camera (e.g. Pentax has Sv and TAv Modes).

Automatic (Auto or Green) Mode: Many cameras will have a fully automatic mode - the photographer simply frames the shot and presses the button, and the camera does the rest!

Next time: ISO Values.

Philip

Contributions:

If you have any stories to share, or some useful hints and tips to pass on to other members, please think of Viewfinder. It would be great to have a different member's article every month.

Perhaps you have an image or a set of images that tells a story, or demonstrates a photographic technique or the use of a much-loved piece of equipment, or illustrates an interesting place you have visited. If there is anything photographic that you would like to describe or explain for the members, please consider submitting something for inclusion in a future Viewfinder.

If you have something 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

And finally:

There are no bad pictures - that's just how your face looks sometimes. (Abraham Lincoln)