



VIEWFINDER



Hemel Hempstead Photographic Society

Viewfinder is the monthly journal of photography for and by members of the **Hemel Hempstead Photographic Society** (otherwise known as HHPS).

Editorial

I think most photographers, at one time or another, struggle to find something to photograph. It may be slightly easier in a studio where you have a model, but there is still the lighting to consider, and poses that don't make the model look like a floppy rag doll or a stiff manikin.

Last month I explained the Exposure Triangle of ISO, Shutter Speed and Aperture, in which the three elements work together to get the "right" exposure for the shot. Recently I came across a variation on this, which the photographer called the Inspiration Triangle. He suggested that getting the inspiration leads to finding the best composition for the image you have in mind, then looking at the lighting conditions, which might require an alternative idea in order to work with the light available at the time - or returning to the original idea later when the conditions are right.

It occurred to me that there is yet another variation on this idea, which might be called the Motivation Triangle, with, again, Inspiration at the apex, and Motivation and Execution making up the two other elements. The key here is getting the inspiration in the first place. Whenever I'm stuck for an idea of what to photograph I try a variety of sources. Photography books can be a good place to start, or failing that, there are plenty of photographers of different genres who provide examples of their work on the internet.

There is a reminder below of an Intimate Landscapes competition organised by Tring camera club in February, with a link to their web-site which provides other links to professional landscape photographers who do Intimate Landscapes. If you prefer street photography, or you think it's something you haven't tried but would like to, there are a number of general street photography websites, but also websites of individual photographers. The point here is not to copy what other photographers do, but to look at the kinds of things they do and to try something similar yourself. (I've also been known to feel inspired by a piece of music and to try to create something which fits the mood of the music).

In my view (and, judging by a recent survey, it applies to many, if not most, photographers at times) the most difficult part of the triangle is - Motivation.

In the winter months when the days are short and the weather is cold and wet (which seems to be more the case these days) it can be difficult to motivate yourself, and just give in to the temptation to stay in the warmth of your own home and put things off to another day. Landscape photographers are particularly prone to this problem - I've missed many misty mornings when I decided staying in bed was a better option!

Time is another issue, which those of us with busy lives never seem to have enough of. Unfortunately there's no easy answer. Motivation is an attitude of mind and it's something I'm sure most of us struggle with. Once you have it the next step - the Execution - becomes that much easier. It's then a question of how you're going to create the images you might have in mind, bearing in mind what inspired you in the first place, as well as the other two elements of the Inspiration Triangle I mentioned earlier - Composition and Lighting.

In this issue

John Marshall provides an interesting and informative report on the **All Shoot** studio portrait session on 11th November; while our Members' Rep David Howard outlines some of the ideas he's working on to help members who would like to enter their images in competitions but may be unable to download them onto a computer.

In **Olive Edis: Photographer of Fishermen and Kings** I take a look at one of those pioneers of photography in the early twentieth century who, despite having successful careers at the time, have largely been forgotten.

There are also the top-scoring images from the first Colour and Mono Prints competitions.

Jim Turner, Editor

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News, Information, Meetings

Back Issues and Contributions

Previous editions can be viewed and/or downloaded from the HHPS website in the Viewfinder Archive, (under the Viewfinder tab) 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 2024, listed under three headings - date, author, and topic.

Content from any member for future editions is always welcome, whether short, helpful, snippets, or longer articles (preferably illustrated with photos) of one or more A4 pages, and they can be about any photographic topic.

Reminders

If you know of anyone who may be interested in joining HHPS please bring them along. They can sample up to three sessions for free before deciding to join (from January the membership fee for the rest of the season is half the full fee).

NB: Meetings will be downstairs at the Salvation Army Hall for the rest of 2024

2nd December - **Talk by Andy Skillen: Wildlife Photography**

A joint event with Pinner Photography club, held at Fairfield Church, Northwood
(cost £10 per member - members' guests can pay on the door)

- **Submit up to 3 images for 2nd DPI Competition**

9th December - **2nd DPI competition (Judge: Damon Guy)**

16th December - **Social Evening: Christmas Quiz and Party**

23rd December - **NO MEETING (CHRISTMAS BREAK).**

30th December - **NO MEETING (CHRISTMAS BREAK).**

- **Register up to 3 images for 2nd Colour Print Competition**

Advance Notice: Intimate Landscapes Competition, 27th February. Organised by Tring Photography Club. Submissions: One image from each of five members. Entries to Rob by 14th February.

Examples from previous winners and professional landscape photographers can be found at <https://www.intimate-landscape.com>.

This Month's Meetings:

*The majority of meetings will be scheduled for the Salvation Army Hall. However, it is still possible for circumstances to change, e.g. an event planned at the hall might be changed to a Zoom meeting or alternative venue at short notice. Consequently, **be aware of any special announcements**, usually posted on the web via email and/or on WhatsApp, which might indicate a change of location and/or activity.*

The first Colour Print competition on 23rd October was judged by Amanda Wright. As usual she gave a valuable commentary and useful suggestions on the many excellent prints submitted. The general quality of the images was reflected in the scores she gave - six 20s and four 19s, with the majority of the rest in the middle range, which is considered an average level of ability for group competitions. However she was more critical of studio portraits, suggesting that they need to move on from static poses.

The second meeting of the month was an interesting, and at times thought-provoking, talk from Lloyd Moore (who was the judge a few weeks ago for the first round of the NW Federation competition) on the theme of 'The Art of Story-Telling'. He emphasised at the beginning that the talk was particularly aimed at requirements for club competitions, so in effect it was a variation on the recent talk by Cat Humphries on what judges look for in successful competition entries.

He stressed that for judges to assess images in a short space of time the images need to have impact, so that they stand out. Amongst his other comments, he suggested that "pay-and-display" photography, where situations are set up (usually in wildlife environments), is best used for honing your photography skills rather than with club competitions in mind, as they tend to result in almost identical images. "Capturing the moment" in sports photography is essential in creating more interesting and dynamic images and requires the ability to anticipate what is going to happen. The same can be said for street photography, where it helps to find interesting characters. Some photographs work well in colour, but black and white images can help to avoid distractions which may be more obvious in colour.

On 11th November the Studio Group met for an "All Shoot" session, which allowed all present to photograph a professional model. A full report of the session and the lighting used is provided below by John Marshall, the Group's representative.

Micki Aston was the judge for the first Mono print competition on the 18th November. As she said herself, she likes to "tell it like it is" and gave some constructive, if fairly robust (or, as they say in diplomatic circles, "frank and fair") comments on the prints. She also said the general standard of images was good, and gave scores ranging from 14 to 20 (see the results on page 26). As she was assessing monochrome images, she pointed out that for black and white there needs to be a good tonal range from black to white (some of the prints she said had muddy grey areas where they needed to be brighter, which could be remedied using the Whites slider in Lightroom).

The last Monday of the month was a follow-up to the Studio Group All Shoot session on the 11th of November, the main focus of which was critiques of some of the images from that session. Rob introduced the evening with a look at what a portrait is and the elements which go to make up a "good" portrait. Foremost among these is the importance of getting to know the sitter and establishing a rapport so they feel relaxed and at ease. Above all, making a portrait should be a collaborative process.

There followed a critique of some of the images taken during the session. One of the difficulties of an All Shoot session (in which all participants can photograph the model) was that different photographers see the model from a different angle so not everyone is able to achieve eye contact. In some cases the poses were not ideal, or the image needed some cropping.

In the second half, Emyr led a discussion on how he approaches street portraits, usually getting the subject's permission to take their photograph.

Members' Representative

I have two topics to discuss this month. The first is a workflow that I am designing to allow members who do not have a laptop to be able to load images from their cameras or SD cards to the cloud, edit the images and then either print them or enter them as digitally projected images (DPIs). I shall be testing the workflow with a couple of members prior to releasing the documentation.

This workflow will also be useful to street photographers who wish to edit and display the images on the go.

It has been brought to my attention that the Natural History Museum in Tring is displaying the entries for the Young Wildlife Photographer of the Year 2024. The exhibition is free to enter and is running between November the 16th 2024 and April the 27th 2024. The museum opening times are Tuesday to Sundays (and Bank Holidays) between 10:00 and 17:00.

You can find more details [here](#).



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Studio All Shoot Monday 11th November 2024

By John Marshall

Shivani Cassidy came to pose for us in the first Monday evening “All Shoot” session of the season. Shivani came to one of the Studio Group’s one-to-one sessions last season, when Studio Flash was used for the lighting.

On this occasion continuous lighting was used so that more than one photographer could shoot at the same time. The key light was positioned on the left and set at about 45 degrees above and to the left of the model. A second (fill) light was positioned to the right of the model and its brightness was set two stops below that of the key light. This was done to allay judges’ comments about the lighting being too even.

Two chairs were placed centrally in the “optimum position” directly opposite where the model would be posing in front of the centre of the “infinity” white background. This meant that the two seated photographers and up to three standing behind them were in the best position. The members present were then divided into groups so that everyone had the chance to be in this optimum position. Although the model was directed by these members, other members could, of course, shoot from wherever they chose at the same time.



Shivani brought three outfits with her. The first was a casual outfit consisting of jeans and a top, the second was a smart red dress and the third was her taekwondo outfit. David Howard also brought his taekwondo outfit so that members could take some “action” shots of the pair!

As can be seen in the images, some photographers brought images with them to give the model an idea of the poses they were hoping to get. Other photographers brought some simple props to help with posing and, perhaps, to create a story in the image.



There were just 13 members present. It is a shame that more members do not take advantage of the opportunity to photograph a professional model (Yes! We employ professional models!) for the meagre sum of the Monday club entrance fee of £3. It is true - as Lloyd Moore said in his talk last Monday - that those in the optimum position tend to get similar images. However, we have still seen images taken at these sessions score highly in club competitions. So why don't those of you who have never come to one of these “All Shoots” come and give it a try. You may even quite like to try a genre which is new to you. It may even draw you to come to one of the Studio Groups’ one-to-one sessions where you alone are in control of the images that you take.



Our next All Shoot is on 10 March. We look forward to seeing you there.

John Marshall (Studio Group Rep.)

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Members' Articles

Olive Edis

Photographer of Fishermen and Kings

By Jim Turner



Olive Edis with Plate Camera



Olive Edis in Sou'Wester

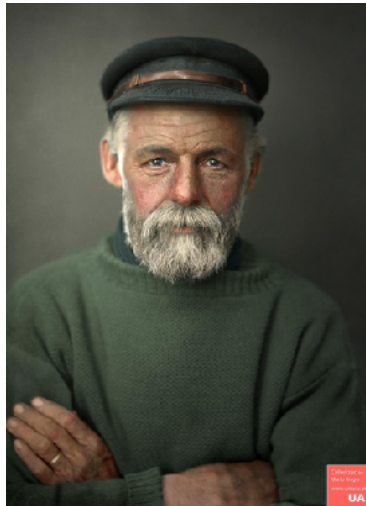
When you look at the early history of photography you would get the impression that it was solely the preserve of men. It's certainly true that photography emerged from the experiments of men such as Daguerre and Fox-Talbot mainly, but there were others. There were a few women photographers who at the time became well-known, and their reputation has stood the test of time (Julia Margaret Cameron being probably the most famous). As the medium developed and became more popular, the demand for photographic portraits increased (they were more accessible, and cheaper, than having your portrait painted!). It also became a popular hobby amongst some middle-class women into the early Twentieth Century. Some of those women, despite the social conventions of the time, turned their hobby into a successful, and sometimes lucrative, business. Olive Edis was one of them.

She was born in London in 1876 but by 1905 she and her sister Katherine had moved to Sheringham in Norfolk where they opened a studio in a shed they built themselves (apparently it fell foul of the local planning authorities as it was considered to be too close to the house next door).

Olive had become interested in photography after being given a camera by her cousin, whose father, John Murray, was Surgeon General, and himself a keen amateur photographer who made his own cameras and film (Olive's father, who died when she was 17, was himself a respected gynaecologist, and a senior surgeon at Chelsea Hospital For Women). Luckily another uncle, an architect, came to the rescue and designed a purpose-built studio for them. It incorporated a north-facing glass roof to utilise the soft natural light, a practical solution since Cromer at the time had no electricity to power studio lights (or anything else!); but it was also a creative choice as she admired the soft northern light embraced by the Impressionists.

The use of natural light became a trade mark style of her future portrait work. Katherine left the studio to get married, but Olive carried on the business, building it up and subsequently establishing a second studio in Notting Hill in London, as well as other, temporary, studios in Cromer and Farnham during the course of her career.

Some of her favourite subjects were the local fishermen and their families, who became local celebrities as a result; but as her reputation grew she was sought after by middle-class clients who wanted their portraits taken (no selfies then) - perhaps helped by her family connections. Her photographs were taken on glass plates in black and white and printed as Platinum prints, but she became intrigued with the idea of using colour. Initially she experimented with painting over some of her black and white images and became adept at this technique, but later adopted the Autochrome process after it became more widely available (see below). She became a leading exponent of Autochromes and her success with this process led to her winning a medal for an Autochrome portrait at the Royal Photographic Society Exhibition in 1913, becoming a Fellow of the RPS the following year.



Autochrome portraits of local fishermen photographed by Olive Edis

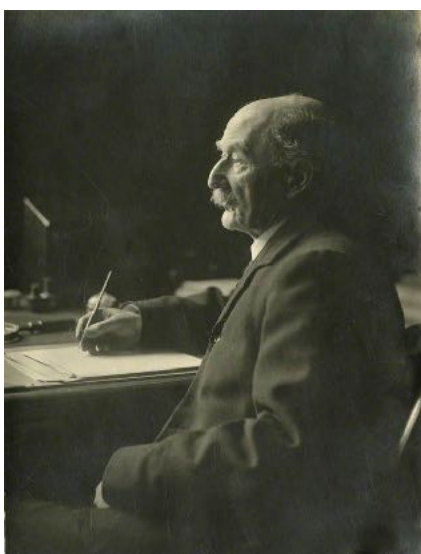


An Autochrome Self-Portrait

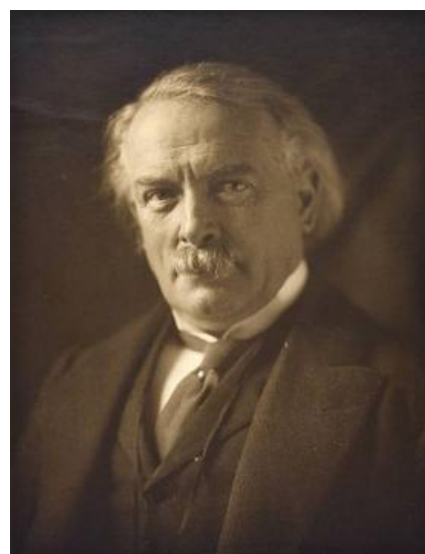
Towards the end of the First World War she was commissioned by the Imperial War Museum, through the Museum's Women's Work Committee, to photograph the battlefields and British Women's Services in France and Belgium between 1918 and 1919 - becoming the first British Woman War Photographer at the age of 42.



Through the 1920s her reputation and clientele grew, and her subjects now included famous people and members of the aristocracy and the Royal Family, as well as her usual middle-class clients and local fishermen and their families. Amongst others she photographed Thomas Hardy and George Bernard Shaw, as well as Prime Ministers David Lloyd George and Herbert Henry Asquith. Portraits of the Royal family included Princes Albert and Edward, the future George VI and Edward VIII respectively.



Thomas Hardy



David Lloyd George



Autochrome of
Edward Prince of Wales
(later Edward VIII)



Prince Albert (later George VI)

Her mastery of the Autochrome colour process resulted in a commission from the Canadian Pacific Railway Company in 1920 to take colour photographs of the Rocky Mountains and the indigenous people of the surrounding backwoods. Initially travelling in relative luxury in a railway carriage equipped with a darkroom and sleeping quarters she travelled through the backwoods with donkeys and backpacks.

After completing her commission for the Canadian Pacific Railway Olive took the opportunity to visit cousins in the US, where she occasionally assisted a film director. On returning to England her enthusiasm for this still relatively new medium led her to create her own short "documentaries" of weddings and family picnics.



Olive Edis in the Rockies



The Rockies, Autochrome

Olive Edis died in 1955, having donated some of her portraits to the National Portrait Gallery after the death of her husband, Edwin Galsworthy - a solicitor, and a director of Barclays Bank - in 1948. The Imperial War Museum retains many of the photographs she made for them. She employed a number of assistants during her career, and before her death left her collection of photographs and equipment to one of them, Cyril Nunn, who donated them to Cromer Museum before his death.

Autochrome

The Autochrome process was the earliest practical process for photography, patented by the Lumière brothers who improved upon an existing process in 1903 and first marketed it in 1907.

It used microscopic grains of potato starch dyed red/orange, green, and blue/violet, coated onto a glass plate in a random mosaic (similar to the mosaic on a digital sensor), with the spaces between the grains of starch filled with lampblack (today's printers include a black ink alongside the colour ones) and a light-sensitive black and white emulsion layered on top.

The glass plate was loaded into the camera with the mosaic and emulsion side facing away from the lens, so the mosaic acted as a filter as the light passed through it to the light-sensitive emulsion.

The resulting image, when processed, was similar to a modern colour slide and could be viewed in a diascope - a folding case into which the autochrome plate and a glass diffuser were placed at one end and viewed in a mirror placed at the other end.

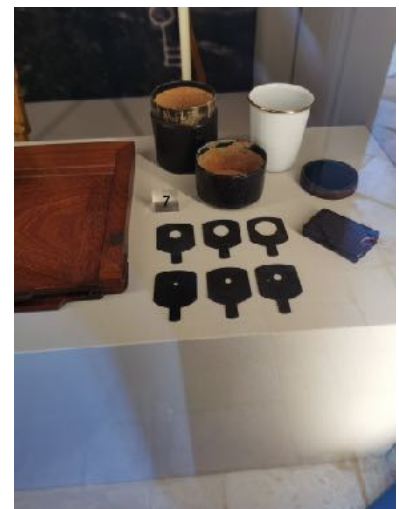
Olive Edis's mastery of the Autochrome process led to her becoming as well known for her colour work as for her portrait work more generally, and she patented her own diascope with which clients could view their portraits.

The Waterhouse Stop

As I described in last month's article on the Exposure Triangle, one element of the triangle is the aperture - the hole in the lens through which light passes into the camera and on to the sensor or film.

Although the size of the aperture is written as f/8, f/5.6, f/11 etc. (the higher the number the smaller the aperture) you might have wondered why photographers often refer to "f-stops" or "stopping down" or just "stops".

The answer lies in a device used in early camera lenses which didn't have adjustable apertures like modern cameras, so a thin piece of metal with the correct size aperture, called a Waterhouse Stop (because the size of the hole - the aperture - "stops" the amount of light entering the lens), would be selected based on subject, lighting and the desired effect, and inserted into a slot in the lens. The Waterhouse Stop was invented by John Waterhouse of Halifax in 1858 and sets of them were used in the type of camera and lenses used by Olive Edis.



A set of Waterhouse Stops belonging to Olive Edis

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Members' 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 high-scoring images

Colour Prints Competition Round 1

'Legs Crossed' by John Marshall

This image was taken at the Big Shot Studio in Leighton Buzzard not long before it closed down. The model is Laetitia who is a very flexible model and a ballet dancer. She is capable of putting her body into some incredible positions!

She was sitting on a white paper background which was lit with two strip boxes - one on either side. The key light on the left was a large soft box and was set to give an exposure of f/8 at ISO 200. The fill light on the right was a smaller soft box set one stop lower than the key light (f/5.6).



The strip boxes on the background were set together to give one stop brighter than the key light (f/11) to ensure the background appeared white. As the lighting was all studio flash, the exposure time was governed by the duration of the flash units although, of course, the shutter speed has to be set to the recommended sync. speed or slower. In this case my camera - an Olympus OMD E1 Mark III was set to 1/60th second at f/8 and ISO 200. The lens used was a 12mm - 100 mm zoom which has a full-frame equivalent of 24mm - 200 mm. I placed the camera close to the floor and used the swivel-screen to compose the image. The only processing was to crop the image to a letterbox format.

The resulting image was professionally printed by Photech Limited of Warrington and was double-mounted using white, black-cored mount board for presentation.

'Dry Daffodil' by John Humphrey

Photographed with a Canon EOS 5D MkIII with 100mm macro lens. ISO 200, f/25, 0.6 sec. The daffodil was dry and papery and had become semi translucent. To emphasise this it was photographed against a large lightbox giving backlighting so that the delicate structure could be seen. Selective adjustments were made to sharpness to emphasise the texture in the petals, and the picture was cropped to a square format.



'Guardian of the Flames' by Jim Turner

The starting point for this image was a photograph of part of a sculpture outside the Hayward Gallery in London. I wanted to isolate part of the sculpture to create an enigmatic image but I decided it wasn't very successful. I'd been experimenting with in-camera double exposures so I thought about using this image to create something similar in Photoshop. My original thought was to use a photograph of some tree roots that I had, and which I thought would be in keeping with the earthy quality of the sculpture. As that was somewhere on an external hard drive and not readily accessible I decided to try it first with an image that was on the same drive as the sculpture image.



After exporting them both as layers in Photoshop it was a question, first of all, of adjusting them so that the parts I wanted to use aligned, then cropping the resulting image to exclude the top part of the head (which also had the effect of placing the eye roughly on the top third of the image). Then by adding a Layer Mask to the topmost layer (the image of the sculpture) I gradually brushed in the parts of the flaming sky until I had an image that I liked (I also cloned part of the sky at a lower opacity to create a light in the pupil). In the end I abandoned the idea of using the tree roots as I thought this worked better.

Both images were taken on a Canon 7D, hand-held, with a Sigma 17mm-70mm lens on different days.

The exposure for the sculpture was 1/15 sec, f/8 at ISO 100, with the lens at 37mm focal length. For the sky and sculptures the exposure was 1/40 sec, f/8, ISO 800 at a focal length of 70mm.



Final Image



'As the Sun Rises' by Jim Turner

I was visiting family in Cromer and intended to get up just before dawn with the idea of capturing the sun rising between the pillars supporting the pier. Unfortunately I slept through my alarm, as well as the church bells which tolled the hour throughout the night, so it was later than I intended when I got down to the pier (which, luckily, was only a few minutes walk from where I was staying). In any case it wasn't possible to get onto the beach as work was in progress piling boulders onto it to protect the promenade wall from winter storms, so I settled for a shot of the sun between the shelters (which are actually on opposite sides of the pier, although they look close together from this perspective).

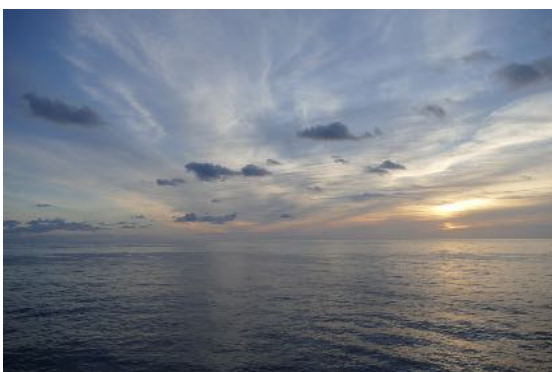
The shot was taken on a Canon 5D Mark iii with a Sigma 24mm-105mm lens on a tripod at 105mm focal length. The exposure was 1/50 sec at f/11, ISO 100.

In Lightroom I cropped the image to focus attention on the shelters, then darkened the sky and increased the saturation using the 'Select Sky' mask.

In Photoshop I removed a lamp post and telescope, and added a warm [Orton Effect](#) (a soft focus effect which blends a sharp image with an out-of-focus one) using a set of third-party Actions. Finally I created a selection around the sun and added some Gaussian Blur and some noise to soften the sun's disc.

'Seascape' by John Humphrey

Photographed with a Panasonic bridge camera, FZ2000, with a zoom lens set at 25mm. Exposure was ISO 125, f/2.8, 1/640 sec. The picture was taken in the Caribbean close to sunset (but could have been anywhere!). I was experimenting with image negatives so the original picture was 'inverted' in Photoshop. This converted the colours to their complementary colours and it then looked more convincing upside down. Adjustments were made to contrast and the aspect ratio was changed to give a panoramic appearance. Horizontal blur was added to give a more abstract result.



Original Image



Final Image

'Secure Location, With Great Views'
by Rob Harley

This was taken at the Jardin Mediterranee in Roquebrun in the heart of the Hérault, France. It is a fair climb up from the restaurants in the middle of the picturesque village of Roquebrun. The garden gives great views of the valley and its river below. This image of the tower was captured using an iPhone 12 with settings of 1/1250s at f/2.4 and ISO 25 with focal length of 14mm (at 35mm equivalent). The only post-processing was to use path blur to blur the clouds a little to emphasise the fact that they were pointing to the tower.



'ICM at 1/6 sec With No Post-processing'
by Rob Harley

This was taken from a boat on the Chobe river in Botswana. We were on safari and we all enjoyed taking many photos. Most of our time we were on a boat with gimbal stands built-in to the boat. The gimbal stands were a great help as I had hired a heavy 150-600mm lens for the trip. The troop of baboons near the bank of the river were fun to watch as they interacted with each other. Most of the time we were shooting at 1/2000s

but for this series of images I experimented by shooting at 1/6s (at f/5.6 and ISO 100) with 347mm focal length. The boat was moving and so I wanted to see how the images came out with the ICM. I was pleased with how several of the images showed a mixture of sharpness and blur which felt right. No post-processing was required.



'Fishing Fleet' at Home by Linda van Geene

Taken in Harlingen, Holland and shows a fleet moored in the canal.

The camera was a micr-four-thirds Olympus E-M5 MarkIII with a zoom lens at 29mm focal length, hand held.

The exposure was 1/80 sec at f/13, ISO 200 and the image was processed using a combination of Lightroom and Photoshop.



'Cosmos' by Richard Anthony

The image was taken in my garden on an overcast day - no supplementary lighting was used. The background is just the out-of-focus garden though I don't recall why it was so blue!

The digital camera used was a tripod-mounted Sony SLT-A65V fitted with a Tamron 90mm macro lens (135mm "35" equivalent). Camera settings were aperture f/8 and exposure 1/20th of a second at ISO 100. Manual settings were used to set exposure, with spot-metering mode.

The jpeg image was processed using Photoshop Elements 2021 to adjust exposure, contrast, highlights, shadows and clarity in the "Open in Camera Raw" menu. The image best

suitied a square format and a close crop was used to exclude distracting background as far as possible.

'Faded Beauty' by Roger Hudson

This shot was taken with natural backlighting in my front room bay window. The faded flowers were a good few weeks old and apart from removing one or two blooms and repositioning a couple of others the display is close to my original arrangement. The green water was deliberately kept as I wanted to maintain the untouched look. Very little post processing was used with just highlights toned down. The camera was a Nikon D750 full frame. Settings (on a tripod) 1/4sec, f/14, ISO320.



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Colour Prints Round 1 - Results

Group	Position	Score	Author	JS Frozen and Title
C	01	19	Richard Anthony	24 Cosmos
	01	19	Roger Hudson	08 Faded Beauty
	03	18	Richard Anthony	10 Clematis
	04	17	Clare Long	06 Strike A Pose
	04	17	Clare Long	15 The Street Entertainer
	04	17	David Guest	01 Elegant Simplicity
	04	17	Richard Anthony	20 Pool Patterns
	08	16	Clare Long	23 Standing Proud
	08	16	David Guest	28 I Don't Play Blues
	08	16	Roger Hudson	12 Tim Garland At The Brecon Jazz Festival
	11	15	David Guest	19 African Princess
B	01	16	Brian Burgess	17 About To Charge
	01	16	Brian Burgess	22 Birmingham Grand Central
	03	15	Brian Burgess	04 Bringing Home The Catch
	03	15	Brian Howard	07 Two Bees
	05	14	Brian Howard	14 Dwarf Bedding Dahlia In The Rain
	05	14	Brian Howard	21 I Said It Would Be Quicker To Walk
A	01	20	Jim Turner	11 As The Sun Rises
	01	20	Jim Turner	02 Guardian Of The Flames
	01	20	John Humphrey	13 Dry Daffodil
	01	20	John Humphrey	26 Seascape
	01	20	Linda van Geene	30 Fishing Fleet at Home
	01	20	Rob Harley	27 Secure Location, With Great Views...
	07	19	John Marshall	16 Legs Crossed
	07	19	Rob Harley	18 ICM At 1/6 Second With No Post-Processing
	09	18	John Humphrey	09 City Section
	09	18	John Marshall	25 Roseanne
	09	18	Rob Harley	05 Early Evening Hug, In Mashatu, Botswana
	12	17	Jim Turner	29 Apocalyptic!
	12	17	John Marshall	03 Striking A Pose
	12	17	Linda van Geene	31 Last Resting Place
12	17	Linda van Geene	32 Shivana	

Colour Prints Cumulative Scores

Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
ANTHONY, Richard	18	17	19									54	
GUEST, David	17	15	16									48	
HUDSON, Roger	19	16										35	
LONG, Clare	17	17	16									50	
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
BURGESS, Brian	15	16	16									47	
HOWARD, Brian	15	14	14									43	
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
HARLEY, Rob	18	19	20									57	
HUMPHREY, John	18	20	20									58	
MARSHALL, John	17	19	18									54	
TURNER, Jim	20	20	17									57	
VAN GEENE, Linda	20	17	17									54	

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Mono Prints Competition Round 1

'Looking Back' by John Marshall

This image was taken at a club Studio Group meeting. The dancers were students of the Vyne Centre and of Tring Park School. The background was an infinity white vinyl. The lighting used was studio flash units. The key light on the left utilised a large reflecting brolly and the fill light on the right had a smaller shoot-through brolly. The key light was adjusted to give an exposure of f/8 at ISO 100 and the fill light was adjusted to give a stop darker than the key light (f/5.6).

The camera used was a Bronica ETRSi medium format camera loaded with Kodak T Max 100 black and white film and fitted with a 100mm-220mm zoom lens (67mm-147mm full frame equivalent). Exposure was

1/60 second at f/8, though, of course, the duration of the exposure was governed by that of the studio flash units.

The film was developed in T Max developer and the resulting negative was printed on Ilford Multigrade paper. The image was double-mounted with black-core mount board for presentation - a point appreciated by the judge.



'Trumpet Lilies' by John Marshall

This image was taken using natural light coming from the right with a Lastolite reflector on the opposite side of the subject. The camera was set up on a tripod to allow for long exposure times. Black velvet was used as a background.

The camera used was an Olympus OMD E1 Mark III fitted with a 12mm-100 mm zoom lens (24mm-200mm full frame equivalent). ISO was set to 200 and the exposure was 1 second at f/16 - chosen to give maximum depth of field.

Photoshop Elements was used to convert to black and white but no further processing was used. The image was printed by Photech Limited on a Lustre paper and double-mounted for presentation.



'A Pollen Hunter' by Brian Howard

I wanted to get some photos of bees, and as I don't get many in my garden that is why the Bee on a Echinacea was taken at Burston Nursery, on a Canon 80D DSLR camera with a 35mm-135mm zoom lens, set at 135mm. The ISO was 200, at f/8 and 1/125sec. It was a bright sunny day for a change, and there were plenty of bees about.

I opened the photo in Lightroom, as I always do, in Develop and Basic, using Auto, and a little Clarity (about +18). I then transferred it to Photoshop where I resized it, and saved it in Save a Copy, where I put it in a folder on my desk top, and also returned it to Lightroom so that I could print it out if I wish.



'The Fred and Ginger Building, Prague' by Brian Burgess

This was taken on my Canon EOS 760D with an 18mm-250mm Sigma lens zoomed to 18mm. Exposure was f/13, 1/200sec, ISO-400.

Originally in colour it had people in the right-hand foreground which I cloned out, together with traffic lights and cables that were distracting. Unfortunately this gave me only half a car on the extreme right, so I copied and mirrored the half car so it looked complete (see original).

The original had a cloudless blue sky that didn't do anything for the picture so I replaced it with something a bit more moody.

Using Affinity Photo, I straightened it up so the building on the left was vertical, slightly sharpened it and converted to B&W.

I applied a slight Tonal Mapping to accentuate the buildings.



'Unfurling' by Jim Turner

Taken on a Canon 5D Mark III with a Sigma 105mm macro lens on a tripod. Exposure was 1/10 sec at f/6.3, ISO 100. It was created by exposing seven frames, re-focussed at intervals along the length of the stem, from the tip to about half way along the stem. The seven frames were then focus-stacked in Photoshop. The combination of the macro lens and focus-stacking leaves the background out of focus, creating a 3-D effect.

The resulting colour image was converted to black and white in Lightroom and the contrast reduced. I used some negative Dehaze to further lighten the image as I find that gives a slightly more ethereal look for this kind of subject. Finally I introduced some toning using an orangey/yellow tone to the highlights and mid-tones in the Colour Grading panel, with a minimal amount of saturation.



'Strike While the Iron's Hot' by Dawn Murphy

Taken on my Olympus EM1 Mark II. Taken in monochrome as i didn't feel the colour shots were working. I upped the contrast and removed a wire hanging down the wall at the back. It was a working forge so quite a pleasing background for photos. I had booked a blacksmiths for a day for my husband's birthday and just tagged along.



'Country Yokel' by Linda van Geene

This was taken at a 40's day at the Somerset Railway on a micro four-thirds Olympus E-M5 Mark iii with an Olympus M 14mm-150mm lens at a focal length of 67mm, hand-held. The exposure was 1/60 sec at f/7.1, ISO 250.

It was converted to Mono in Lightroom, then in Photoshop the contrast was adjusted using Levels, and the image was cropped and the background blurred.



'A Man's Best Friend?' By Roger Hudson

This picture was taken on holiday in Cyprus. I liked the unusual subject of the man out with his pet Iguana!

Shooting was straightforward enough as man and Iguana stayed still for some time. The image was adjusted in Photoshop to straighten the lamppost and I boosted the brightness as it was initially a little flat. Settings: 1/160th, f/18, ISO 200.



'Alert' by Rob Harley

This is an image of the model Mia Liberum. Although the model is beautiful, this image was not about beauty. It is deliberately dark, both in its low-key tones and in the emotion I asked Mia to portray. The image was converted to mono to support the dark feel. Her gaze into the empty space was intended to raise a question in the viewer's mind about what she was thinking or looking for.

The exposure was f/8 at ISO 100 (the shutter speed of 1/125s was not relevant as it was lit using studio flash).

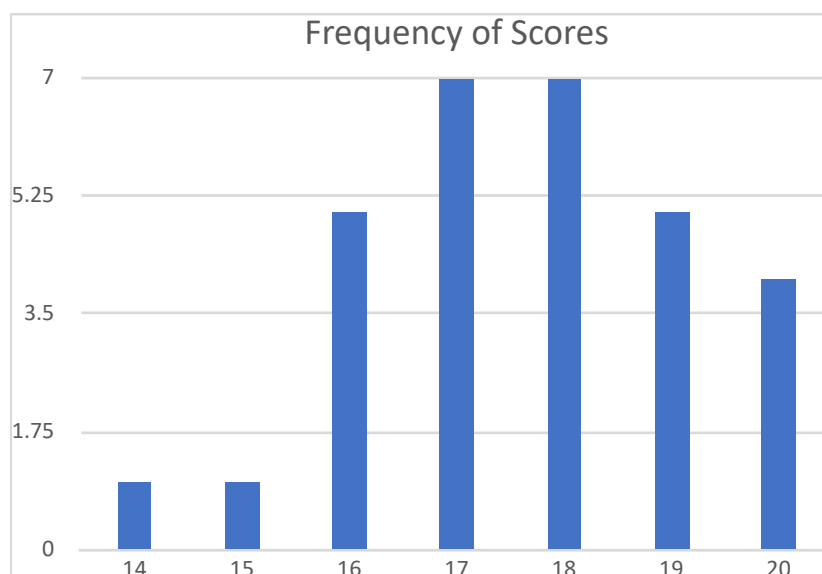
The focal length was 55mm on my full frame Canon 5D Mk IV.

I was concerned that a judge might think it was too dark (it does not have the classic mono image's full range of tones with near-blacks, near-whites and everything in between). However, Mia's face and her outline were sufficiently lit. Judges normally like a subject's pose to be relaxed and the judge had some concern that the higher leg looked uncomfortable (although I got no sense of this from Mia at the time). However, the judge said that a degree of discomfort in that leg matched the expression in her face, so it worked OK.

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Mono Prints Competition Round 1 - Results

Group	Position	Score	Author	JS Frozen and Title
C	01	20	Roger Hudson	15 Man's Best Friend?
	02	19	Brian Burgess	01 Fred And Ginger Building, Prague
	03	18	Brian Burgess	29 Genevieve
	03	18	Clare Long	07 The Coat Rack
	03	18	Roger Hudson	09 Alixia
	06	17	Clare Long	17 Heavens Above
	06	17	Roger Hudson	28 Nepalese Girls
	08	16	Brian Burgess	18 Black And White And Striped All Over
	08	16	Clare Long	26 The Inner Man
B	01	20	John Marshall	30 Looking Back
	01	20	Rob Harley	02 Alert
	03	19	Brian Howard	21 A Pollen Hunter
	03	19	Dawn Murphy	16 Strike While The Iron's Hot
	03	19	John Marshall	05 Trumpet Lilies
	06	18	Brian Howard	06 I Hope It Warms Up Later
	06	18	John Marshall	19 Blind Silhouette
	06	18	Rob Harley	27 Birds-Eye-View At The Waterhole
	09	17	Dawn Murphy	08 Life Before Death
	09	17	Dawn Murphy	24 Looking For God
	09	17	Rob Harley	11 Safe And Happy
	12	15	Brian Howard	13 A Water Fountain
A	01	20	Jim Turner	10 Unfurling
	02	19	Linda van Geene	20 Country Yokel
	03	18	Richard Anthony	25 Faded Flower
	04	17	Linda van Geene	22 Back In Time
	04	17	Richard Anthony	04 Reflections
	06	16	Jim Turner	23 Walking Through The Shadows
	06	16	Linda van Geene	03 Attitude
	06	16	Richard Anthony	12 Cactus Dahlia
	09	14	Jim Turner	14 Ribbons And Stones



Mono Prints Cumulative Scores

Mono Prints													
Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
BURGESS, Brian	19	16	18										53
HUDSON, Roger	18	20	17										55
LONG, Clare	18	17	16										51
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
HARLEY, Rob	20	17	18										55
HOWARD, Brian	18	15	19										52
MARSHALL, John	19	18	20										57
MURPHY, Dawn	17	19	17										53
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
ANTHONY, Richard	17	16	18										51
TURNER, Jim	20	14	16										50
VAN GEENE, Linda	16	19	17										52

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Editor's Pick

A selection of other images from this month's competitions



'Last Resting Place' by Linda van Geene



'Birds' Eye View at the Waterhole'
By Rob Harley



'About to Charge' by Brian Burgess



'Birmingham Grand Central'
by Brian Burgess



'Black and White and Striped All Over'
by Brian Burgess



'Blind Silhouette'
by John Marshall



'Strike a Pose' by Clare Long



'The Coat Rack' by Clare Long

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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 or an unusual scene. If there is anything photographic that you would like to describe or explain for members, consider submitting something for inclusion in a future edition. You need only to supply a text and the images, and I will put it all into a suitable format for Viewfinder.

If you have something to contribute, please email me using the address in the footer and/or discuss it with me at a Monday meeting. Thank you.

Snippets....

[Royal Photographic Society Awards](#)

[Taylor-Wessing Portrait Prize winners](#)

[Jeff Wall Exhibition](#) Pioneer of staged photographs. White Cube Gallery, London, until 12th January

[Young Wildlife Photographer of the Year](#), Natural History Museum, bring. November 16th 2024-27th April 2025

Food For Thought

"Make everything as simple as possible, but no simpler". *Albert Einstein*

"A good picture is one that is surprising." *An-My Le, Photographer*

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