

# Viewfinder



April 2017

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## Intro:

Welcome to the April edition of Viewfinder. Many thanks to those members who contributed to, and/or commented on, the March issue. This month it is disappointing to have to report that our Society has lost two of its most loyal and experienced members. Our longest-serving member and this season's Chairman, Paul de Sylva, is moving away from Hertfordshire. Sadly, after a period of illness, Frank Workman passed away at the end of last month, and our condolences go to all his family and friends. Our President, Tom Derbyshire, and the Interim Chairman, John Marshall, have provided the tributes to them, which are printed below.

Philip

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## Paul de Sylva

It is sad to report that Paul, one of our longest-serving members, is leaving us to move house to Dorset. He joined the Society 45 years ago!

Paul has given great service to the Society; he has been a Committee Member for some 27 years and Chairman three times. Paul was also a member when the first lady was appointed as Chairman - that was Sheila Brown in 1994, about the time I joined too. Just to show how things have changed during the last half a century, members then used to address each other using surnames only, and some of the roles familiar to us were different - apparently the Club Captain, one of the first roles Paul had, was the equivalent of our External Competition Secretary.

Paul also told me that when he joined he was the proud owner of a Zenit B camera. He was told that he would never do very well in competitions - for that he would need to step up to a Rolleiflex or similar medium format camera - and that 35mm would never get to the high standards required for club competitions. (One wonders what they would say to us digital enthusiasts today!) Anyway, Paul managed to put them in their places, by getting several firsts with his competition entries of the time.

Paul also trained as a judge, and travelled to many clubs in the Chilterns Association of Camera Clubs, CACC. He was awarded The Photographic Alliance of Great Britain Award for Meritorious Service to the PAGB - he was nominated by Sheila Brown - this is usually awarded to people when they have done the work of a judge, or have been a member of the Federation Executive, for a period of between 10 to 25 years. So not only has he been an active Society member, but Paul has represented us in the wider photographic community. Some will remember him judging here when the booked judge failed to show.

Paul, you have been a great asset to the Society and will be sorely missed. May I, on behalf of all our members, wish you and your wife much happiness in your new home. Remember that if you are ever revisiting Hemel Hempstead, you will be more than welcome to come and visit us here.

Tom Derbyshire

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## Frank Workman (1934 - 2017)



Frank joined Hemel Hempstead Photographic Society in 1982. He has been a regular attendee at Monday meetings throughout the ensuing 34 years, missing only very occasionally through holidays and illness.

When I joined the Society in 1994, he was running the Studio Group. I learned that he was responsible for introducing the format for the group that we still use, where photographers shooting are limited in number and work one-to-one with the model(s) in turn.

He was extremely good at securing models! He would approach people who he thought would make good models: shop assistants, canal boat owners, fellow hospital visitors, and so on! He has even been known to stop his car and approach pedestrians on the other side of the street! People usually succumbed to his friendly approach and agreed to come and pose. He always made sure that those who came received copies of the pictures that were taken.

Frank was always willing to help and was usually one of the first to volunteer to man the Annual Exhibition. He always used these sessions to encourage visitors to the Exhibition to join the Society and many of our current members will remember him approaching them. He served on the committee and helped with club activities like the club auction. He sometimes did this from the audience by starting the bidding - but never with a very high bid!

Even in the latter years, when his mobility was severely limited, he would always sit alongside new members and make them feel welcome. As a result many of the Society's members will miss his friendly nature and I, personally, feel that I have lost a true friend.

John Marshall

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## Other News & Info:

### Monday Meetings:

For the last meeting of March, we had the great pleasure of a presentation entitled 'Fragments of an American Dream' by a landscape and fine art photographer, Tony Worobiec, from Wareham in Dorset. He described his project to photograph deserted buildings and other abandoned artefacts in the vast open spaces of the USA, e.g. in Montana. He illustrated his talk with many wonderful projected images of the scenes and well-preserved man-made features he had found there. It is certainly worth taking another look at his work at [www.tonyworobiec.com](http://www.tonyworobiec.com).

We began April with our 5th Colour Print League Competition, and we thank Mary Ward for coming along to judge the 40 prints entered by 20 members. We are grateful to her for giving constructive comments, and for awarding the marks recorded by the Colour Print Competition Secretary, Cathy Stamp - see the results on Pages 8 and 9.

The second meeting of this month was a practical table-top photo session, in which everyone could enjoy participating, and our thanks go to Sophie Saunders and her helpers for organising the evening's activities and equipment. Working in informal teams, members attempted two time-limited photography challenges - firstly, to replicate as accurately as possible an image from the interweb, and secondly, to create any image of their choice, which might or might not be based on the first. After the break we then viewed our images projected onto the big screen, and it was good to see how well each group had done in the restricted time (see the following pages) - what talented members we have at HHPS!

It was also a pleasure to welcome to the practical evening the Mayor of Dacorum, Councillor Robert McClean, and his wife Wendy, together with his Secretary and her husband, and his Chauffeur. This visit arose from the behind-the-scenes efforts of our Interim Vice Chairman, Vince Stone. At the end of the session the Mayor spoke of how much they had enjoyed the proceedings and he also presented a generous donation to the Society, for which we are delighted and thankful.

There was no meeting on the following Monday, as it was the Easter Bank Holiday, so we reconvened for our third April meeting in week four of the month, for the 5th Monochrome Print League Competition. We are grateful to Damon Guy for coming along at short notice to judge the 36 prints entered by 18 members, and for giving us his interesting thoughts about each image. The marks he awarded, recorded by the Mono Print Competition Secretary, Sophie Saunders, are presented on Pages 8 and 10.

### Reminders:

We are now close to two special competition evenings - registration of entries for Landscape Projected Images are due by the end of Monday the 1st of May, and for Triple Format and People Photography by the end of Monday the 8th of May.

Please also note that the 1st of May is also the last registration date for Annual Exhibition entries.

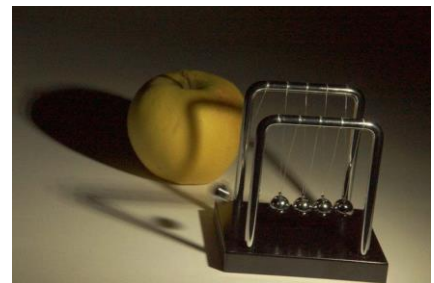
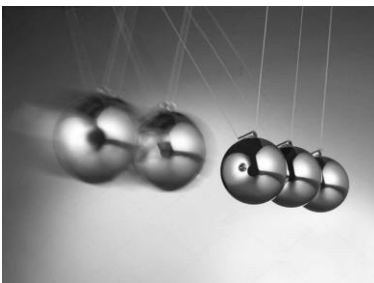
More prints are still needed - for both display in various local locations, e.g. health centres, where the small exhibitions there are part of our public presence in the community, and also for storage in an image bank to facilitate an interesting Monday evening activity, in the event of the programmed event having to be cancelled.

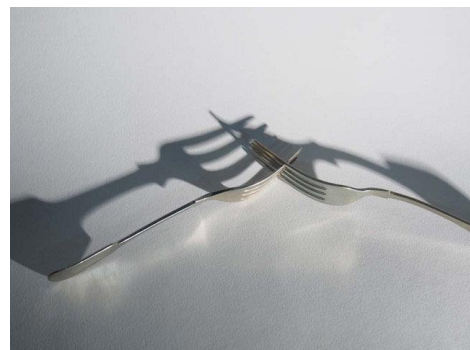
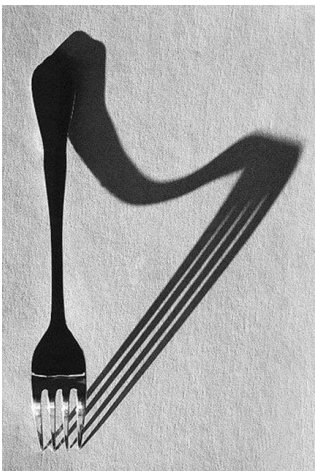
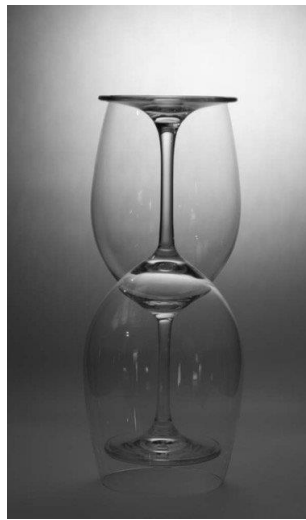
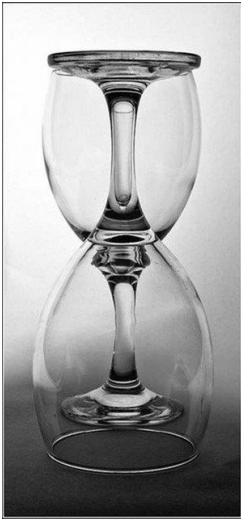
Philip

## Images:

Firstly, these are the images from the Practical Evening.

In each set of three, the first is the image provided by Sophie, the second is the attempted replica, and the third is either a development from the first two or a new creation:





*This group produced an extra image:*



Secondly, here are some of the top-scoring images from the Projected Image Set Subject Competition on the theme of 'Energy', with some information about the photos from the authors:



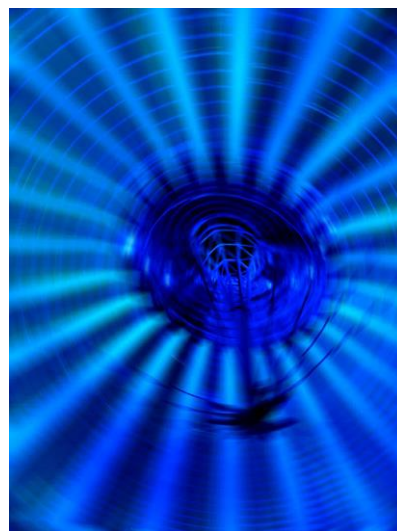
**'Morning Gallops' by Elaine Adams:**

This image was taken at Newmarket during the early morning training gallops. It was taken hand-held with a Nikon D800 camera (full-frame sensor), and a 70-200mm zoom lens at a focal length of 200mm. I used shutter priority, with the speed set to 1/1000 second, and 0.3 EV of exposure compensation, giving an aperture of f7.1 at ISO 400. I edited the image in Photoshop Elements, adjusting the levels and adding a little sharpening.

**'Whizzzzz' by Ullly Jorimann:**

I took this image in Berlin, inside the Sony Centre with its futuristic roof which changes colour every few minutes at night - it was caught during one of the blue phases. This is one of my favourite buildings and provides endless opportunities for unusual perspectives and patterns in techno colours.

I used my compact Panasonic TZ40 with an 'Intelligent Auto' setting - this adjusts all settings automatically to the subject and lighting. In Photoshop Elements I cropped the image to home in on the centre of the roof and exclude distracting bits. To create the movement I applied a radial blur filter centred on the main focus point (although looking up at the roof long enough after a few beers could create the same effect!). I finished off the image adding slight saturation to the colour.



**'Connection' by Sophie Saunders:**

This was a fun image to create and used three separate photographs and some new Photoshop brushes.

The first photograph is the image of the sky, a normal cloudy sky taken from my living room. It was converted to mono, the contrast increased and the brightness decreased to create the brooding sky. The next two photographs are of my sons arms and hands. These were shot on a black background and lit to get strong shadows and highlights for drama. These were removed from the background and placed over the sky layers.

I then needed to create the lightning so I downloaded some lightning brushes, played with them until I found those I liked most and 'painted' in the effects. The opacity and glow of the different strands were varied to create some stronger and some lesser sparks. Finally the centre section of the sky was darkened to emphasise the hands and the lightning.

All images were shot on a Canon 5D (full-frame), the sky was shot on auto with approx. 200mm lens, the arms shot on manual in the studio with studio lighting, the brushes were courtesy of Google search results, and all were put together with Photoshop CS6.

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### 'Ring of Fire' by Philip Byford:

This was captured at night-time on 05/03/17, using an old Pentax DSLR (APS-C) and the cheap 18-55mm kit lens. My kitchen is all electric, so the flame is from a camping gas stove. Everything was set up, with the camera on a tripod, set to ISO 100 in Av Mode, and the lens focused on the stove. The room lights were switched off, the burner lit, and several trial and error shots taken quickly, just in case the burner produced carbon monoxide. This was the best of the group, taken at  $f=24\text{mm}$ , exposed at  $f/8$  and 1 second, with -2 EV of exposure compensation. A few tweaks to the contrast, saturation and composition were applied in PaintShop Pro.



### 'Bulb in Glass' by John Humphrey:

This was my attempt at a 'trick' photograph showing a light bulb that was lit but not connected to power. It consists of two images combined in Photoshop.

The first was the unlit bulb resting in the wine glass against a white card background. This was a 1 second exposure at  $f16$  - picture A below.

The second shot was of the lit bulb (removed from the wine glass). I don't recall the exposure but it was extremely brief and resulted in an image of the lit filament with the rest of the picture being extremely dark - picture B.

The two images were loaded to separate layers in Photoshop and the lit filament was aligned with the bulb in the wine glass shot - picture C shows the project at this stage.

The black surround to the lit filament picture was eliminated by using the 'Lighten' layer blend mode in Photoshop. This meant that only the brightest areas of that layer (namely the lit filament) were visible.

The resulting image layers were flattened, some glow added around the bulb, and some vignetting around the complete image.



League Results -

Round 5 top-scoring prints:

Competition	Judge	Category	Position	Name	Image Title
5th Colour Print 03/04/2017	Mary Ward	C	1st=	Richard Anthony	Helibore
			1st=	Cathy Stamp	Little Bustard's mating dance
			3rd=	Graham Lindsey	Modesty
			3rd=	Cathy Stamp	Hoopoe with grub
		B	1st=	Paul de Sylva	Should have gone to Specsavers
			1st=	Paul de Sylva	If you don't let me out I will scream
			1st=	Mike Mitchell	Temple Gateways
		A	1st=	John Humphrey	Dry tulip
			1st=	John Humphrey	Haiti sunset
1st=	Sophie Saunders		Lavinia		
1st=	Sophie Saunders		Old teddy bear		
5th Mono Print 24/04/2017	Damon Guy	C	1st=	Graham Lindsey	A moment in thought
			1st=	Cathy Stamp	Jacdaw on guard
			3rd=	Hilary Moore	Alien spaceship hovering in Chester Cathedral
			3rd=	Hilary Moore	The haunted barn at Arley
			3rd=	Cathy Stamp	Inner flower by window light
		B	1st=	Linda van Geene	Taking a peep
			2nd=	Richard Anthony	Storage jars
			2nd=	Peter Cotton	And Judas...
			2nd=	Linda van Geene	Bygone age
			2nd=	Mike Mitchell	Halong Bay
			2nd=	Mike Mitchell	Through the archway
		A	1st=	John Humphrey	Rose
			1st=	Sophie Saunders	Isaac
			1st=	Sophie Saunders	Still life



# Colour Print

## Group C

Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
Anthony - Richard	16	18	16	16	17	19	16	16	17	19	170
Ballard - Steve	14	17	17	17							65
Byford - Philip	15	16	14	17	16	18	14	16	17	17	160
Jones - Steven	18	16	17	17	17	18	15	16	17	16	167
Lindsey - Graham	15	17	18	17	18	19	20	18	17	18	177
Noah - Martin			15	20							35
Reed - Alan					16						16
Stamp - Cathy	18	20	15		19	19	16	19	18	19	163
Stone - Vince			16	17	18	18	18	17			104
Williams - Emyr		14									14

## Group B

Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
Cotton - Peter	14	15	19	18	16	16	14	16	17	16	161
Daily - Ian	17	17	17	14							65
de Sylva - Paul			15	18	16	18	15	17	19	19	137
Ford - Graham	20	16	17	16	18	18	17	14	17	18	171
Howard - Brian	13	15	16	15	16	19	15	14	18	18	159
Mitchell - Mike	16	18	16	17	15	18			19	17	136
Sponder - Edward	17		17	19	18	18	16	15			120
Winslow - Paul	16	16	16	16	17	16	17	16	18	18	166
Young - Brian			18	18	15	16					67

## Group A

Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
Adams - Elaine	17		18	18	19	19	19	20	19	16	165
Barlow - Dennis	14	16									30
Harley - Rob	17	17	17	16	20	20	18	19	19	19	182
Harris - Roy			17	15							32
Humphrey - John	19	17	19	20	20	19	20	20	20	20	194
Hutchinson - Graham	16	16	18	15	15	18	17	17	19	16	167
Marshall - John	15	19	18	18	16	19	19	18	18	17	177
Moore - Hilary	15	17	16	17	15	15	18	17	17	18	165
Saunders - Sophie	20	17	20	20	20	20	19	20	20	20	196
Shaw - Ian	19	17	15	17	18	18	16	16	17	17	170
van Geene - Linda	15	17	17	15	19	17	17	17	18	19	171

# Mono Print

## Group C

Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
Hutchinson - Graham	16	17	15	16	16	14	16	15	16	17	158
Jones - Steven	16	16	14		15	15	19	20	16	17	148
Lindsey - Graham	18	20	17	19	20	17	18	15	16	19	179
Moore - Hilary	18	20	15	16	15	16	20	18	18	18	174
Noah - Martin			16	17							33
Stamp - Cathy	16	20	15	16	15	16	17	19	19	18	171
Stone - Vince	19	16	18	15	16	16	15	16	16	17	164
Walkley - Robert	18	17									35

## Group B

Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
Anthony - Richard	17	15	17	17	17	20	14	15	16	17	165
Byford - Philip	16	16	17	17	18	16	15	18	16	16	165
Cotton - Peter	15	16	17	15	19	17	14	14	17	16	160
Mitchell - Mike	17	20	14	18			13	16	17	17	132
de Sylva - Paul	19	15	17	15	15	14					95
van Geene - Linda	20	17	15	17	15	16	15	20	17	18	170

## Group A

Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
Adams - Elaine	18		20	17	20	18	20	20	19	18	170
Barlow - Dennis	20	16									36
Daily - Ian	18	16									34
Harley - Rob	20	20	18	17	17	18	16	19	17	18	180
Harris - Roy					18	15					33
Howard - Brian	14	15	17	15	14	14	19	18	15	17	158
Humphrey - John	20	17	16	18	17	20	20	16	19	20	183
Marshall - John	19	20	17	20	16	17	20	20	18	19	186
Saunders - Sophie	20	20	20	15	18	15	17	19	20	20	184
Winslow - Paul	19	16	17	18	14	17	14	18	17	16	166

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## P.S.

Continuing this month with the theme of exposure, here are some observations about the features that assist us with exposure, available in the modern digital camera. Please remember that this is intended to be of help for newcomers to digital photography, and hopefully it might also be of interest to more experienced members. It might even stimulate some to share their more advanced knowledge and ideas, by writing a related article for a future Viewfinder.

### Light Meter:

A photographer was on an assignment in one of the most remote parts of the world. He came across a primitive village and approached one of the men, who was wearing a large colourful headdress and appeared to be the chief of the tribe. Not knowing how to speak to him, the photographer first pointed to his camera and then pointed to the man. The chief nodded, looked up to the sky, then said, "Today for ISO 100 you should try f/16 at 1/125 second."

There will be experienced photographers at HHPS who will have developed the super-human skill to be able to determine the appropriate exposure required for a scene just by looking at it. Some others will make use of a separate accurate meter to measure the light, and use their knowledge and experience to translate that into the required camera settings for a good exposure. The rest of us mere mortals will rely on the information provided by the camera's built-in light meter, and trust it and the camera's computer to set one or more of the exposure parameters for us.

In Manual Mode, there is usually an exposure guide in the viewfinder and on the rear LCD screen, most likely in the form of either a number or a linear scale, to indicate the light meter's response to the scene brightness. We are guided to adjust the exposure settings (shutter and/or aperture) to get to zero on the scale to give the 'correct' exposure. If we are using Av, Tv, P or A Modes, the camera makes (some of) those necessary adjustments for us.

However, as mentioned last month, a modern camera is amazing, but it is not infallible. It is usually programmed to assume that the measured brightness of the scene averages out to middle grey, and it guides us to apply settings based on that assumption. Refer to the examples in the March article, where it is necessary to apply Exposure Compensation to the settings suggested by the light meter/camera.

### Under/Over-Exposure Aids:

If a photo is under-exposed, there might be shadow areas of the scene in which all detail has been lost, so that the image is pure black there and its detail cannot be recovered by applying brightening methods in image software. Similarly, if over-exposed, there might be bright areas of the scene in which all detail has been lost, becoming pure white in the image, and again is unrecoverable in software.

#### 1. Blinkies

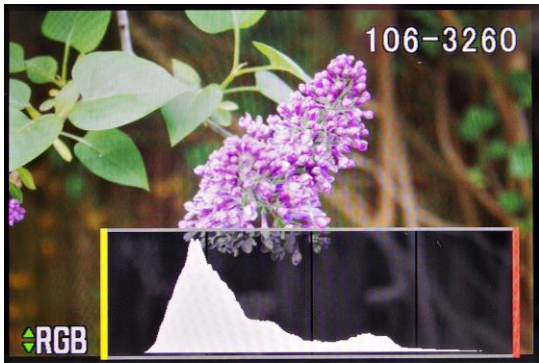
Many modern cameras can be set to show, on the rear LCD (or in the EVF), those areas of under- and/or over-exposure that are captured as solid black or white, by making them flash in a bright colour. E.g. On a Pentax DSLR, under-exposure to black flashes in yellow and over-exposure to white flashes in red. This gives a visual aid, so that we can adjust the level of exposure compensation that we apply to the camera's suggested metered settings, until these 'blinkies' are minimized or removed, if we so wish.

(In some cameras a related feature is 'Zebra Stripes' on the image in the LCD/EVF, of which I cannot comment as I have no experience of them.)

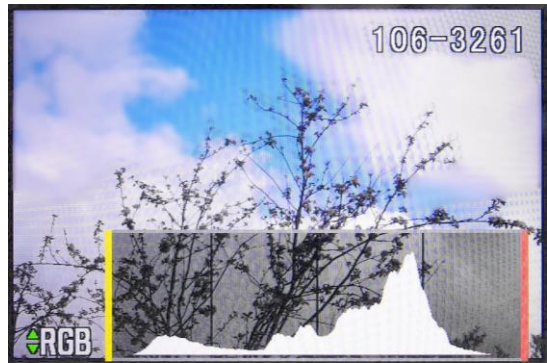
#### 2. The Histogram

This is a graph representing in a simple form the number of pixels (vertical axis) at each level of brightness (horizontal axis) from black to white. The shape of the graph is not as important as where it is along the scale - for a dim scene, it tends towards the left and for a bright scene, towards the right.

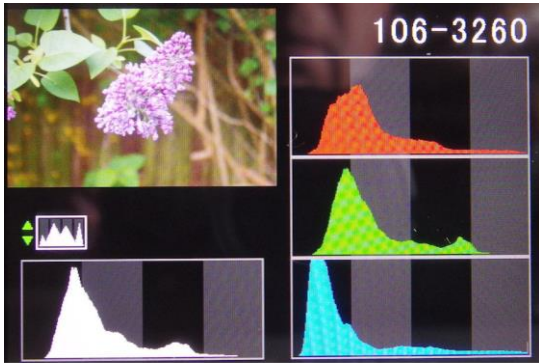
A generally dim scene:



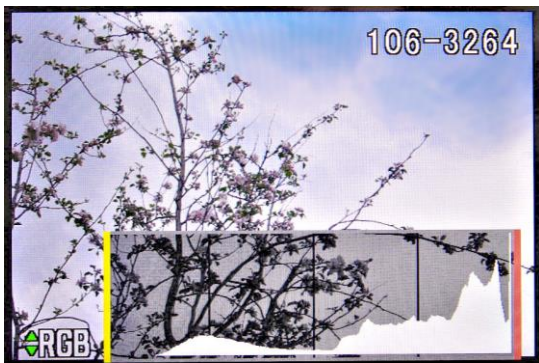
A generally bright scene:



Some cameras have the additional option of showing the primary colour histograms:



However, the histogram should not bunch up against the left side, as that indicates that there will be shadow area details lost to pure black. Similarly, if it is bunched up against the right side, as shown below, there will be details in the highlight areas lost to pure white.



The histogram is my preferred exposure aid, and it is a feature with which individual photographers should probably experiment, to see both how it works and whether it proves useful to them. In my case, I mostly capture JPEG images, and I have found that with my camera in a typical daylight scene, the exposure is usually optimal for me when the right of the histogram graph is not quite touching the right side of the scale; the highlights are then not blown out and, if necessary, the shadow areas and/or mid-tones can be lifted by applying adjustments in image software.

Of course, it is up to each photographer to decide on the exposure that suits each image and their artistic intent. No doubt the more experienced members, perhaps capturing raw files, will have their own views on the use of the camera's exposure aids - more advanced articles will always be welcomed here!

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 doing an article 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. Keep those articles flowing in! Thank you.

Philip

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**And finally:** Some words of wisdom from the renowned American photographer Joe McNally - "Don't pack up your camera until you've left the location."