



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'm writing this at the Winter Solstice, the shortest day of the year - which means that the days will gradually get longer in the next few weeks. Then come the welcome new green shoots of Spring and hopefully warmer weather and an end to grey skies (well, we can hope!). By the time you receive this we will be into the New Year and the second half of the 2024-2025 season, so a time for looking back as well as forward.

We began the season with an interesting debate session, with discussions around whether photography can be called art, and the merits (or otherwise) of the use of computer enhancements and AI, which led to a further discussion on ethics, particularly as applied to street photography. As well as the usual League Competitions (so far, two Projected Image Rounds and a Mono and Colour Print Round) there were other Members' Evenings covering editing software (specifically Affinity, Lightroom Classic and Photoshop) and a Studio Portrait session in which all present could photograph the model, which was followed up by a session in which Rob outlined some of the things to consider when setting up a studio session, and a critique of some of the photographs which were taken.

As well as competitions and practical session there were also some excellent speakers, beginning with Ullly's trip around the North West of the United States, with a foray into British Columbia. On Zoom Cat Humphries gave us an insight into what judges look for in competition entries, and gave us an opportunity to try our hands at judging some of her photographs. Also via Zoom, Lloyd Moore looked at the importance of story-telling in photographs, which can also help competition judges focus on the important elements, given they have only a short time in which to make an assessment.

But the highlight has to have been the session by Andy Skillen hosted by Pinner Camera Club (see below). This was a truly inspiring and exuberant talk on wildlife photography in aid of the David Shepherd Foundation, from a photographer who is enthusiastic about both his craft and his subject.

The rest of the season continues the remaining rounds of the League Competitions, but there are also internal and external competitions on set subjects.

Tring Photography club is hosting an [Intimate Landscapes](#) competition on 27th February, so entries need to be sent to Rob Harley by the 7th of February (Rob and I will be selecting the ones we think best fit the brief - there is no hard-and-fast definition of an Intimate Landscape, but it can include macro-photography, or anything which isn't the wider landscape. Examples can be found on the link above). Other set subjects are '**Weather**', also in February; '**Flora and/or Fungi**' in March; and the usual '**Two or More People (But Not a Crowd)**') in May.

Talks include '**Scotland Captured**' by Stephen Ball in January (on Zoom), then in February John Humphrey will talk about some of the creative techniques he uses (if you're interested in trying out some of them, [his book](#) on the subject is highly recommended). In March Tony North (who gave an interesting talk on photographing flora and fungi in February 2024) will be talking about abstract photography, including ICM (Intentional Camera Movement) and multiple exposures.

Don't forget that previous issues of Viewfinder are available on the HHPS website (you will need to log on to access them). You can search them in the archive for specific years, or in the Index under Author, Date, or Topic. The Index is currently up-to-date to June 2024 and I'll update it again in January to include the September to December issues. There you can find information and articles on a wide range of photography topics, including equipment, photography techniques, studio work, photographers past and present, photo editing. So if there's anything you want to know about it's always worth delving into the Viewfinder archive first. And, of course, if you have anything yourself that you think other members would be interested in, you could consider writing an article yourself - it doesn't have to be very long - even a few short paragraphs will do. If you feel you can write something longer, so much the better.

In this issue

As well as images from the second Digital Projected Images competition, in '**A Calendar as the Perfect Personalised Photo Gallery**' Ullly provides the stories behind the images in her own recent calendar and how she created it.

If you've ever been plagued by dust spots on your sensor, and wondered about the best way to remove them from the sensor itself, I've provided a brief summary of how you can do it in the Snippets section at the end of the newsletter.

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).

6th January - **2nd Colour Print competition (Judge: Chris Drury)**

13th January - Presentation Speaker Steven Ball LRPS. **ZOOM Meeting:** 'Scotland Captured' (180 inspirational images, with how they were composed, captured and processed.)
- **Register up to 3 prints for 2nd Mono Print competition.**

20th January - **2nd Mono print competition (Judge: Peter Prosser).**

27th January - External Competition - Rosebowl round 2 Hosted by HHPS. **ZOOM Meeting**
- **Register up to 3 images for 3rd DPI competition**

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 session of December was a presentation by [Andy Skillen](#), a renowned wildlife photographer, hosted by Pinner Camera Club. The evening was succinctly summed up by this comment from Rob Harley:

"I have not heard Andy speak before but I have heard many speakers talking about photography and many other subjects. I was very impressed. His combination of great still images and great video clips were of course an excellent foundation. The totally professional way in which the audio-visuals were put together was the next layer. The performance was capped by his eloquence as a speaker and the many jokes which he weaved into the session. Finally, the fact that there was also a serious message about the plight of animal species and that it was a charity event to help them gave the evening meaning beyond entertainment.

Pinner also proved excellent hosts. Having a large stage area for the presentation plus a separate area for the drinks and the great canapés (both of which were also appreciated) was great. The organisation on the night was made to look effortless (which of course is far from the reality)."

The event was held in aid of the David Shepherd Foundation, which works to protect and conserve wildlife across Africa and Asia, and all proceeds, including money from a raffle, were donated to the Foundation ([David Shepherd](#) was a renowned wildlife artist and set up his Foundation in 1984).

Fairfield Church Hall in Pinner provided the venue, which amply accommodated the 181 guests, including 8 from HHPS. Guests were treated to canapés and wine (as well as non-alcoholic drinks) - the former provided by Andy's wife Carrie, the latter by a Devon vineyard. HHPS contributed £120 in anticipation of the number of members who expressed an interest (the 8 who attended paid their £10 entrance fee to Brian Howard, while guests paid at the door).

Andy began his lively and amusing presentation by explaining that his interest in wildlife began as a small boy when he became fascinated with bears, to the extent that he wrote first to Rolf Harris(!) then to David Bellamy (at the time a well-known botanist, and presenter of many TV programmes on botany and wildlife). It was David Bellamy who effectively kick-started his career by suggesting he become a biologist (he didn't, but turned to photography instead).

Andy covered the wide range of projects and animals he's worked on, including some with David Attenborough (cue a photograph of David Attenborough in a truck holding a can of beer - "You won't show that will you?" DA had asked jokingly(?)). As well as numerous still images his talk was inter-cut with videos, including one showing the bleak conditions the team endured on one occasion while negotiating wind and snow.

The event raised more than £2,500, which will now help towards protecting many of the world's wildlife and endangered species. More information, and photographs of the evening, can be found on Pinner Camera Club's website [here](#)

The second DPI competition took place on the 9th of December, judged by Damon Guy who has visited the club many times, as both a judge and a speaker. There were 51 entries, with scores ranging from 14 to 20 (see results below). Amongst his comments he suggested that, while symmetrical images are aesthetically pleasing, a slightly asymmetrical image can sometimes work better [*it's always worth trying different approaches and see which you prefer - Ed.*]. Like other judges he made the point that in portraits engagement with the model is important (although in one image that point was perhaps contentious).

The annual Christmas Quiz, this year Master-minded (or "helmed" as they say in the entertainment industry) by David Howard, rounded off the first half of the season in David's best DJ style. Located in the more intimate surroundings of the Salvation Army's downstairs cafe most of the questions were fairly straightforward, although some required a bit of thought - and I suspect more than a few of us suffered bouts of brain fog (only the Photography round saved me from total oblivion!). There were 8 rounds, including General Knowledge, Geography, Food & Drink, as well as two Music rounds (one a General Knowledge music round, the other a "Guess The Tune" round), with 10 questions in each round. The two music rounds were a great innovation, with David's sound system getting a few feet tapping. Hats off to Mary McDowell who came first with 65 correct answers.

Members' Representative Quiz

I would like to thank everyone who turned up and participated in the quiz, and for all your kind comments. I would be interested in feedback that you have, good or bad, so that I can make the quiz even better next year. You can email me at member.rep@hhps.org.uk

Social Evenings

I am going to organise some social evenings throughout 2025, culminating, hopefully, in a Christmas meal around this time next year..

David Howard, Members' Rep

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Members' Articles

A Calendar as the Perfect Personalised Photo Gallery

by Ullly Jorimann

I have always had lots of calendars in my house as regularly changing photo galleries. But sometimes there is no published calendar for a theme I like or that reminds me of places I have been to, so I started getting calendars made by Photobox with a selection of my own photos, e.g. of Frank Lloyd Wright buildings, lighthouses, spiral staircases, or simply collections of my favourite views from the current year. Designing a calendar via this company gives me control over image size, font, and size of caption, and I can choose from other options to make up the look of the calendar. I used to buy empty calendars and printed images to stick into them, but the online design and order service is so much easier. The key criteria for selecting an image are "would I want to look at this image every day for a whole month", and "does it constitute a fond memory of a trip" - and if the answer is yes to both, it is a top candidate for being included.

This year I had enough great images from my travels in Switzerland, Italy and Spain to make up two calendars, and for this article I have selected one of them, which in my view represents a good balance of architecture and scenery, which also influenced the sequence of images. Here are the stories behind these images.

The front sheet of the calendar allowed me to use an image in portrait format, while the actual monthly sheets lend themselves better to landscape format. This image was taken on the way down to the car park from the Sacra di San Michele monastery, an impressive old monastery perched high up in the mountains of the Western Piedmont region of Northern Italy. At that elevation the change of seasons had manifested itself already, and I loved this view of the sun breaking through the trees and falling on the red leaves. It fits the magical atmosphere of the place.





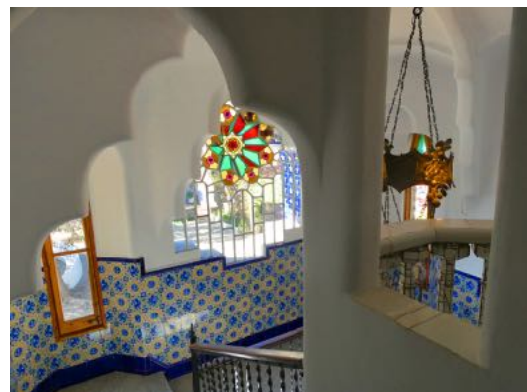
Palau de la Musica Catalana. Alongside the famous buildings by Antoni Gaudi, this showcased the delights of Art Nouveau in Barcelona. It is a UNESCO world heritage site, and quite rightly so, as this is an enchanting colourful place I had not known about before and discovered on a postcard I found in a souvenir shop. Briefly I also got to experience the acoustics of the place when someone practiced on the piano visible in the image.



Piazzetta Reale, Turin, in the afternoon sun. This is one of many beautiful squares in Turin, an elegant city with endless rows of fine buildings. The building at the background is the Palazzo Reale, one of several richly decorated palazzos built by the royal Savoy family. The facades light up beautifully when the sun shines on them. This showcases the elegance of the old city centre really well.



Vierwaldstaettersee at Kuessnacht, Switzerland. This is a large scenic lake in central Switzerland and the scenery gets more mountainous the further south you go. This view was in the morning sun at the pretty town of Kuessnacht at the northern end. The town is best known for Wilhelm Tell's 'Hohle Gasse', where he killed his adversary. But it is also attractively located on the lake with a view of the mountains in the distance. It lent itself to a leisurely walk along the shore to build up an appetite for a substantial lunch.



Torre Bellesguard, Barcelona. This lesser known building by Gaudi is located up in the hills behind the city (the taxi driver who took me there didn't know about it). The inside of the building consists amongst other things of this lovely, almost Moorish looking staircase, with typical Spanish decorations of the time. It reminded me both of my travels to Moorish sights and attractive staircases.



Lago d'Orta, Northern Piedmont, Italy, from the basilica of Madonna del Sasso. This church of pilgrimage sits high on a cliff above the lake and provides a breathtaking view of the whole area. I took the image with the wide angle setting on my mobile phone. The view was hard to prise ourselves away from, and only the prospect of coffee and cake on the lakeshore helped us manage it.



Teufelsbrücke (Devil's Bridge) near Andermatt, Switzerland. This dramatic scenery is on the northern slope of the St. Gotthard mountain pass. The bridge opened up the road across the mountains at this point and is an engineering masterpiece. A brook with turquoise coloured glacier water cascades through the gorge, and some paths help to explore the views. I particularly liked the dynamic lines of the rocks and the bridge sections, and the autumn colours of the vegetation of the high mountains.



Basilica di Superga, Turin. This beautiful yellow church sits on a steep hill on the outskirts of the city and is popular with coach trippers and cyclists enjoying the ride back down the hill. The church interior is compact and round and also features a spiral staircase, which I just managed to photograph before the Sunday mass started. This staircase is included in another calendar for 2025.



Lago Maggiore, Switzerland/Italy, just south of the Italian border, in late afternoon. This is another bit of magical scenery, aided by the reflection in the still water and the warm sunlight. I also took this with a wide angle setting on my phone and cropped it to letterbox format. One of my favourite scenes, 'reflecting' the relaxed mood on this sunny late afternoon.



Pedralbes Monastery, Barcelona. This is located on the outskirts of the city halfway up the hills and is one of the architectural medieval highlights of the area. It has a rare triple storey cloister, and unlike many other cloisters, does not have a fully symmetrical courtyard but the well visible in the image and a fountain surrounded by tall conifers. The main challenge photographing this was the wide range of lighting contrasts from full sun to full shade and everything in between.



Palazzina di Caccia di Stupinigi, Turin. This is a hunting lodge on the edge of the city built by the Savoy family, who owned many stunning palaces, but the name Palazzina (little palace) belies its size, which compares with Buckingham Palace in my opinion. It is a beautifully decorated building stretching in several directions, and its use as a hunting lodge is represented by stag sculptures on the roof and other places. The hall in the image is the central hall, filled with light, huge frescoes and an enormous chandelier.



Lago d'Orta at Omegna, Northern Piedmont, Italy. This is another one of my favourite views of this attractive and less touristy lake, this time from its northern end at sunset, near the town of Omegna. The light was gorgeous and captured perfectly by my phone, well worth the impromptu stop by the lakeside.



Sagrada Familia, Barcelona. Gaudi's masterpiece is now nearly finished apart from the top of the central tower and simply a must-see. The interior is reminiscent of a forest with the sunlight (represented by coloured glass windows) breaking through the trees. I took this image with my phone, sitting on a chair in the centre of the church leaning far back in the chair to steady my position for a sharp exposure. Of all the pictures I took there this is my favourite, and I made sure it was as symmetrical as possible.

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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

DPI Competition Round 2

'Let There Be Light' by David Howard

This image was taken during an evening at Segenhoe church. The effect was created by swinging a small iron ball on the end of an iron chain. Inside the iron ball was a piece of lighted wire wool. The settings were:

Camera: Canon 70D (ASP-C); Lens: Canon EF-S 10mm-18mm f/4.5-f/5.6 IS STM, at 17mm focal length, mounted on a tripod. Exposure was ISO160, 10.0 sec .at f/8.0.

For the post-processing, I passed the RAW file through Topaz to sharpen the image. The remainder of the post-

processing was carried out in Lightroom. I created a mask for the pillars and then I inverted it and saved the results for a second mask for the light effects. All that I really had to do was take out the shadows and make the image brighter.



'Vintage Footboard' by Ullly Jorimann

I took this at my favourite vintage car showroom in Berlin a few years ago. It is part of a beautifully polished Lagonda Rapier car from the 1930s, which inspired me to take a number of close-ups. I took the image with my previous Panasonic TZ compact camera in Intelligent Mode without flash, which knows what settings to select for such a close-up. The EXIF details state 1/15th of a second at f/5.2 and ISO-400.

I used Photoshop Elements for post-processing to tidy up the image (get rid of spots and marks that didn't add anything), a minor crop, darken the background and slightly intensify the colour saturation. Simplicity was the main objective for the finished image.





'Chasing its Shadow' by Steve Ballard

Taken at College Lakes last summer with 105mm macro, f/7.1, 1/1000sec., ISO 800. I had thought it was one of the Chaser group of dragonflies (hence 'Chasing Its Shadow' title), but now reasonably sure it's a Common Darter. I managed to capture several Dragonfly images on the visit, the shadow on this one made it a bit different.



'After the Rain' by Brian Howard

The photo 'After The Rain', was shot in my Garden.

I used a Canon EOS 80D DSLR with an 18mm to 135mm zoom lens set at 135mm. ISO was set at 200 as normal. The aperture and shutter speeds were set automatically by the camera. The camera was hand-held, because I would not have been able to reach it with a tripod.

In Lightroom I opened the photo in Auto, as I always do with all my photos in Lightroom. Then I transferred

it to Photoshop where I cropped the photo slightly, to reduce the clutter in the background, I also darkened the background slightly, as the branches were too bright.

'Spinning the Web' by Ian Shaw



Taken with a Canon 800D in Ashridge. Camera settings were f/8 at 1/160, ISO 200, underexposed by one and a third stops, with zoom lens set at 200mm.

A lucky photo opportunity as the spider was clearly spinning the web and just at the best angle to catch the light on the spider while throwing the background into shade. I have learned to give spiders webs at least one stop underexposure as a fine web strand in sunlight will lack sharpness owing to over-exposure against a dark background.

Post-processing with Photoshop Elements, boosted the colour saturation and brightness of the spider. The image was then cropped to less than a quarter of its original size to emphasise the process of spinning the web.

'Allium Firework' by Dawn Murphy

I found the seed head at work and thought it looked interesting. So I set it up with a black background and a shiny tile in front to capture the reflection. I used a sparkler to achieve the firework effect. The only way I could get the sparks where I wanted them was to physically hold it myself, so with the camera on a tripod set at f/11 and continuous shooting mode, I lit the sparkler and with a remote shutter shot photos until the sparkler was spent.

I chose one of the many I took, changed it to landscape as the reflection took away the impact of the photo, cloned myself out of the photo and adjusted the clarity, contrast and colour until I was happy with the end result.





'Goodbye' by Linda van Geene

Taken at the all shoot with the model Emily in March.

The camera was a Micro Four-Thirds Olympus E-M10 Mark iv with an OLYMPUS M14mm-150mm lens at 150mm focal length.

Exposure settings: ISO 800, aperture f/6.3, shutter speed 1/50sec., hand-held.

Converted to Mono in Lightroom, then in Photoshop I used Levels and cropped the image to size for a Projected Image.

'Birds of Paradise' by John Humphrey

The camera was a Canon EOS 5D MkIII with 100mm lens. ISO 100, f/5.6, 1/25 sec.

Despite the title, the image was constructed from a single photograph. The flower was photographed against a white lightbox with diffuse room lighting. A pale green background was added in Photoshop. Considerable digital manipulation was then involved to produce the continuous spiralling effect.

The starting point was the application of the '[Droste Effect](#)' using software which progressively rotates and reduces the image size.

Photoshop was then used to clone elements of the picture to tidy it up, and to add sections of the picture to create a dynamic base for the image.

I was asked how many attempts were made to produce the finished result and said it was about 200. This is certainly an exaggeration but did involve a lot of to-ing and fro-ing, and many deletions!



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'Twirling Her Dress' by Rob Harley

This a studio shot of model Helen Diaz. The exposure is f/11 at ISO 200 (with the shutter speed being irrelevant as it is overridden by the very short studio flash duration). The focal length is 40mm on full frame. I asked Helen to play with twirling this great "dress" and this image captured the twirls at the best moment from a number of shots.

In Lightroom the exposure was increased by one stop and the top of the image was cropped off. Most of the post processing work was done in Photoshop. A texture layer (from an image of concrete) was added above the base image. The subject (the model and the dress) was then selected and the selection inverted to select the background. The background selection was then turned into a layer mask for the texture layer. The layer's Blending Mode was then changed to soft light and the opacity was reduced to 20%. This left the texture applied to everywhere except the subject. Importantly, it also left the shadows showing.

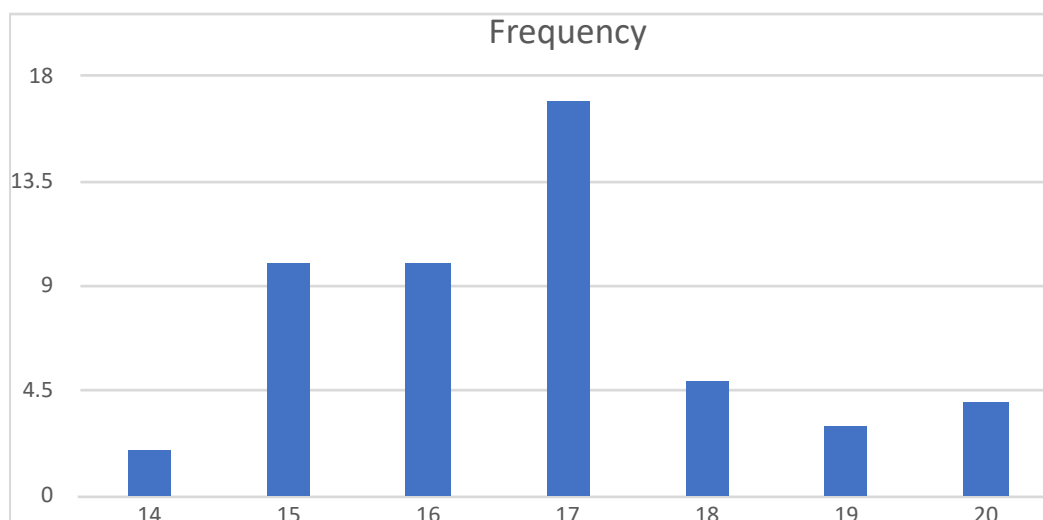


One of the challenges of this type of shot is that the model often does not have time to look at the camera for long (if at all) and it is hard to capture such an image with the model looking directly at the camera. In this image Helen was looking slightly to the photographer's left - so neither at the camera nor well away from it. To try to correct this, both eyes were copied onto different layers and then nudged a little to the right. One eye had to be nudged slightly more than the other. Surprisingly, this worked really well and looked convincing. I don't think this would work so well on every image.

The final changes were to adjust the brightness of the elements in the image. The torso skin was darkened to make the sculpting more defined and also to throw more emphasis on the face. The hand was also darkened to make it look less prominent. Her hair and the red dress were also brightened. A vignette completed the effect.

DPI Competition Round 2 - Results

Group_E	Position	Score	Author	JS and Title
C	01	18	Ian Shaw	25 Spinning The Web
	01	18	Steve Ballard	20 Chasing Its Shadow
	03	17	Clare Long	04 Shivani
	03	17	Clare Long	19 Looking Up Looking Down
	03	17	Ian Shaw	15 Dying Tithonia
	06	16	Steve Ballard	02 Glare
	07	15	Clare Long	42 Following
	07	15	Ian Shaw	48 The Trough Of Bowland
	07	15	Roger Hudson	05 Pier 39, San Francisco
	07	15	Roger Hudson	38 Jantar-Mantar Astrological Park
	07	15	Steve Ballard	40 Concern
	12	14	Roger Hudson	27 Model Looks
B	01	20	Linda van Geene	44 Goodbye
	02	19	Brian Howard	37 After The Rain
	02	19	David Howard	01 Let There Be Light
	04	18	David Howard	28 A Geezer
	05	17	David Guest	18 Barbary Ground Squirrel
	05	17	Linda van Geene	09 Taking A Break
	05	17	Vicky Sinclair	12 Trondheim
	05	17	Vicky Sinclair	22 Come And Get It
	09	16	Brian Howard	24 Only 64 Miles To Go
	09	16	David Guest	03 Going To San Francisco
	09	16	Linda van Geene	31 Just Posing
	12	15	Brian Howard	13 Peek-A-Boo
	12	15	David Guest	41 Roussillon
	12	15	Vicky Sinclair	43 Goalie On Ice
	A	01	20	Dawn Murphy
01		20	John Humphrey	35 Birds Of Paradise
01		20	Rob Harley	47 Twirling Her Dress
04		19	Ully Jorimann	10 Vintage Footboard
05		18	Brian Burgess	36 Eastern Chanting Goshawk In Kenya
05		18	Dawn Murphy	26 We Told Him Not To Jump
07		17	Dawn Murphy	50 Where Is The Pod, Bob
07		17	James McCracken	34 Avenging Angel
07		17	James McCracken	39 Sunset Over The Islands
07		17	John Humphrey	32 Elevator
07		17	John Marshall	08 Hoorah! Its Cocktail Hour
07		17	John Marshall	21 White Amarylis
07		17	John Marshall	45 Madam Butterfly
07		17	Rob Harley	23 Purple Pasque
07		17	Ully Jorimann	29 Old Town Reflection
07		17	Ully Jorimann	51 The Art Of Stairs
17		16	Brian Burgess	17 Me And My Friend
17		16	Brian Burgess	33 Pointing To The North Star
17		16	John Humphrey	07 India Figure
17		16	Richard Anthony	16 Flamingo
17		16	Richard Anthony	30 Canal Reflections
17		16	Rob Harley	11 Weighing Me Up
23		15	Richard Anthony	49 Mirrored Images
24		14	James McCracken	14 Homeward Bound



Projected Images													
Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
BALLARD, Steve				16	18	15							49
CHAN, Lai													
FRY, Stacey													
HUDSON, Roger	20	16	16	15	14	15							96
KING, Geoff													
LONG, Clare	14	15	14	17	17	15							92
MOORE, Hilary													
SHAW, Ian	13	19	14	17	18	15							96
WILLIAMS, Emyr													
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
COTTON, Peter													
GUEST, David	15	14	13	16	17	15							90
HOWARD, Brian	14	14	15	15	16	19							93
HOWARD, David	17	19	15	19	18	15							103
MITCHELL, Mike													
SINCLAIR, Vicky	18	20	16	17	17	15							103
VAN GEENE, Linda	19	14	18	17	16	20							104
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
ANTHONY, Richard	19	16	13	16	16	15							95
BURGESS, Brian	16	16	16	16	16	18							98
HARLEY, Rob	16	15	18	16	17	20							102
HUMPHREY, John	20	15	20	16	17	20							108
JORIMANN, Ullly	17	17	18	19	17	17							105
MARSHALL, John	15	15	17	17	17	17							98
MCCRACKEN, James	17	15	17	14	17	17							97
MURPHY, Dawn				20	18	17							55

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Editor's Pick

A selection of other images from this month's competition



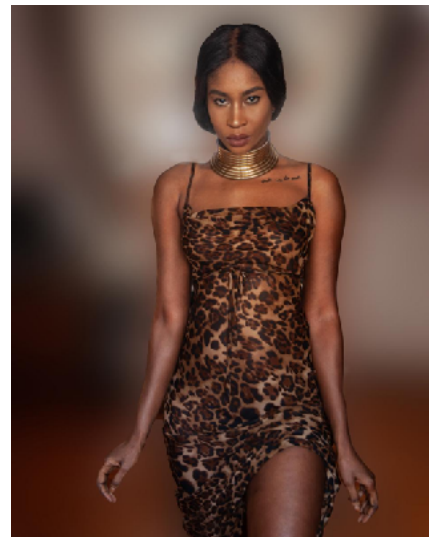
'Indian Figure' by John Humphrey



'Come and Get It' by Vicky Sinclair



'Me and My Friend' by Brian Burgess



'Avenging Angel'
by James McCracken



'The Art of Stairs'
by Ullly Jorimann



'Peek-a-Boo'
by Brian Howard

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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....

Digital Sensor Cleaning

With the best will in the world it's likely that at some point the sensor on a digital camera will attract dust spots, particularly if you take photographs in landscapes or in the street where you change lenses fairly frequently. It's probably less of an issue if you solely shoot in a studio, but even there dust can accumulate.

It's possible you may not be aware of the problem until your images are projected onto a screen, where any blemishes will be enlarged. But if you do a lot of editing you may see spots on the image on your computer screen. With most (probably all) editing software these days it's a fairly easy matter to remove dust spots when there are only a few.

The problem becomes more of an issue when there are a lot of them, and it can become tedious when you have to do it on a lot of images. You can, of course, take your camera to a photographic dealer who may clean the sensor for you, or they may send it to a specialist to do. However you can do it yourself with the aid of a Sensor Cleaning Kit, which consists of a cleaning solution and a set of spade-shaped swabs.

After removing the lens (switch off the camera first otherwise the sensor will have a static charge which will attract dust) you need to lock up the mirror (unless you have a mirrorless camera) then add a drop of the cleaning solution to a swab and gently brush the swab across the sensor a few times. It's also a good idea to use a blower first while holding the camera upside down to blow out any loose dust. It may seem a bit of a daunting task, but having done it myself a few times it really only takes a few minutes, and is certainly cheaper than paying a retailer to do it. However, you need to make sure you get the right size kit for the sensor in your camera - ie Full-Frame, APSC or Four-Thirds - or the size of the swabs will be either too big or too small. Nigel Danson, a professional landscape photographer, has a [YouTube video](#) on how to clean a digital sensor. The kit I use is by [K&E](#).

Jim Turner - Editor

Snippets (Continued)

For those who may have an interest in Landscape Photography and would like an opportunity to combine photography with a Burns's Night celebration in Scotland, we have received this email from the Ness Walk Hotel in Inverness:

ON ASSIGNMENT - Photography and writing retreat in the Scottish Highlands

Weekend of 28th January 2025 to coincide with Burns' Night, at Ness Walk Hotel, Inverness

*Photojournalist Colin McPherson and national newspaper journalist Jean West – both of whose work has been featured in leading newspapers and magazines at home and abroad over the last three decades – are teaming up with **Ness Walk** for their **On Assignment Burns Night Photography and Writing Retreat**, a three-night, 5-star luxury break to help you to get inspired and confident with words and pictures.*

The retreat aims to put a flame beneath burgeoning ambition and help blow the cobwebs from tired dreams to express shiny latent skills. Colin and Jean, who have worked together on dozens of commissions, will give you the tools, know-how and confidence to translate your ideas into a solid body of work that might look like a travel feature, a blog or simply a short personal diary memoir of your next holiday or trip.

For more details of this exclusive event, please visit the Ness Walk website: <https://www.nesswalk.com/offers/writing-retreat/> or contact Colin McPherson on 07831 838717 or vial email colinmcperson@mac.com

In addition Colin Prior, a well-known photographer of the Scottish Highlands (and many other peaks around the world), provides regular photography workshops throughout the year:

[Colin Prior Photography Tours in Scotland](#)

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Food For Thought

"You have to spend some time learning photography. Learn to be comfortable with the camera. Work at it very strongly, become fluent in it, and then see where you can take it". Albert Watson, Photographer.



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