

Viewfinder

April 2019



Intro:

Welcome to the April edition of Viewfinder. It is a pleasure to have entered the better half of the year, with longer periods of natural light for our photography. Thank you to all those members who contributed to or commented on the March edition. In addition to the news, reminders, great images, and competition results, we have two articles this month - one from the Society President Tom Derbyshire and one from Sophie Saunders.

Philip

News & Info:

Monday Meetings:

The first April meeting was our **Fourth Monochrome Prints League Competition**, in which there were 34 prints on view, entered by 17 members. We welcomed and thanked our visiting judge, Kathy Chandler, for coming along for the evening to critique and assess the prints. Our thanks also to the Mono Print Competition Secretary, Peter Cotton, for organising this event. Kathy was pleased with the general quality of the work and she held back 8 of them after her first viewing. The scores ranged from 14 to 20 and, after her second viewing, she awarded 19 points to four of the images and 20 to two. The results are presented on pages 14 and 16.

The second Monday of April was a members evening for **Street Photography**. Members were invited to submit some of their street shots as projected images, both for the interest of the audience and for critique by a panel of members acting as judges. Thank you to Brian Young for leading the proceedings, to Richard for preparing the images, to Jim for projecting them, and to our contributors and judges. There were lots of images to view and enjoy and, as usual, the general standard was good. It is always a pleasure to be able to see more of the work done by our members, plus viewing images and listening to the comments of others can also be helpful in learning more about photography and giving us more ideas to try.

The third April Monday meeting was the fifth and final round of the **Colour Prints League Competition** and the visiting judge for the evening was Peter Prosser. He remarked on the general good standard of work and gave helpful critique and positive comments about each image. His marking was fairly evenly spread over a range from 15 to 20, although he held back lots of the entries during the first viewing for scoring after a second look at the end. We thanked him in the usual way, and we are also grateful to Richard Anthony for stepping in to run the competition on the evening. The results are presented on pages 15 and 16.

As the following Monday was the Easter Bank Holiday, we had a break from the meetings and hopefully members would have been able to enjoy the period of wonderful weather.

Reminders:

Monday 29th of April - bring in your print entries for the final round of the **Monochrome Prints League Competition** (on the 13th of May).

Monday 6th May - **no meeting** for the May Holiday.

Monday 6th May - register entries for the **Annual Awards Commentary** (on the 17th of June: see HHPS Web Site for rules and details).

Monday 13th May - bring in your print entries for the **Annual Awards Commentary**.

Monday 20th May - register for the final round of the **Projected Images League Competition** (on the 3rd of June).

Philip

Photo Opportunities:**In Hemel:**

The recent warm weather has thrown a switch to turn on Spring.

By chance this week, I walked a fair section of the path alongside the Water Gardens and was amazed to see how lovely this area is. The recent work to renovate them has been a success. I was particularly impressed with the planting of meadow grass and flowers which are now starting to bloom.

Also many of the roundabouts in our town are coming into bloom. The various blossoms are now out or even, in some cases, coming to an end.....

Keep your camera with you and have a walk around the town....there is plenty to see!

Duxford:

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 airfield 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>

RHS Wisley:

Flower Show and National Dahlia Society Annual Show, from the 3rd to the 8th of September.

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 selection of some of the high scoring images from the 4th Colour Prints League Competition and the 4th Monochrome Prints League Competition along with some interesting information about them from the photographers:

Colour Prints:

'Carla and a Red Sarong' by John Marshall:

This was taken at Big Shot Studio in Leighton Buzzard. The key light was a large softbox on the left with a smaller softbox on the right to provide a fill light. The fill light was set to two stops dimmer than the key light. The white paper background was lit by two strip softboxes - one on each side - and these were set so that the background was one stop brighter than the model. The camera used was a Nikon D7200 APSC camera with a 18-105mm zoom lens. ISO was set to 100 and the aperture was f/8. The shutter speed was set to 1/125 s but this is, of course, irrelevant as the length of exposure is governed by the duration of the studio flash lights. The camera was hand-held for this shot.



'Snowflake' by John Marshall:

This was taken with my usual set-up. The flower was placed on my dining room table with a blue card placed behind it as a background. The lighting was provided by a patio door on an overcast day. Fill light was provided by a small Lastolite reflector on the opposite side of the flower to the window. The camera used was a Bronica ETRSi medium format camera fitted with a 105 mm macro lens. The film used was Fuji Provia 100F (ISO100) and this was commercially processed in E6 chemicals. Exposure was 8 seconds at f/32 (for maximum depth of field) and, obviously the camera was mounted on a sturdy tripod! The resulting transparency was scanned to a DVD and this was sent away for commercial printing. No post-processing was applied after scanning the image!

'Nocturnal Pest Controller' by Graham Ford:

This was taken at a private estate just outside Northampton, in an area that the Tawny Owls regularly feed, so it was a case of sitting in a hide and being patient.

The image was captured at night (11.00 p.m.) using flash with a Nikon D500 APS-C DSLR camera and a Nikon 70-300mm zoom lens at 105mm. At ISO 640 the exposure was 1/60s at f/10.



'Anita' by Rob Harley:

This is a studio shot of Anita de Bauch taken at the Old Town Hall. Anita had a range of outfits including this one which could have come straight out of the play 'Chicago'. I asked her to lie on the floor at a small angle to the camera and raise and cross her feet. She connected well with the camera and gave an intense expression. Her hands were also side on which always helps.

It was taken using studio flash (at 1/125s) at f/8 and ISO 100, with a lens at 200mm focal length on a full-frame camera. There was enough light in her face below the hat thanks to the white floor. The editing for this was very simple. I removed a few minor spots in her face, lightened her eyes somewhat and applied some skin smoothing. Nothing else was required.



'Swan Lake' by Rob Harley:



This is a Studio Group shot taken during a ballet session at The Vyne Theatre and Dance Academy in Berkhamsted, run by Corinna Chute. There were plenty of good action shots at the session but I also liked this portrait.

It was taken using studio flash (at 1/125s) at f/10 and ISO 100, with a lens at 55mm focal length on a full-frame camera.

I extended the canvas size to add a little more space on the right hand side whilst allowing a square crop. I then rotated the image to get the head to be at a greater angle. The skin was then smoothed and a few spots removed. The lightness of her shoulders and cheeks was decreased a little. Finally I removed the two straps holding her dress up since they were distracting.

Mono Prints:

'Feather' by John Humphrey:

This is a straightforward picture of a small white feather on a lightbox. The challenge with these very bright images is that auto-exposure on the camera will result in an underexposed picture as the camera tries to render everything as grey. I therefore opted for manual exposure and some trial and error to get the exposure I wanted and a pure white background. This involved much longer exposure than the camera would have set. Although simple, I experimented with many different feathers to get the shape I had in mind for the image. Camera was Canon EOS 5D MkIII with a 100mm macro lens. Settings: ISO 100, 1/5s at f/25.



'Daydream' by Vince Stone:



This photo of Holly (Ivory Flame) is a studio shot taken at Big Shot Studio at Leighton Buzzard. I am always pleased to work with Holly; she is one of our best photographic models.

I am quite proud of this shot because it was taken in natural light as the sunset had cast a beam of light through a window. We arranged the backdrop (a curtain) so that it caught the light. I used a hand-held light meter and had to move fast because the light was changing. I checked the settings using the in-camera light meter; fortunately the results were comparable to the hand-held meter.

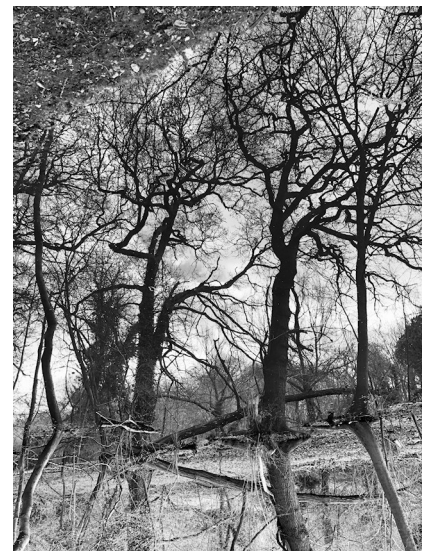
The equipment was my tripod mounted Canon 5D MkIII with a Canon 50mm prime lens. The settings were ISO 800, shutter speed 1/20s and an aperture of f2.8.

The image was converted to monochrome using Photoshop Elements 10. No other adjustment was attempted other than cropping to the square shape.

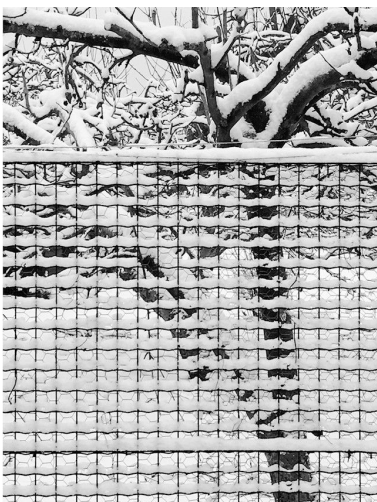
'My World Turned Upside Down' by Peter Cotton:

This was taken in Cassiobury Park, on that nice walk following the stream which runs parallel with the canal. The reflections in the water were so distinctive, clearer than the actual landscape itself, which made for a very dramatic picture, and even better if I turned it upside down.

It was shot in B/W on an iPhone 8; the settings were ISO 40, f/1.8, and 1/20s, and I cropped the image to make this photo:



'The End of Summer' by Peter Cotton:



This was shot at Sunnyside Rural Trust Allotments in Berkhamsted. The fence divided the main area from the chicken runs. It was first thing in the morning, hence all the snow was still undisturbed. It was one of those winter-wonderland scenes. Beautiful.

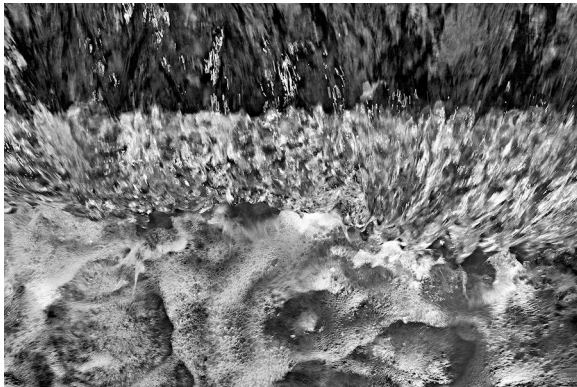
It was shot in black and white on an iPhoneSE; the settings were ISO 32 f/2.2, and 1/100s

'A Leaded Window' by Philip Byford:

This was taken in March this year at around lunchtime in Great Gaddesden Church. There was strong winter sunshine lighting this side of the church and streaming through the leaded window, casting these long shadows of the lead onto the thick side walls.

The camera used was a Pentax K-70 DSLR with a Pentax 18-135mm zoom lens at 60mm. I had made several shots inside the church and I neglected to lower the ISO for this shot, which didn't need to be at 800. However, the ISO response from this camera is indeed very good, so I don't think it would have made much difference to the final appearance at club image sizes. The ISO produced the rather odd exposure settings in Aperture Priority Mode of 1/800s at f/5.6.

The full-size best-quality colour JPEG from the camera was converted to mono in the Nik Silver Efex Pro plug-in to PaintShop Pro, using the High Contrast and Structure filter to enhance both the shadows of the window lead and the wall textures. A few other minor adjustments and resizing were then done back in PaintShop Pro.



'A Mini-Waterfall' by Philip Byford:

The location is along the Grand Union Canal near Little Heath Lane, between Hemel Hempstead and Berkhamsted, where there is an overflow from the canal into the River Bulbourne shaded by trees. The water flows under the towpath.

The Pentax K-70 DSLR (APS-C) was used with a 35mm prime lens. At ISO 320, and selecting f/8 in Aperture Priority Mode to give a reasonable depth of field, the metered exposure gave a shutter speed of 1/80s. This was just OK for capturing sharp bubbles while giving a hint of motion in the water flow.

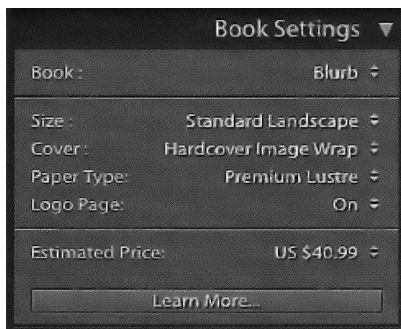
As for the previous image, the recorded best-quality camera JPEG was processed in both Nik Silver Efex Pro and PaintShop Pro. It was then inverted and cropped slightly to give the three areas of interest in the final image - flowing water, tumbling water and foaming water.

The Book Module in Lightroom by Tom Derbyshire

Carrying on from Philip's comment regarding saving your images for future generations I have started making books of my pictures. There are many different packages out there for you to use: CEWE, Snapfish, Picaboo, and I believe Amazon has its own photo book site, all of which will allow you to download their templates and instructions to help build your books.

Personally I use **Lightroom Classic CC Book Module** and order my books from **Blurb**, which is all included in Lightroom. I prefer this because I frequently use Lightroom for my post-processing of raw files and, if I need to make adjustments mid book preparation, I can go to the develop modules, make the changes and flip back - just so convenient. Also you have a '**Start new books by auto filling**' preference, which will have Lightroom fill all the pages of your book automatically from the photos you have chosen for the book, saving a lot of time dropping and dragging.

Figure 1:



1. Set up - prepare the images you want in your book in Lightroom Classic CC

Go to the **Book Settings** panel (Fig.1). Click **Book** to choose how you want to finish your book from JPEG, PDF or send off to Blurb. I usually send off to Blurb and make myself a PDF so I can send to friends and family who don't necessarily want to purchase a book.

Choose the **Size** and **Cover** that you want before adding images and set the quality.

My settings are usually **Large Landscape**, **Hardcover Image Wrap**, **Premium Lustre** and I usually switch on the **Blurb** page, because allowing them to add their logo (and it is very small) on the back page saves a few pence.

2. Change the layout of a page

The **Page** panel is useful for changing the page image and text boxes. Click on the page thumbnail and then scroll through the list of presets to choose the one you want to use.

Click **Add Page** to create a new page with the active preset, or **Add Blank** to add a totally blank new page. You can also add **Page Numbers** and choose where these will appear. **Cell Padding** in the **Cell** panel will increase the distance between the edge of the page and your image (Fig.2).

Figure 2:

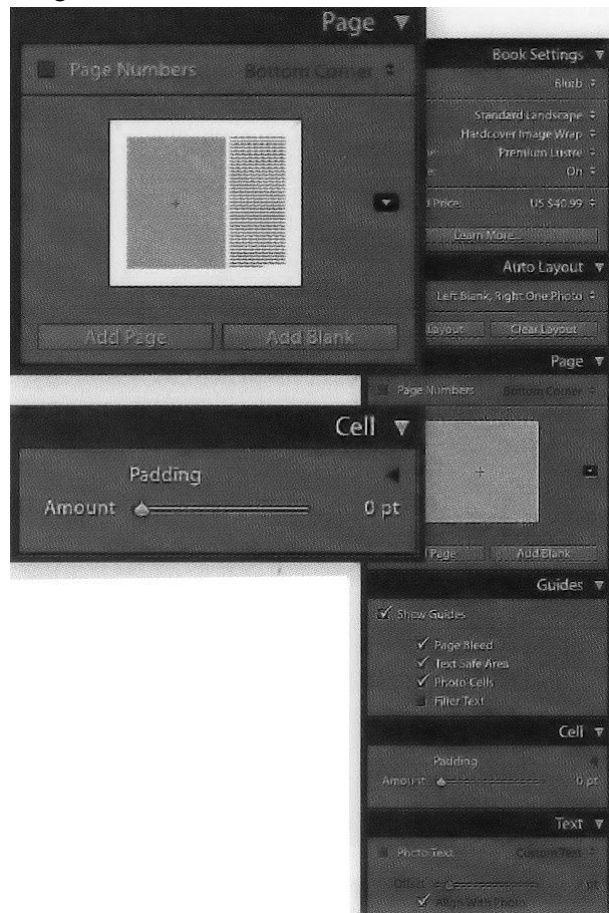
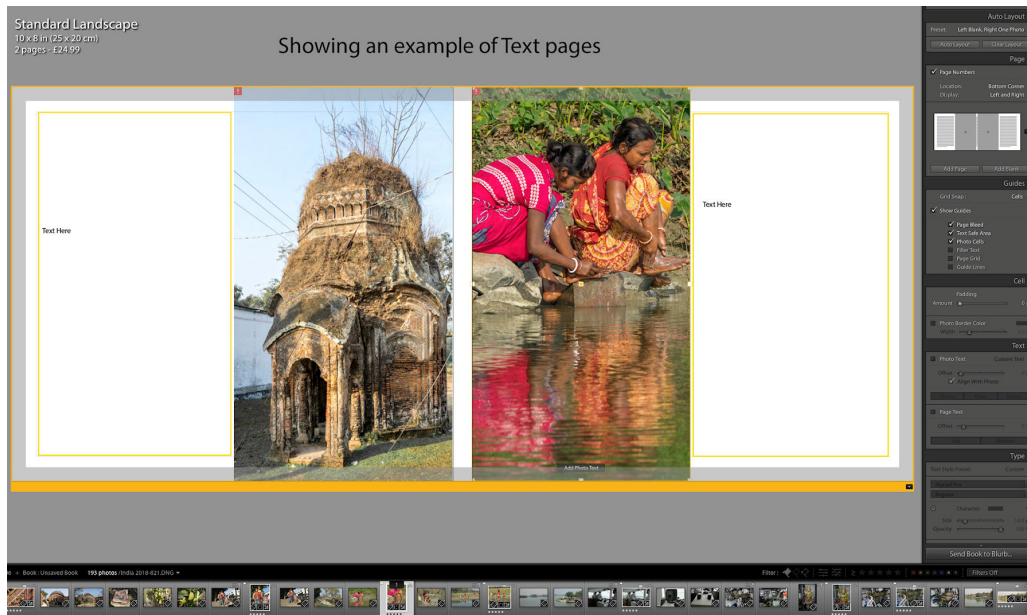


Figure 3:



3. Adjust your text

If your page has a text box in it, you can click it and you will see a yellow line appear round it to show that it is active (Fig.3). You can then go to the **Type** panel and use the settings and sliders within (Fig.5). Here you can change the **Font**, adjust to **Bold** or **Italic**, alter the **Colour** of the text and also its **Size** and **Opacity**. The buttons at the bottom of the panel can be used to **Align** to the **Left**, **Right** or **Middle** and **Justify** the text if you wish.

4. Add extra text

Some of the page templates that you can choose in the **Page** panel come loaded with text ready to go. If you would like to add extra text, or you have chosen a layout that does not have text where you need it, you can add additional text boxes with the **Text** panel (Fig.4). Ticking **Photo Text** and **Page Text** will bring up two additional text boxes that you can drag, or use the offset sliders to move them up and down the page. Click on a text box to highlight it, showing that it is active. You can then use the **Type** panel (Fig.5) as in the previous step to adjust font and type size. I like to prepare all my text in Word before setting up the book - you can copy from Word and paste directly into Lightroom's Book Module. If you want text on the photo, if you add it to the metadata when you are developing the print, it will appear on the print in the book.

Figure 4:



Figure 5:



5. Change the background (Fig.6)

A background image can help give your book a theme. Expand the **Background** panel and then tick **Apply Background Globally**. To set a colour as the background, tick **Background Colour** and then click the colour swatch next to it and choose the colour you want to use and its intensity. You can also set an image graphic as the background by ticking **Graphic**, clicking on the graphic thumbnail and then choosing one of the presets or adding your own picture. If you lower the **Graphic Opacity** you will see it blend with your chosen background colour.

Figure 6:

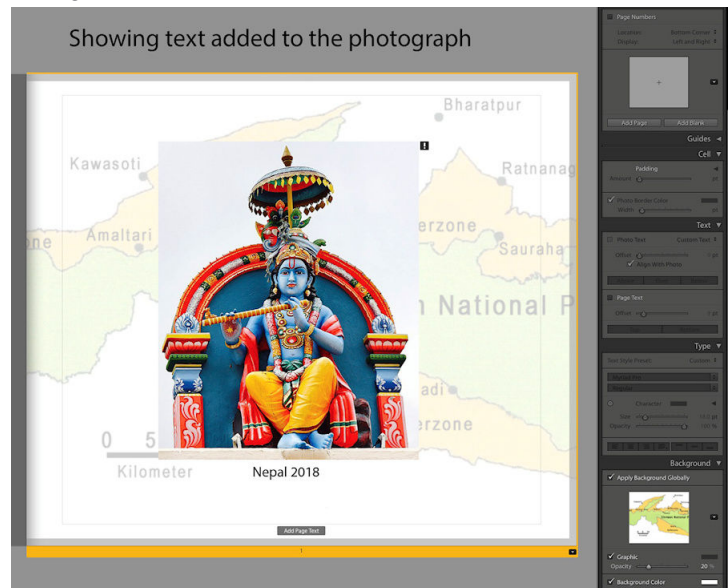
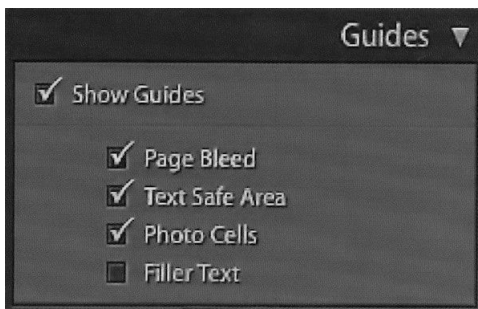


Figure 7:

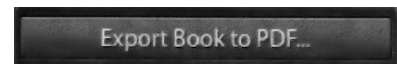


6. The guides panel (Fig.7)

If you want your book to feature a lot of text switch on the **Text Safe Area** guide - this will reveal a faint line in which your text will be safe. Your text will also be constrained to this box. Tick **Photo Cells** to hide the background on any pages that don't have an image on them.

7. Export your book when finished

Figure 8:



In the **Book Settings** you can change output to JPEG, PDF or Blurb by pressing the '**Export Book to**' button (Fig.8) at the bottom of the panels. Just choose the format you want to use as your end result and press the button to begin your export. If it's going to Blurb it also works out the price for you.

8. Once you press the **Send to Blurb** button, if one of the pictures says it is showing transparent it means that you have probably got an unflattened PSD file or a TIFF file in place - you need to go to the source image and either flatten or make into a JPEG and re-import into Lightroom and then into your book. If unsure export the book to PDF and then check it through to ensure there are no faults before submitting to Blurb.

9. When starting a new book

The last one may still be in the book module, so go to **Auto layout** (Fig.9) and click on **Clear layout**. Then go to your new filmstrip - with everything in the right order and click on **Auto layout**.

Figure 9:



This picture is a shot to show some of my books:



Tom Derbyshire

Still Life Photography by Sophie Saunders

My Five Points to Consider

Think about these five things when creating a photo:

Content
Structure
Lighting
Processing
Something Extra

All these five points should not only fit together but reinforce each other.

When creating a still life image, be able to flex and change as you build the image.

It is not always clear what you will get when you start so play and change and have fun!

Do not be worried about aborting an idea and restarting from scratch - sometimes things just do not work the way we want them to.

Content

What to put in a photo?

A collection of items that fit together.

Have a theme/feeling in mind.

Start simple and build up the content.

Make each item count; if it doesn't add anything, remove it.

Do not forget the background and the surface all play a part!



Structure

Every good image has a strong coherent structure.

Create strong lines for the eye to follow, this creates order within a collection of objects.

This can be the use of thirds, circles, triangles, dominant diagonals, and so on.

Simple structural shapes make the biggest impact.

Lighting (of course!)

Lighting creates or breaks an image.

Lighting creates the atmosphere.

Use it to show or hide form.

Use shadows to your advantage, not everything has to be seen.

Lighting can come from anywhere and in any strength, so use side, top, back, front, under lighting to change the image.

Try, review, change, try, review, change.... play.





Post-Processing

Post-processing can transform your image further (if you so wish).

Basic processing: raw processing (beware burnt highlights and too deep shadows), then curves, levels and sharpening.

Useful processing: burn and dodge, highlights and shadows.

Use of filters for creative effects: blur, soften, sharpen, glow, increase structure.

Colour: change colour balance, hues and strength to add to your atmosphere.

And the last point...

Add something a little extra

Smoke from a candle that has just been put out.

Something fallen over / spilt.

A skull in the shadows slightly hidden away.

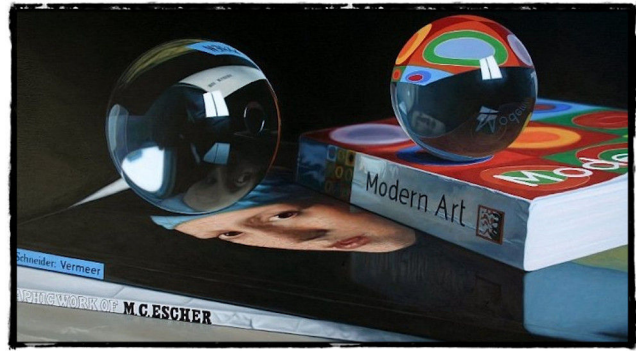
Water droplets.

An optional point: beware of making a cliché.



Some more Examples:





The paintings and photos used in this article, selected from the Internet, show the use of the five points and also a glimpse into the variety of ways to look at still life.

Sophie

Results: Fourth Monochrome Prints League Competition, 01/04/19:

Mono Print											
Group C											
Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
COTTON Peter	17	15	19	17	16	14	19	19			136
DRAKE Colin			18	17	18	15	16	14			98
GUEST David	16	17	18	15	16	19	17	15			133
HENSON David	14	16	17	16	17	17	16	16			129
HOWARD Brian	15	17	17	16	14	15	15	15			124
MITCHELL Mike	16	17	16	20			14	17			100
VAN GEENE Linda	16	17	18	16	20	19	17	16			139
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	15	17			130
BYFORD Philip	17	17	17	16	19	18	19	19			142
SHAW Ian			16	16	17	18	15	18			100
SINCLAIR Vicky	18	16	19	16	17	19	17	18			140
Group A											
Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
HARLEY Rob	17	19	17	20	19	20	18	18			148
HUMPHREY John	20	20	19	20	18	20	20	17			154
HUTCHINSON Graham	16	16	15	16	15	16	16	17			127
MARSHALL John	18	20	17	20	18	20	17	18			148
STONE Vince	17	17			20	16	20	17			107
TURNER Jim	19	16	19	18	18	20	16	18			144

Results: Fifth Colour Prints League Competition, 15/04/19:

Colour Print											
Group C											
Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
BYFORD Philip	18	17	17	16	17	17	17	17	19	18	173
COTTON Peter	16	16									32
DRAKE Colin	18	17	17	18	16	15	18	18	15	16	168
HENSON David	17	18	20	17	17	20	15	18	18	19	179
HOWARD Brian	16	17	16	18	15	16	17	16	16	15	162
MITCHELL Mike	18	16	16	17			14	17	17	17	132
Group B											
Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
ANTHONY Richard	18	16	16	15	16	14	16	16	19	19	165
FORD Graham			15	17	20	16	18	20	16	15	137
HUTCHINSON Graham	18	16	18	16	16	17	18	16	17	16	168
VAN GEENE Linda	16	16	16	16	14	18	16	16	20	16	164
WINSLOW Paul	15	16	15	15	15	16	15	15	16	15	153
Group A											
Name	Round 1		Round 2		Round 3		Round 4		Round 5		Total
GUEST David	16	18	18	14	18	15	18	17	18	15	167
HARLEY Rob	20	18	16	20	19	17	19	19	17	17	182
HUMPHREY John	20	20	20	19	16	18	18	15	20	20	186
MARSHALL John	16	18	18	20	17	17	19	20	18	17	180
SINCLAIR Vicky	19	20	18	15	15	20	14	16	18	16	171
TURNER Jim	19	18	16	20	16	19	17	15	20	18	178

Top Scoring Images:

Competition	Judge	Group	Position	Score	Name	Image Title
4th Mono Print 01/04/19	Kathy Chantler	C	1=	19	Peter Cotton	My world turned upside down
			1=	19	Peter Cotton	The end of summer
			3=	17	Linda van Geene	Waiting for the wife
			3=	17	David Guest	Gotterdammerung (Twilight of the Gods)
			3=	17	Mike Mitchell	Cromer Pier
		B	1=	19	Philip Byford	A leaded window
			1=	19	Philip Byford	A mini-waterfall
			3=	18	Vicky Sinclair	Trees on the water
			3=	18	Ian Shaw	Natural sculpture
		A	1=	20	John Humphrey	Feather
			1=	20	Vince Stone	Daydream
			3=	18	Rob Harley	Light and form
			3=	18	Rob Harley	Triangles and curves
			3=	18	John Marshall	I've got my beady eye on you
			3=	18	Jim Turner	Sitting out the storm

Competition	Judge	Group	Position	Score	Name	Image Title
5 th Colour Print 15/04/19	Peter Prosser	C	1=	19	Philip Byford	Flamstead church window
			1=	19	David Henson	Hyena
			3=	18	Philip Byford	Winter reeds
			3=	18	David Henson	Dark face of anger
		B	1	20	Linda van Geene	Pensive
			2=	19	Richard Anthony	Ceiling baffles based image
			2=	19	Richard Anthony	Wintery scene
		A	1=	20	John Humphrey	Bruges rooftops
			1=	20	John Humphrey	Tricoloured heron
			1=	20	Jim Turner	Simplicity

P.S.

1. Zooming with the feet.

Firstly, what this means: it is not removing your shoes and using your feet to adjust the lens on your camera! Rather it is a phrase that you might read or hear applied to the use of a prime (fixed focal length) lens, to mean changing the size of the subject in the frame of the viewfinder by moving your position closer or further away. When using a zoom lens, often we would simply turn the zoom ring to achieve the appropriate framing.

However, the fact is that we cannot get the same image using a prime lens by "zooming with the feet" as we would get by standing still and using a zoom lens to change the composition. As soon as we move closer to or further from the subject, we change the perspective - the relative sizes and distances of the subject compared with its surroundings. The zoom lens allows us to keep our position fixed, and therefore keep the same perspective, while we change the size of the subject in the image frame by changing the focal length with the zoom ring.

An example:

If we wish to take a head and shoulders portrait, typically we would stand a few metres away from the subject and use a focal length of about 70 mm (FF equivalent) to fill the frame. This would give an image with a perspective view similar to human vision, so the proportions of the human figure would look more natural and pleasing in the photo. However, suppose the only lens we have with the camera is a 24 mm (FF equiv.) prime. From the same distance, the wide-angle of view would make the subject appear quite small, so to fill the frame with the head and shoulders we would need to get closer. But such "zooming with the feet" will give a different image because, at the closer distance, the wide angle of view would alter the perspective to make closer objects seem much larger - the person would appear in the photo to have a big nose and small ears! If we were using a zoom lens (e.g. 24-105 mm FF equiv.) we can set it to a better focal length similar to the 70 mm prime, stand still (or position the tripod) at a suitable distance and then, if we want to fine tune the composition by zooming the lens, we would know that the perspective would not change.

The point of this is in regard to some discussions of prime versus zoom lenses. There seems little doubt among those 'in the know' that, as a generalisation, prime lenses can give technically superior images (with regard to sharpness, distortion and aberrations) compared with zooms. Using good modern lenses, it seems unlikely that anyone would usually notice those technical differences in a well-processed image at typical viewing distances and image sizes on screen or in print, but there are other factors that can enter into the discussion. An obvious one that might come to mind is maximum aperture. Prime lenses often have much wider maximum apertures than zooms, so some photographers might prefer using them either for low ambient light work at low ISO values, or because they find the stronger bokeh effect (out-of-focus-background) from their narrower depth of field to be more appealing. However, some photographers state that they only ever use prime lenses and then go on to claim that, if necessary, they can "zoom with their feet".

They can.....but they can't!

2. YouTube

Many of you have probably discovered that YouTube is not only for entertainment, but it is also a great resource for learning how to do things (and not just in photography!). When I wanted to clean the sensor in my camera, I found several YouTube videos that demonstrate how to do it safely. Another example was sent to me recently by one of our members - it is an interesting set of instructive videos by photographer Jamie Windsor: <https://www.youtube.com/user/jamiewindsor>

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, a quote:

“If you want to be a better photographer, stand in front of more interesting stuff.”

(Jim Richardson, a National Geographic photographer)