



Viewfinder

September 2021



Intro:

Welcome to the first edition of Viewfinder, the monthly journal of photography *for* and *by* members of HHPS, for the new season of 2021-22. There was plenty to enjoy in the June issue, including wonderful images from our members from the Triple Format Competition and the Annual Awards Commentary, plus another interesting article - Part 6 of the Seven Photographers series by Emyr Williams. Thank you to all the contributors and to those who gave email feedback on that edition.

As usual this month's issue has the news items and announcements, and a selection of members' high-scoring images from this year's Summer Challenge, together with tables of this month's competition results so far. We can also enjoy Part 7 of Emyr's Seven Photographers series, and a summary by Rob Harley of the salient points made by Derek Michalski in his talk on Long Exposure Photography.

Content from any member for future editions is always welcomed, whether short, helpful, interesting snippets, or longer articles such as Emyr's in this edition, and they can be about any photographic topic. It is always a pleasure to include a variety of contributions.

Philip Byford (Editor)

News & Info:

Competitions:

Last season (2020-21) it was not possible for members to view prints, so printed images were replaced in our competitions by displayed digital images. Now that things have returned to normal, it will be permissible to enter the same images again as prints if you wish, provided they were not previously placed 1st, 2nd or 3rd in a league competition, as some authors feel that their images do not display as well on screen as they do in print form.

Following a competition, the marks are posted for members only to see on the HHPS web site as soon as possible after the competition date.

Meetings:

It gives great pleasure to report that use of the Salvation Army Hall is now possible again, so that the majority of our members are able to enjoy meetings in person. However, one of the plus points emerging from the arrangements during the pandemic is that a few of our members who have moved away from Hemel have been able to join us in the Zoom meetings. Another plus point is that Zoom enables us to invite speakers from much further afield. Consequently it has been decided to include several Zoom meetings in the programme which our Programme Secretary Peter Cotton has produced for the new season. They are clearly marked in the programme which, if you have not already done so, you can view and download from the HHPS web site.

Our first meeting of the new season should have been our post-lockdowns return to the Salvation Army Hall. However, at the final hour it had to be changed to a Zoom meeting due to a delay in the S.A.'s administration procedures. After the welcome to all and an introductory talk from our new Chairman Rob Harley, the **Annual Awards for the 2020-21 season** were announced. We then enjoyed viewing the images entered for the **Summer Photo Challenge** - this was an open competition for images of any

subject, provided they were captured during the break between June and September. We were pleased to have our own judge Ian Shaw for critiquing and assessing, and we are grateful for his interesting and helpful comments on the images. The scores are listed on page 11.

The second meeting was also a Zoom meeting - a presentation by the photographer and speaker **Derek Michalski** on “**Long Exposure Photography**”. Our thanks to Derek for an interesting talk and for showing some of his own long exposure images. There is a summary by Rob Harley of the main points in his talk here in the P.S. section on page 13.

For our third September meeting we were delighted to be back in the Salvation Army Hall at last! It was the **first League Competition of the Season - for Colour Prints**. This was also the first time we had been able to view members’ prints since the start of the pandemic restrictions in March 2020. The entry was rather smaller than usual - 22 images from 11 members - and we hope more members will participate as we get back into the more normal club life and activity. The invited judge was Terry Pollard and we thank him for coming along to comment on (albeit rather briefly) and assess the images. Our thanks also to our new Print Competitions Secretary Sue Case for organising this competition and recording the scores - these are summarised on page 12. The final part of this meeting was the presentation of the trophies for the Annual Awards, which was postponed from the first meeting.

In the final meeting of the month, we were pleased to welcome Martin Patten, Chairman of the Chiltern Association of Camera Clubs (CACC) and an experienced photographer and judge, who gave a very helpful and interesting presentation entitled “**How to Critique Your Images**”. In the first part, he illustrated his talk with examples of his own images then, in part 2, we were given the opportunity to critique more of his images and also some submitted by our members. There will be a summary document of his talk provided for members to review at their leisure.

Philip

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Reminder:

18th October: Register for the first Digital Image League Competition.

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Committee Members for the Season 2021-22:

Officers:

Chairman	Rob Harley
Vice Chairman	Emyr Williams
Treasurer	Brian Howard
Secretary	Sue Case
Programme Secretary	Peter Cotton
Publicity Secretary	Emyr Williams

Associates:

Viewfinder editor	Philip Byford
Webmaster	Roy Harris
Internal Competition Secretary - Prints	Sue Case
Internal Competition Secretary - P.I.	VACANT
Projectionist	Richard Anthony
Members’ Representative	Ully Jorimann
Studio Group Representative	John Marshall
Programme Secretary - Assistant	Ian Shaw
External Competition Secretary	Mike Mitchell

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From the Chairman, September 2021:

Welcome to everyone to the start of the 2021-22 season!

Although most members feel the season started on the 6th of September with our season launch meeting, the reality is very different. The HHPS Committee have been working on this throughout the Summer. In this time, they have closed 31 actions on the Committee's Action Log, with a further 26 raised to be done. The work done to launch the new season included to:

- Design the Programme and confirm it by inviting judges and choosing presenters who agree to come, or attend via Zoom, on the given dates [Peter]
- Confirm use of the SA hall, plus rapid compliance with their new Code of Practice [Brian]
- Create Info Tri-folds, business cards and a shareable version of Viewfinder; and create new email address: chair.HHPS@gmail.com [Mike, Roy, Rob, Philip, others]
- Update the Member's Representative Flyer [Ully]
- Allocate members to league groups for 2021-22 (based on 2020-21 scores)
- Update Rules for internal competitions and put back into a single document
- Update the website e.g. for new webforms for entering DPI and print competitions [Roy]
- Produce the laminated club membership cards
- Select candidate images for external competitions [Mike plus John H, Ian, Rob]
- Get back the returned trophies, buy the new annual trophies; engrave all trophies [Brian]
- Encourage any of last year's members and recent alumni who have not contacted us to return [Brian, Rob].

The importance of the Attract New Members (ANM) initiative was highlighted at the launch meeting. Please remind yourself how you can help by looking at that presentation (which was emailed out after the meeting). We have already had some early successes, for example:

- Lai has put our new Info Tri-fold up in Sainsburys in Apsley, Bovingdon Library, Bovingdon Tennis Club and Blackwell's in Chipperfield (next to the Chipperfield Tennis Club). She has plans to get it put up at two further locations
- Brian B is getting an electronic version of the Tri-fold published
- Tom has arranged for our Info Tri-fold to be put on the Leverstock Green Village Association's Facebook page. He is also contacting U3A.
- HHPS have booked a stand in the marquee at Boxmoor Food and Craft Festival on Sun 26 Sept (from 12:00 to 3:00pm).
- I am very pleased that Liz Dunscombe and Brian Burgess have already joined HHPS as new members.

I also want to say I am delighted we have finally been able to return to having the majority of our meetings face-to-face in the Salvation Army (SA) hall. Thanks to everyone who helped us set up and clear away at our first meeting in the SA hall for 18 months, for the 1st Colour Prints competition and the presentation of the awards from last season. Even getting to the event was a challenge given the number of closed car parks in Hemel after 6:00pm!

- Sue did a great job as the new Competition Secretary for Prints, with help on the night setting up and moving around the physical prints from John M and Brian (and probably others who I did not happen to spot). It was also a useful trial of the new approach to bring in prints on the night of the competition.

Best wishes.
Rob Harley

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's featured images are the judge's high-scoring photos (those awarded 20, 19 and 18 marks) from the **Summer Photo Challenge Competition**. The text with each image is from the notes supplied by the photographer.

'Lakeside Reflections' and 'High Tide At Blakeney' by Mike Mitchell:



Both of these images were taken with my Google Pixel 4a phone camera. I have been absolutely amazed at the quality of the images that this phone produces and, in comparison with my DSLR, I have to say that I think the phone camera produces better images and seems to be able to handle light and shade better. The Pixel 4a is not an expensive phone (nothing like as expensive as an iPhone), but it takes quite large images (about 12 Megapixels).

I have also used the free version of the Snapseed phone app photo-editing software. This also gives an amazing range of treatments which makes Photoshop, etc., seem very expensive and cumbersome.

The only downside that I have discovered so far in using the phone is that I have not found a simple app to download and file the images into my computer.

I will be monitoring how well my phone images do in competitions this season but certainly so far there have been no criticisms of the quality of the images.

'Things May Get Better' by Rob Harley:

I went to Big Shot Studio over the Summer with John Marshall. It was my first shoot with Lulu Lockhart and she is now one of my favourite models. She is a bubbly, skilled model and one who can give a range of convincing expressions - few models are able to do this. I have been shooting the theme of "sad / possibly domestically abused / lonely" for a while and will continue to do so (afterwards I shoot happy images - I don't want the model to end feeling depressed). The pose was intended to support the sad, reflective mood. The key light was on the left and fill light on the right. The exposure was 1/200s (but governed by flash duration) at f/13 and ISO 200. The focal length was 67 mm on full frame.



The wall and floor chosen fitted the scene well but the skirting board was pure white and looked too bright and cheery. So in Photoshop I overlaid the skirting board with a texture (from tree bark). I also did not allow enough space on the left side of the model so I had to pay by taking the time to Photoshop in some extra canvas on the left hand side.

'Pop Goes The Weasel' by Linda van Geene:



This photo of a weasel was taken at the British Wildlife Centre.

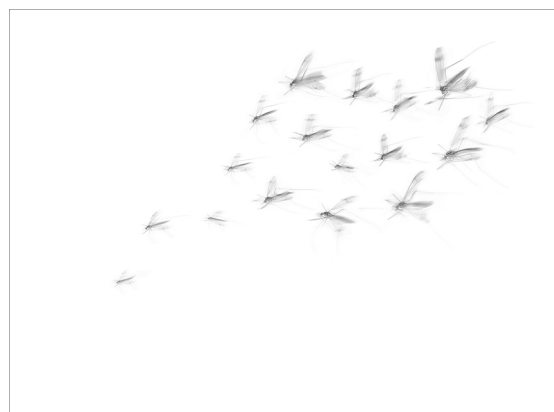
I used my Olympus E-M5 Mark III, set at an ISO value of 400, with a Lumix G Vario 45-200 mm zoom lens at focal length 103 mm (full-frame equivalent = 206 mm). The camera+lens were hand-held. The exposure settings were 1/50s at f/10.

It was one of those lucky photos that didn't need very much doing to it. For processing I used Lightroom and adjusted the Highlights and Shadows. In Photoshop the Levels were checked, High Pass sharpening applied, and the image was cropped to size.

'Coming To Get You' by John Humphrey:

This is a composite composed of pictures of just two gnats photographed at different angles and with sizes adjusted in Photoshop. The individual images were positioned on a white background to give the impression of a swarm, and blur added to give a feeling of movement. Sharpness was restored to the centre of each insect. The result seemed appropriate for the 'summer' theme of the competition. No gnats were harmed in the production of the picture, they were naturally deceased and found on the windowsill.

The individual pictures were taken on a lightbox using a 100 mm macro lens on a Canon EOS 5D Mark III, ISO 100, 1/100s, f/16.



'Summer Dahlia' by Ullly Jorimann:

This picture is one of a range I took in my kitchen 'studio' of the absolutely huge flowers on a dahlia plant that implored me to take it home from my local Waitrose, of a variety called Purple Explosion. I used my compact Panasonic TZ40 camera hand-held with an Intelligent close-up mode setting. The Exif file reported f/3.3, 1/200s, ISO 100 and a focal length of 4 mm.

Using my usual Photoshop Elements 2020 software, I cropped the image slightly to place the centre of the flower off-centre and to home in on the beautiful pattern of the petals. I also cloned out a couple of areas where the background was visible, adjusted the levels for a pleasing light balance, and slightly enhanced the saturation to bring out the purple and yellow tones. Voila!



'Canada Place' by Steve Ballard:



The location for this photo is Canada Place in Canary Wharf. I was at street level and looking down on a pedestrian concourse. I waited for an interesting couple/group to pass by and caught this couple, her red dress in particular stood out and his blue tea skirt was a bonus. The camera was angled to give a more dynamic composition than would have resulted with it held level (in my opinion).

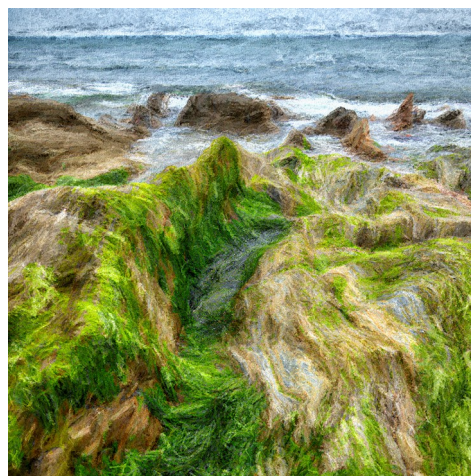
The camera used was a hand-held Sony Alpha 7ii, full frame, mirrorless ILC with a 28-70 mm zoom lens at the top end (68 mm to be exact). With the ISO setting at 640 Manual Mode was used to set the exposure of 1/250s at f/5.6.

The RAW image was processed with Affinity Photo. Processing was not extensive, a bit of cropping and very small amount of cloning to remove a distraction from the image.

'Devon Beach' by John Humphrey:

This was taken with a Canon PowerShot G1 X Mark III compact camera, focal length 16mm, ISO 100, exposure 1/500s at f/4.

The image was treated in Photoshop by applying a Displacement Map of a tree bark picture. This displaces the image along the lines of the tree bark and gives more dramatic texture effects than merely overlaying the texture on the image.



‘Derbyshire Peak District’ by Rob Harley:

This image is of the area around the Lathkil Hotel and pub in the tiny Derbyshire village of Over Haddon, two miles from the historic market town of Bakewell. The views from the beer garden are lovely. I tore myself away from the beer garden armed with my iPhone 12 Pro Max to walk a couple of hundred meters to get this shot. The sky was good and the sheep were posing so I took the shot. Technically, the exposure was 1/160s at f/2.2 and ISO 20. The focal length was 7.5 mm which is equivalent to 64 mm on full frame. Technically, in reality I just let the iPhone do its thing.



In the Summer Photo Challenge this version was given a score of 18. However, the judge also gave some useful suggestions for further improvement, such as cropping a little off the bottom and cloning in some better grass on the bottom right hand side. The image was re-edited in the light of these comments, and also to remove or de-emphasise some of the cars and other man-made items, and called "Evening in Derbyshire Peak District" for the 1st Colour Print League Competition. I think the changes made it a definitely stronger image; however, a different judge gave the second version a lower score - illustrating the subjectivity of our chosen art!

From Emyr Williams:

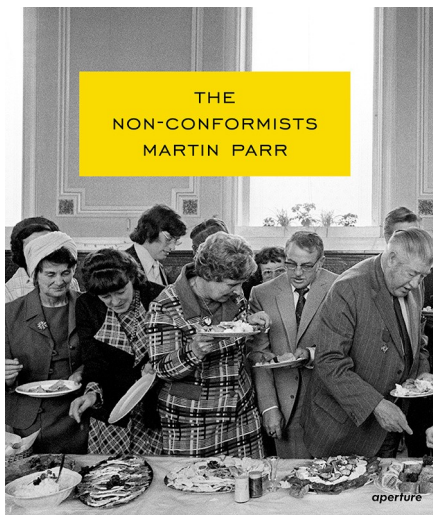
Seven Photographers

7. Martin Parr (born 1952)

Which of the other photographers in this series do you think said this: “Martin Parr’s not just from a different planet, he’s from a different universe”?

Well, it was Henri Cartier-Bresson. Actually another of the seven, Philip Jones-Griffiths, then Head of the Magnum photo agency, even lobbied hard against him being elected a member. Since then though, he’s been elected the Head of Magnum!

Many say he’s Britain’s greatest and most influential photographer - others that he produces too many enigmatic and self-indulgent images. A man who divides opinion then, as these first very different images attest, the first being the man himself.



But for now, let’s start at the beginning. He was born in Epsom; his grandfather, an FRPS, was an early influence and by fourteen he already wanted to be a documentary photographer, going on to study photography at Manchester Polytechnic. An early job working at Butlin’s as a roving photographer was a seminal experience before he moved to West Yorkshire for five years photographing rural lifestyles and how they were changing. Curiously, though typically unconventionally, he focussed on the Methodist and Baptist non-conformist chapels of the declining farming communities as the centrepiece of his observations.

Black and white, using a 35mm Leica M3, was his chosen medium for several years until he switched dramatically to Colour in 1982. A good deal of his vast output since then has deployed highly saturated images, Martin volunteering that “I’d encountered the postcards of John Hinde when I worked at Butlin’s and their bright saturated colours had a big impact on me”.



The summers of 1983/4/5 culminated in his first famous colour photobook “The Last Resort”, focussing on working-class families on holiday in New Brighton on The Wirral, as you can see here, and which heralded the development of a whole new tone in documentary photography. At the time though he had to weather huge negative reactions to his unflinching depictions.

Next he tackled the middle classes of the West Country in the later Thatcher years - publishing “The Cost of Living” in 1987 before spending seven years initially travelling to create his very striking work “Small World”, a critique of mass tourism which he later expanded in 2007; four of his images here tell some of his story.



There are many other projects too, most benefiting from his “clear-eyed, unsentimental, but ultimately affectionate view” as the critic and writer Gerry Badger put it. There are also other projects whose depictions border on the surreal and seem to come from that other universe that Cartier-Bresson alluded to!



He certainly knows how to use documentary photography, photographic art, and everything in-between to create and divide opinion. By now, his influence on British cultural life is considerable, through his photography, his huge and often-exhibited collection of photobooks, postcards and photographs and his work as an Artistic Director, TV and Film documentary maker, Professor of Photography several times over, owner of his own considerable Martin Parr Foundation. That’s Martin Parr today - and all through using his eyes and imagination in a way we all aspire to and occasionally achieve. As the photographic curator Thomas Weski put it: “He’s a chronicler of our age..... Parr enables us to see apparently familiar things in a completely new way.”

Emyr

Results - Summer Photo Challenge:

Images in Display Order	Author	Score
Young Sparrow	Vicky Sinclair	16
Summer Dahlia	Ully Jorimann	18
Lakeside Reflections	Mike Mitchell	20
A Sign Of The Times	Richard Anthony	15
Pop Goes The Weasel	Linda van Geene	19
Coming To Get You	John Humphrey	19
Three Dogs Doing Diddly Squat (Cotswold)	Lai Chan	17
Moth Eaten	Gary Oldham	17
Brassica Art Study IV	Emyr Williams	16
Ancient And Modern	Philip Byford	16
Fast Not Always Best	Steve Ballard	15
My Poor Aching Feet	Hilary Moore	16
Derbyshire Peak District	Rob Harley	18
The New R.R. Wheel	Brian Howard	16
Devon Beach	John Humphrey	18
A Trip Back To The Sixties!	Emyr Williams	16
Austrian Evening	Vicky Sinclair	17
Things May Get Better	Rob Harley	20
The Wood Pile	Richard Anthony	16
Canada Place	Steve Ballard	18
High Tide At Blakeney	Mike Mitchell	19
River Reflection	Ully Jorimann	16
Reflection Of Church Stained Glass	Philip Byford	15
The Bells	Brian Howard	17
A Spotted Visitor	Hilary Moore	14
Sailing To The Lock	Linda van Geene	16
See Through	Gary Oldham	15

Results: League Competition - 20/09/21

Colour Prints											
Group C											
Name	Round 1		Round 2			Round 3			Round 4		Total
BURGESS Brian	16	16								32	
GUEST David	17	17								34	
Group B											
Name	Round 1		Round 2			Round 3			Round 4		Total
BYFORD Philip	15	17								32	
CASE Sue	16	16								32	
MITCHELL Mike	15	18								33	
VAN GEENE Linda	18	18								36	
Group A											
Name	Round 1		Round 2			Round 3			Round 4		Total
ANTHONY Richard	16	16								32	
HARLEY Rob	17	20								37	
HOWARD Brian	15	13								28	
HUMPHREY John	19	20								39	
MARSHALL John	15	16								31	

Groups - Top Placed Images:

Competition	Judge	Group	Position	Score	Author	Title
CP 1 20/09/21)	Terry Pollard	C	1=	17	David Guest	Kaleidoscope Girl
			1=	17	David Guest	Rhapsody in Black
			3=	16	Brian Burgess	Clay Windmill, Norfolk
			3=	16	Brian Burgess	Snowdonia
		B	1=	18	Linda van Geene	Am I Safe
			1=	18	Linda van Geene	The Musician
			1=	18	Mike Mitchell	Evening Light In Wensleydale
		A	1=	20	Rob Harley	Things May Get Better
			1=	20	John Humphrey	Devon Beach
3	19		John Humphrey	Tulips		

P.S.

1. Long Exposure Photography:

This first snippet has been contributed by Rob Harley - his notes from the points raised by Derek Michalski in his talk on this subject.

For long exposures it is essential to cover the viewfinder of a DSLR to avoid light seepage. Neutral Density filters are often useful for either 6 stops (4 stops ND + 2 stops of a polarising filter) or 10 stops to extend the exposure time.

A shutter speed of 1/250s normal exposure becomes 4s with a 10 stop ND filter.

Meter and focus before you attach a ND filter.

Long exposures are great for getting rid of moving clutter, such as traffic crossing a bridge.

Then there is the exception of Derek's shot of the man who stayed still for 3 minutes watching Derek taking a photograph!

The use of fog to simplify images, e.g. making the far bank of the Thames disappear. This fitted within Derek's passion to eliminate the horizon to give free, unrestricted space.

His passion showed in the amount of time and effort he puts into making images that fit with who he is. Regularly return to places you like to photograph. This is not only to see it in different seasons and different light, but also as your feelings change over time.

Apply different post processing to the same image, to create different moods.

Take deeply personal images, such as Derek's "Insignificant" about the power of nature dwarfing the power of man; or his "The world after us" with the old dead oak trees (an anti-war image).

Derek shows enthusiasm for emergent images: those which cannot be seen by the photographer at the time of capture but which emerge when viewing a long exposure image, e.g. clouds forming a face; a heron; four fish.

The use of Intentional Camera Movement (ICM) in ways that are not simply up/down or panning, e.g. Derek made 80 attempts before getting "Digital Meercats" from a Christmas tree.

In my mind, I made a parallel with Derek's emergent images and street photography. In the latter you often only know what you are getting at the last moment.

Experiment with multiple exposure images - my favourite was Derek's "Great Fire of London 2021" with its bright red split toning.

See a dialogue between different parts of an image, e.g. the shape of clouds echoing shape of bridge.

The use of Infrared for a different feel, e.g. Wobbly Bridge images become a cold steely blue colour.

After Derek makes an image, he transfers the ownership of its interpretation to the viewer.

Rob

[Sets of Derek Michalski's images (of all types) can be viewed at <http://derekmichalski.com/gal/>]

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2. Print Competitions:

Now that print competitions are possible again, some members who haven't made prints previously might wish to try producing their own. As with any aspect of photography, you can spend a lot on the gear and materials, or you can work within a limited budget. So, sticking with the latter option, there are some suggestions below. As always, if you have useful additional comments to pass on to other members, please do consider writing something to include in a future edition of Viewfinder.

Printer: Any inkjet printer which is working properly should be able to produce a photographic print up to about 11 inches (28 cm) on the long side, using A4 photo paper. I would suggest that a competition print should be no smaller than 7 inches (18 cm) on the long side.

Paper: The best value paper is likely to be found on-line. I use a Watford company called Photo Paper Direct, and select from their own brand A4 papers. See: <https://www.photopaperdirect.com> The thickness of paper is measured in grams; at first it might be better to try 200g photo paper, as some cheaper printers can have difficulty feeding thicker sheets.

Printer Ink: This might be the highest cost aspect of making your own prints with your existing printer. I've never understood why, but inkjet ink costs more per millilitre than Chanel No.5 but sadly, although using the latter might appeal to the judge's sense of smell, it will do nothing for the visibility of the image. Here I can only suggest shopping around on the Web for the best prices for the type of cartridges which fit your printer. I have used Hewlett Packard printers for the past decade and, in my experience, unopened, up to four years out-of-date cartridges, available cheaply on eBay, usually still work as new, but this might not apply to other makes. If you need a new good value printer, Hewlett Packard now run an ink subscription system for some of their printers; it is called Instant Ink, which is worth a look:

<https://www.hp.com/uk-en/printers/instant-ink.html>

Print Mounts: Competition prints must be mounted in 50cm x 40cm boards. These are also likely to be best value when bought on-line. Available are large boards (which you can cut to size), or ready-cut 50x40 plain boards, or ready-cut 50x40 boards with the photo aperture also ready cut out. I use the latter type from Cadremont: <https://www.cadremont.co.uk/shop/single-picture-mounts.html> HHPS has mount board cutters which you can borrow if you would like to cut your own photo mounts, and there are several members who would be willing to help you with methods for cutting the boards and/or mounting your photographs.

Philip

Contributions:

If you have any stories to share, or any 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 edition. You need only to supply a text file and the images, and I will put it all into a suitable format for Viewfinder.

If you have something to contribute, please email using the address in the footer and/or chat with me about it at a Monday meeting. Please keep those articles flowing in! Thank you.

Philip

And finally:

