

Viewfinder

December 2022



Intro:

Here is your December Viewfinder - the last edition of 2022 - the HHPS monthly journal of photography **for** and **by** members. The November edition included the highest rated images from the first round competitions for the DPIs and Colour Prints Leagues, and another article in Emyr Williams 'Great Photographers' series, that one featuring Irving Penn. Thank you to all members who contributed to that edition.

If you have missed or mislaid any editions of the journal, they can be viewed and/or downloaded from the Viewfinder page of the HHPS web site in the Viewfinder Archive, which goes back to 2016. There you can also find the Viewfinder Index which has been updated to include links to all the articles from January 2016 to June 2022, which are listed in three PDF files - organised by date, or author, or topic.

In this edition there is another illustrated article from Emyr Williams, continuing his popular series on Great Photographers. Also featured are the members' high scoring images from the first round of the Mono Prints League and the second round of the DPIs League, plus the usual content of various news items, announcements, and other snippets.

Content from any member for future editions is always welcomed, whether short, helpful, interesting snippets, or longer articles (preferably illustrated with photos) of one or more A4 pages, and they can be about any photographic topic. It is always a pleasure to include a variety of contributions.

Philip Byford (Editor)

News & Info:

Meetings:

As you will have noticed in the varied and interesting programme (which is on the HHPS web site and can be downloaded) from our Programme Secretary Peter Cotton, we will be able to use the Salvation Army Hall for the majority of our society meetings during the season, with only a few meetings being held remotely on Zoom.

However, it is still possible for circumstances to change so that an event planned at the hall might be changed to a Zoom meeting at short notice. An example occurred this month when snow prevented us meeting at the hall for our DPI competition. Consequently, in addition to noting the Zoom meetings listed in the programme, also be aware of special announcements, usually posted on the web site and sent via email and often WhatsApp, which might indicate a change of location and/or activity.

The final meeting of November (on the 28th) was the first round competition of the **Mono Prints League**. There were 33 prints on display, entered by 11 members. The visiting judge for the evening was Terry Pollard who gave us a somewhat laboured critique of the images, scoring in the range from 13 to 20, and with three of the prints being awarded top marks. All the results are listed on page 15.

December Meetings:

In our first meeting we had a Zoom presentation by photographer **Emily Endean** entitled “**Seascapes**”. Emily talked about her photography - mainly describing that done along the Dorset coast - and illustrated it with wonderful projected images of her work. She is happy to capture images above and below the water, taking her camera along the shore and into the sea, to get shots of the waves, surfers in action, and life underwater, as well as the more typical seascapes including piers and coastline. This was a fascinating session - thank you, Emily.

You can see more at her web site, e.g. <https://www.emilyendeanphotography.co.uk/seascapes>

The second Monday meeting was the second round of the **DPIs League Competition**, which was held on Zoom and judged by **Micki Aston**. There were 60 images entered by 20 members, and we thanked Micki for assessing them in her usual manner, with enthusiasm for the positive aspects and helpful comments where required. She scored in the range 13 to 20, holding back 8 images for a second viewing and awarding the top score of 20 marks to 5 of those. The results are listed on page 16.

The third Monday meeting was a Members’ Evening - our **Christmas Social**. **Emyr Williams** produced a Quiz of 80 questions in 8 rounds of 10, some requiring written answers while others were multiple choice (or multiple guess!) questions, and some rounds involved picture questions on images projected by Rob Harley. As Question Master, Emyr began each round with some typical Christmas Cracker jokes - or more often groans! At the interval we enjoyed a variety of drinks and nibbles provided and presented by Linda van Geene, assisted by Lai Chan. When the marks were totalled at the end, the outright winner was Richard Anthony with a splendid score of 61, and he was presented with a prize of a £10 voucher. Well done, Richard, and our thanks to all who helped to give us an enjoyable evening, especially Emyr and Linda.

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External Competitions:

(Info. provided by our External Competition Secretary - thank you Mike Mitchell.)

Rosebowl Competition, Round 2, 5/12/22:

The Princes Risborough Club hosted this Chilterns Association Competition and it was a disappointing evening for HHPS. Images which had scored highly in our League Competitions didn’t seem to enthuse the judge, Cat Humphries, in this round of the external competition. Our best result was for John Humphrey’s image ‘Clematis’ which scored 18. The final totals were:

Hemel Hempstead	231	4th
St Albans	250	3rd
Princes Risborough	254	2nd
Harrow	257	1st

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Reminders:

2nd of January - Register up to 3 images for the second round competition of the **Colour Prints League** on the 9th of January.

16th of January - Submit up to 3 images for the evening of **Street Photography** on the 23rd of January.

23rd of January - Register up to 3 images for the second round competition of the **Mono Prints League** on the 30th of January.

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From the Chairman, December 2022:

I hope you all have had a wonderful Christmas.

This is a natural time of the year for all of us to take stock and this can be applied to our photography too. On the image capture side, you might like to think about trying out a genre of photography that you have not done much of before or wish to explore further.

On the post-processing side, it has been said of Ansel Adams that 50% of the creative process occurred in the darkroom. He was well known for spending a whole day in the darkroom just to produce one print. He felt “Dodging and burning are steps to take care of mistakes God made in establishing tonal relationships.” So if post-processing was good enough for him, it’s good enough for me.

- Ansel Adams and Fred Archer formulated the Zone system. The technique is a systematic method that helped photographers to determine the optimal film exposure and development. He would paint onto the enlarger the areas of the photo he thought should be darker or lighter than others.

Have fun with your photography in 2023.

As always, if you have any comments or ideas on any aspect of the club please drop me an email on rob.harley64@gmail.com

Kind regards,
Rob

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Images:

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

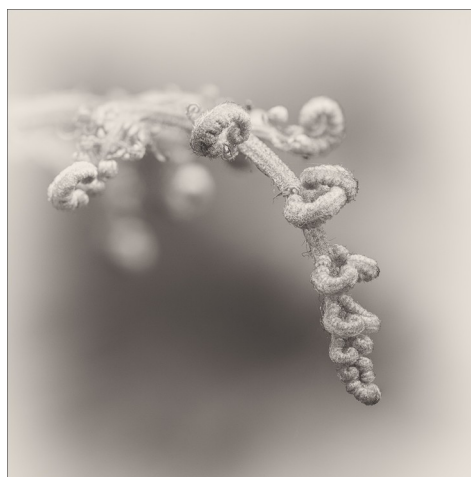
The following featured images are the judges' high scoring selections from the first round competitions for the Mono Prints League and the second round of the Projected Images League. The text alongside each photograph is from notes provided by the photographer:

Mono Prints:

'A New Beginning' by Jim Turner:

One of a series of images from the spring when new growth is emerging. As a fern's fronds unfurl they produce some fascinating, and sometimes unworldly shapes, so I try to add to my collection each year. This was taken on a Canon 5D Mark iii full-frame camera with a Sigma 105mm macro lens on a tripod. The exposure was 1/160 sec f/5.6, and I increased the ISO to 400 to enable a long enough shutter speed to counter the movement of the frond in the breeze (with a macro lens at such close distance, even the slightest movement is amplified).

After cloning out a thin strand of a spider's web in Photoshop, I made some adjustments to the contrast in Lightroom, then converted it to black and white in Nik Silver Efex Pro and gave it a pale sepia tone using a pale Antique Platinum preset. I felt it worked better as a square crop, so I finally cropped it in Lightroom.



'Storm Clouds and Snow-Capped Mountain' by Jim Turner:



One of the simpler and slightly less dramatic images from a trip to Northern Norway and the Lofoten Islands at the end of February 2020, just before the onset of the Covid pandemic. I think this was somewhere on the Lofoten Islands. It was taken on a Canon 5D Mark iii full-frame camera with a Sigma 24-105mm lens, at 68mm focal length, on a tripod. The exposure was 1/320 sec f/8, ISO 100.

As with a number of the images at this location there wasn't a lot of colour so I converted it to black and white in Lightroom after increasing the contrast, and using the black and white sliders to darken the overall effect. In Photoshop I have a third-party luminosity

masks panel called ADP Lumiflow which has some Orton (soft-focus) Effects. I used a Dark effect with the opacity reduced to 64% or thereabouts to slightly darken and soften the mood of the image, and back in Lightroom I used some radial filters to further darken the sky to recreate some of the drama of the location.

'Remnants In An Ancient Landscape' by Jim Turner:



Lanyon Quoit, near Penzance, Cornwall, one of a number of ancient dolmens or burial chambers dotted around this part of Cornwall. Originally they would have been covered by an earth mound, which over the centuries has eroded away. It was taken with a Canon 5D Mark III, with a Sigma 24-105mm lens at 51mm focal length, on a tripod. The exposure was 1/80s and f/11, at ISO 100.

This is one of a series of images taken from different angles. The top stone is elongated and from the side looks like a pointing finger, so this one was taken face-on, which truncates the perspective. It's set in an ancient, rugged landscape and I felt it needed to

be in black and white to capture the ominous mood of both the landscape and the clouds. The title was chosen because in the distance are the remains of an old tin mine, for which Cornwall is famous, and I particularly liked this image because it contrasted two aspects of the history of the area (a point which I think the judge didn't pick up on).

I converted it to black and white in Lightroom, using a combination of radial filters and dodging and burning (lightening and darkening) with the brush tool to create a more dramatic effect. I used the new Select Sky feature in Lightroom to darken the sky without affecting the rest of the image. I noticed there were some telegraph poles behind the dolmen, which were a bit distracting, so I cloned them out in Photoshop. At the same time I noticed that there was some haloing where the horizon meets the sky, so I cloned that out using the clone tool with the Blending Mode set to Darker Colour, and the brush size slightly bigger than the width of the halo with the brush opacity at 100%. I then just needed to drag the brush along the line of the halo, with the source area selected from just above the haloing (since only the darker tones are used it has the effect of removing the lighter halo without it appearing unnatural).

'Teasels' by John Marshall:

This image was taken using a Hasselblad 501CM camera fitted with a Zeiss 120 mm Macro Planar lens (75 mm full-frame equivalent) which was mounted on a tripod. The teasels were arranged in front of a light desk, and the other lighting came from a large window with a Lastolite reflector on the opposite side. The exposure was 1 second at f/32 to give maximum depth of field.

The camera was loaded with Kodak Tri-X 120 black-and-white film (ISO 400) which, after exposure, was developed to a high gamma (high contrast) in Kodak T-Max developer. The fixed, washed and dried negative image was then scanned on an Epson V600 flat-bed scanner as if it were a positive. The resulting scan was then commercially printed by the professional Lab: BPH Photech Ltd.



I felt that the negative image, having a black background, showed better detail of the teasel heads than the positive equivalent with a white background.

'Eryngium' by John Humphrey:

This image was taken using a Canon EOS 5D Mark III and with a 100 mm macro lens. Each dried eryngium was photographed separately against a lightbox - the exposure settings at ISO 400 were aperture f/20 and shutter speed 1s.

In Photoshop the separate images were then arranged on a textured background of some flaking paint, adjusted and lightened. The composite image was then toned to replicate the 'Delft blue' colour.



'Allium Seedhead' by John Humphrey:

The photo was captured by placing the subject against a lightbox to give the image a pure white background. The camera and lens used were, as above, a Canon EOS 5D Mark III with a 100 mm macro lens. The exposure settings at ISO 100 were f/18 and 1/4s.

After conversion to black and white, the image was then inverted in Photoshop to produce the negative of the original, giving the final image a pure black background to produce a more striking photograph.

'Dahlia Side View' by Brian Howard:

This photo was taken at Aylett's Nursery in their dahlia field. I used my Sony 77 Mark II DSLR, with an 18-70 mm lens set at 70 mm, and hand-held. The ISO was 200, shutter speed 1/500s, and aperture f/8.

If my memory serves me right, I just had to wait for the wind to stop. I shot it sideways because it looked better, as when viewed head-on the petals all seemed to merge into one.



'Fae Rose' by Rob Harley:

Fae Rose is the name of the model and I think she has a lovely face. The shoot was done at Big Shot Studio in April 2022. The image was captured using a Canon EOS 5D Mark IV full frame DSLR, with a lens at a focal length of 105 mm. The exposure, with studio lighting and the camera set to ISO 100, was 1/125s and f/8.

The post-processing was all very subtle and straightforward. In Lightroom, no edits were done. In Photoshop, the image was rotating by a few degrees to make her more diagonal; the image was darkened a little at the bottom; a rectangular vignette was added; it was converted to B&W since colour was unimportant in this image; her arm was darkened slightly; my "Quick Skin Smooth" Action was run to smooth the skin on her face away from the eyes, mouth and edges of the face; finally the image was converted to B&W again, just in case the adjustments had re-introduced any colour.



Projected Images:



'A Good Laugh' by Liz Dunscombe:

This image was shot at a family party in low and very blue light. It was taken on my Nikon Z6 with a 50 mm prime lens, and the exposure settings at ISO 1250 were f/1.8, 1/60s. The shutter speed was as slow as I could go hand held and the lens was wide open, but I still needed a relatively high ISO.

The image has been through the Denoise suite of programs to counteract the impact of the poor light and to allow me to heavily crop the original shot. A lot of work was done on the background in Photoshop, with also adjustments to the colour balance to deal with the blue light.

'Tossing the grape' by Vicky Sinclair:

This photo was taken in my garden. The blackbirds always come to eat my grapes in late summer and I take pictures of them from quite close up using a Canon EOS 6D Mark II with a 500 mm lens, which explains the nice bokeh. I got lucky that the blackbird chose that perch.

I had the exposure settings on f/8 and 1/500s, and with auto ISO at 12800.



'Late Autumn Light' by James McCracken:



This image was taken on a lovely evening in mid September at around 7.00 p.m. and about 20 minutes before sunset.

The location is well known locally as the 'Gladiator' house as it was used in the film of that name. There are many variations regarding choice of shooting points, with the road leading to the house, the cypress trees and the fields which change with the seasons.

The camera used was a Canon 5D Mark II with 24-70 mm zoom lens at 70mm. The shooting mode was Aperture Priority; at f/16 this gave 1/4s shutter speed with ISO at 100. The camera was tripod mounted, which was essential at that slow shutter speed.

My original image had a 6th cypress tree on the left side which I cropped out, and also a small sliver of sky which was also cropped out; I felt that this gave a better balance to the whole image. The final levels were tweaked in Photoshop Elements and that little extra light gave the image its final look.

'Dancing is Living' by James McCracken:

This was a remote shoot with the fabulous professional model/dancer in her flat in Copenhagen and myself here at home in Italy with my dodgy internet connection! However, we were fortunate with the technology on the day and a three hour shoot seemed to pass in a flash (although no flash was used - only natural light!).



The room in which the image was shot was lit with natural window light and we spent a fair bit of time getting the settings right - time well spent and, without changing the settings, we could take a good number of shots. The biggest problem was getting all the material into the frame, and at the right time in the jump, for me to push the space-bar on my computer to capture the shot. We devised a system of her counting 1, 2, 3, and I would push the space-bar at 2 to account for the slight delay between Denmark and Italy - yes it sounds complicated but once you get a rhythm going it's not too bad.

The camera used belonged to the model and was a Canon EOS 1DX Mark II. It was tripod mounted and had a 24-70 mm zoom lens attached and set at 24 mm. The camera settings were ISO 1600, shutter speed 1/400s, and aperture f/3.5, and using spot metering and autofocus.

The model is a perfectionist and was not satisfied with many of our images which I felt were OK. So we shot many of them again and again, until she was happy with her position in the air - and she was absolutely right!

'Bee and Allium' by John Humphrey:

This was taken with a Canon EOS 5D Mark III with a 100 mm macro lens fitted with ring flash. The settings were f/18 and 1/200 sec (flash sync speed) at ISO 400. The flash was needed to enable the small aperture required for a reasonable depth of field.

The flash lighting on the bee resulted in the background being reasonably dark, giving greater emphasis to the subject. This was one of a series of pictures taken when the allium was at its most attractive for both humans and bees.



'Sweet Pea Vase' by John Humphrey:

This is a composite of two pictures of the same vase of flowers, rotated to give separate images. The pictures were taken with window lighting, the vase positioned against a black velvet background. Again the camera used was a Canon EOS 5D Mark III with 100 mm macro lens. The settings were f/11 and 1/2s at ISO 400.

After Levels adjustment in Photoshop, each image was put in a Photoshop layer and the opacity of the top layer was reduced to give a balanced blend.

'Fountain silhouette' by Vicky Sinclair:

This was taken at Schleissheim Palace. I was admiring the sun shining on the fountain when I noticed the lovely dark silhouettes when people passed in front.

I shot it from a distance with a 500 mm lens on my Canon EOS 6D Mark II. At ISO 100 the exposure was 1/640s at f/8. I cropped the image to a different shape and converted it to mono using Silver Efex Pro 2.



'Nigella' by Richard Anthony:



The flower was picked when in its prime but I failed to get any shots that I was happy with. It was put aside and found months later when setting up to do some table top photography. The flower had lost some of its petals and I removed some of the spindly “leaves” to make for a less cluttered subject. The flower was held in a small vice on the front of a light pad angled back about 20 degrees from the vertical. Two desk lamps were used for the front lighting.

The tripod mounted camera used was a Sony SLT-A65V fitted with a Tamron 90 mm macro lens. The exposure settings for the JPEG image determined by spot metering were 1/3s at f/16 with an ISO setting of 200.

Photoshop Elements 2021 was used to process the image, opening it in “Open in camera raw” and adjusting the contrast, clarity and saturation. The image was then opened and rotated

to place the flower on the diagonal with the stalk coming in from a corner when the image was cropped to an almost square format. The lower end of the stalk was then faded out slightly.

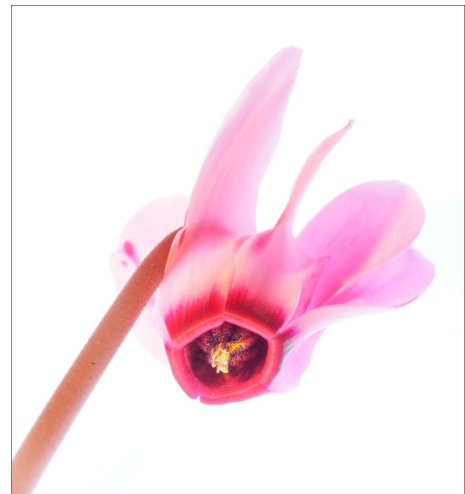
'Cyclamen' by Richard Anthony:

Whilst I had the set for the Nigella shot I looked around the garden for another subject and settled on a cyclamen flower. For this shot the light pad was placed flat on the table and the flower placed on the light pad. The camera was set up to focus on the round(ish) section and the central conical section of the flower. The two desk lamps again provided the front light.

The tripod mounted camera, a Sony SLT-A65V with the Tamron 90 mm macro lens, was again used for this shot. The exposure settings for the JPEG image determined by spot metering were 1s at f/16 with an ISO setting of 200.

Processing was as for the Nigella shot.

I have not done much photography of late but I enjoyed the table top session so much that I asked Santa Claus for some LED photo lights and stands for Christmas, as the desk lamps were far from ideal.



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From Emyr Williams:

Even More Great Photographers

Here we are with the last but one of this series about great photographers, and someone who's a relatively unsung heroine, and still alive today, Dorothy Bohm.

14. Dorothy Bohm (born 1924)

Dorothea Israelit, to use her birth name, came from a German-speaking family of Jewish-Lithuanian origins, and was sent to England in 1939 to escape Nazism, soon meeting up with her student brother in Manchester, and eventually with Louis Bohm whom she married in 1945.

From 1941 through to the end of the war, she was working with a local photographer while also studying for a photographic technology diploma at what is now UMIST, following a City and Guilds Certificate in Photography. So armed, and as the breadwinner of the family, she set up her own successful portrait studio at the age of 22, in 1946. This level of determination, however difficult the circumstances, has been a feature of her 8 decades as a photographer; indeed Martin Parr, one of her protégés, once described her as "the unstoppable Dorothy Bohm". Her 1942 self-portrait and her 2022 portrait - at 98 years old - also underline that aspect of her personality.



In her June 2022 Guardian interview she herself said "I'm leaving behind a kind of photographic history, 32 countries, 20 books and 26 shows", with many famous photographers - Lee Miller being another whom she encouraged - revering her work; yet she's not that well known amongst amateur photographers. So let's take a short journey through it.



Her post-war Manchester studio portraits shown here start off this part of her story - but it's a story that really started as she leaned out of her train carriage window in 1939 to say goodbye, leaving her family behind. At that moment, her father reached up and gave her a parting gift - a Leica camera - with the words "This might be useful". She had no interest in photography at that time, but the idea took hold and helped her drive on so that by the time she was reunited with her family 20 years later, she'd already become quite a photographer.



But partly through travelling more widely across Britain, continental Europe, the United States and Mexico with her husband, now a petrochemicals industry executive, her images began to capture more of the life and world going on around her - often a world on the cusp of change, and which she strove to record before it disappeared. Her London East End early sixties shot showing a young shopper and her hairstyle juxtaposed with the displayed wig on the 'severed head' above is just one example.

Another is the mid-fifties image of the young brother and sister on an unpaved street in Paris, sent out to buy washing powder and red wine from the corner shop by their mother. At that time, Dorothy and Louis lived in Paris because of his work, eventually selling her successful Manchester studio in 1958. She started wondering more about the lives people were leading, discovered the joy of working outdoors using natural light and mixed with many artists there.



She saw her work having an emphasis on childhood and also on humour and showing the good side to life. As she said recently “Throughout my career, I’ve concentrated on things that are hopefully inspiring. We’re always being shown how dreadful things are; I try to go the other way, and show the good”. In fact, her first exhibition, at London’s ICA in 1969, “People at Peace”, was in stark contrast to the exhibition next door: Donald McCullin’s “The Destruction Business”.





These images, taken between 1963 and 1988, right across Europe and Africa underline her powers of observation and her humanity as well as her sense of humour, and her ability to capture “poetic, mysterious transitional situations - indeed her kind of ‘decisive moments’”, as was said in the foreword to her first book in 1970.



She soon went on to achieve even more, including establishing The Photographers Gallery in London, encouraging many young and aspiring photographers along the way. It takes something special to still be so inspiring at 98 - indeed her sense of realistic optimism is something we still need today: Dorothy and her work still have much to offer.

Emyr Williams

Results: First Round of the Mono Prints League - 28/11/22

Mono Prints													
Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
TURNER, Jim	20	20	19									59	
KING, Geoff	14	13	13									40	
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
BURGESS, Brian	13	15	16									44	
GUEST, David	16	14	16									46	
LONG, Clare	16	14	15									45	
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
BYFORD, Philip	16	16	16									48	
HARLEY, Rob	18	16	17									51	
HOWARD, Brian	18	15	15									48	
HUMPHREY, John	20	15	18									53	
MARSHALL, John	13	19	16									48	
VAN GEENE, Linda	17	16	15									48	

Groups - Top-placed Images:

Competition	Judge	Group	Position	Score	Author	Title
MP 1 28/11/22)	Terry Pollard	C	1=	20	Jim Turner	A New Beginning
			1=	20	Jim Turner	Storm Clouds And Snow Capped Mountain
			3	19	Jim Turner	Remnants In An Ancient Landscape
		B	1=	16	Brian Burgess	Salisbury Cathedral
			1=	16	Clare Long	The Pier
			1=	16	David Guest	Écréhous
			1=	16	David Guest	Roussillon
		A	1	20	John Humphrey	Eryngium
			2	19	John Marshall	Teasels
			3=	18	Brian Howard	Dahlia Side View
			3=	18	John Humphrey	Allium Seedhead
			3=	18	Rob Harley	Fae Rose

Results: Second Round of the DPIs League - 12/12/22

Digital P.I.s													
Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
CASE Sue				17	14	15							46
COTTON Peter				15	16	16							47
GUEST David	16	15	16										47
LONG Clare	16	17	15	14	16	16							94
MURPHY Dawn	17	16	16	17	16	18							100
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
ANTHONY Richard	16	20	18	16	19	19							108
BYFORD Philip	17	17	18	13	15	17							97
HOWARD Brian	17	17	17	18	15	16							100
MARSHALL John	17	18	17	15	16	13							96
MITCHELL Mike	17	18	17	15	17	16							100
MOORE Hilary	17	15	15	16	15	15							93
WILLIAMS Emyr	16	15	16	17	16	17							97
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
BURGESS Brian	17	16	17	18	16	17							101
DUNSCOMBE Liz	16	19	17	17	16	20							105
HARLEY Rob	18	20	18	16	16	18							106
HUMPHREY John	20	18	18	19	20	16							111
JORIMANN Uily	18	17	19	16	16	14							100
MCCRACKEN James	19	16	20	17	20	20							112
SHAW Ian	17	15	15	16	16	15							94
SINCLAIR Vicky				20	19	17							56
VAN GEENE Linda	18	15	19	17	18	16							103

Groups - Top-placed Images:

Competition	Judge	Group	Position	Score	Author	Title
PI 2 12/12/22)	Micki Aston	C	1	18	Dawn Murphy	Under The Pier
			2=	17	Dawn Murphy	Pied Wagtail
			2=	17	Sue Case	All Weather Dog Walker
		B	1=	19	Richard Anthony	Nigella
			1=	19	Richard Anthony	Cyclamen
			3	18	Brian Howard	Large Waterlily Dahlia
		A	1=	20	James McCracken	Late Autumn Light
			1=	20	James McCracken	Dancing Is Living
			1=	20	John Humphrey	Bee And Allium
			1=	20	Liz Dunscombe	A Good Laugh
			1=	20	Vicky Sinclair	Tossing The Grape

P.S.

Two this month from Rob Harley:

1. *Some of the detailed points of best practice reinforced by Terry Pollard in his critique of our Mono Competition prints included:*

Consider artistic/creative aspects as well as technical aspects.

The importance of skies having detail in them; ideally with plenty of contrast between the dark and bright areas of the sky - brooding skies gives atmosphere.

Flat lighting does not help.

Eyes need to be very sharp; eye contact is good.

False smiles don't help; try with lips close together.

Model poses considered best if comfortable for the model; model relaxed.

Arms and hands are distracting if they draw the viewer's eye away from the face.

Don't cut off the feet.

A number of the prints on the night were a little over-exposed; others had elements that needed a little burning.

2. *Similarly here are some of the points of best practice that were reinforced by Micki Aston in her critique of our Projected Images:*

Previsualise what you want to achieve.

Flowers benefit from droplets of water, or better still glycerine.

Flowers work well in mono, by bringing out their shape and structure.

Don't put too much into an image - make sure it has one main subject and other elements support it.

For well known landmarks try to be creative/a bit different.

Avoid modern clutter (e.g. notices or an air conditioner) in an otherwise timeless image.

Tourists are a no-no in competition images.

Keep separation of elements rather than letting them overlap.

Avoid including jewellery and tattoos (Micki even spotted a hole in one model's ear where the earring had been removed!).

Having a person's eyes looking in a different direction to the one in which their nose is pointing adds tension and hence interest.

Models can be photographed looking away from the camera.

Progress beyond the 1980's: avoid a coy expression, bit of thigh, parasol/umbrella, gloves, bowler hat.

Minimalism is very contemporary.

Rob

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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: a couple of quotes from Dorothy Bohm -

1. A photograph fulfills my deep need to stop things disappearing. In photography I have tried to create order out of chaos, to find stability in flux, and beauty in the most unlikely places.
2. The most important thing for a photographer is to get consistency of good work. Anyone can take a good photograph - but doing it consistently is the problem.

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And finally, finally: any improvement on Christmas cracker 'jokes'? -

1. *Is this a great actor who wasted his life on drink and drugs?* -



2. *An example of the generation gap?* -

One evening a mother and her teenage daughter were sitting together in their lounge when the mother said, "Please pass me the telephone directory." The teenager rolled her eyes and replied, "Mother, you are so out of date!" and instead she handed the mother her iPhone. After a short commotion the mother said, "I managed to kill the spider, but now your iPhone doesn't seem to be working."

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