



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

The success of a photograph can often come down to the choices we make. Sometimes that can be as elemental as whether we take the photograph in the first place - I've missed many potential photographs because I decided it was too much hassle to take my camera out of the bag, or missed a fleeting moment because I hesitated, so by the time I made up my mind the moment had passed.

But even when we decide that a picture is worth taking, there are always other choices to be made.

It's been said many times, but it's worth repeating, that composition is one of the key elements of a successful photograph. Judges have often made the point that positioning the camera slightly to the left or right of the subject, or getting lower down, would have made a world of difference to an image (sometimes it's useful to take shots from different viewpoints and decide later which you think works best - although your choice may not necessarily align with a judge's view. Like many things in photography, the choice of what works best can be subjective and a matter of personal preference).

In landscape photography (although the same can apply to street photography) the choice of lens can determine not only the composition, but how much of the scene is included in the frame. A wide angle lens, by definition, will include more of the scene, but can also diminish the scale. I once decided that a photograph of a mountain scene in Norway taken at a 16mm focal length made the mountains look too small in comparison with the rest of the scene. A longer focal length showed a better relationship between the mountains and the foreground.

Along with the choice of lens is the choice of aperture. A wide aperture (eg f/4 or f/2.8) gives a smaller depth of field, so the subject nearest the camera can be in focus while the background is out of focus, allowing the viewer's attention to be drawn to the most important element in the image (you can, of course, use this effect creatively - throwing the foreground out of focus and leading the viewer to parts of the in-focus background). A smaller aperture, on the other hand (eg f/8, f/11) allows for more of the scene to be in focus, which can be particularly important in some landscape photographs.

There are other choices to be made when editing the image. Does it stand up as a colour image, or would it work better in black and white? Or does it work as both a colour and a black and white image - in which case, especially for competitions, which do you prefer?

Would cropping the image make it stronger - eg by cutting out distractions you may have missed when you took the photograph (or, if they're small enough, would cloning them out make the difference)? You could try experimenting with different aspect ratios - square, "letterbox", etc. A 16:9 aspect ratio is familiar from modern TV and computer screens, while a 16:7 format is favoured by some landscape photographers and derives from dedicated panoramic film cameras.

The important thing is that whatever choices you make they're your choices, and not necessarily what you think a judge would like.

In this issue

As well as images from this month's competitions - the second rounds of the Colour and Mono Prints - I've included a beginner's guide to histograms and how to use them.

Hilary Moore, a long-serving member of the club, is offering her Canon Pro 9500 Mark ii printer free to any member who can make use of it. So if you've been thinking of printing your own images but don't have a printer, or if you have a printer but want to replace it with a higher-end model, the details and how to contact Hilary can be found in **Snippets** and the end of this 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 December 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).

The Committee would like to remind members not to discuss displayed prints with judges, or within the hearing of judges, before the images have been assessed and given a score. Doing so could inadvertently influence the judge's decision.

February Meetings

- 3rd February - **3rd DPI Competition (Judge: Dave Hipperson)**
 - 10th February - **Talk by John Humphrey** (Creative Techniques and which images to use)
- **Register up to 3 prints for 3rd Colour Print competition.**
 - 17th February - **3rd Colour print Competition (Judge: Kevin Day)**
- **Register up to 3 images for Set Subject competition: 'Weather'**
 - 19th February - **External Competition: Rosebowl Round 3**
(Hosted by Leighton Buzzard Camera Club)
 - 20th February - **Studio Shoot: 1-1 Portraits with model**
(maximum 6 Members. Run by John Marshall and Rob Harley)
 - 24th February - **Set Subject competition: 'Weather'** (Comments by Members)
- **Register up to 3 prints for 3rd Mono Print competition**
 - 27th February - **External Competition: 'Intimate Landscapes' (by Zoom)**
Organised by Tring Camera Club
-

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.*

Chris Drury judged the second Colour Print competition on 6th January with his idiosyncratic, laconic style of judging and delivery. Focussing more on the technical than the creative he awarded a range of scores, from 14 to 20 (some of the lower-scoring images, in my view, deserved better). He did, however, make some useful suggestions, including making small test prints before making a larger final print (which is fine if you do your own prints, but might be less practical if you have your prints done by a lab - it's also a good idea to make test prints before registering them on the website, as I've sometimes found to my embarrassment. In Lightroom I've now set up print templates to print four versions of an image on A4 paper - one for horizontal images and one for vertical images). He also suggested referring to the histogram to check the exposure (both on the display screen of the camera and in editing software).

In a change from the original programme, for the second session Stephen Ball stepped in at fairly short notice to give an illustrated travelogue called '[Scotland Captured](#)', based on his book of the same name. Although he grew up in the South East of England he moved to Edinburgh when he was 22, having initially carved out a successful career as a set designer in a number of West End theatre productions, including musicals. He now works as a professional photographer and is one of the main photographers for the annual Edinburgh Military Tattoo.

His talk started along the eastern side of Scotland, then on to the Highlands and Islands and back down the western side. He described himself as a "lazy" photographer, in that he sometimes prefers not to stray too far from the roads; but he also prefers to get the composition and exposure right in the camera, and consequently spends a minimum amount of time on processing afterwards. He uses a variety of techniques, including long exposures to smooth out the water in seascapes; and instead of wide angle lenses he now takes a series of vertical overlapping images and stitches them together in Lightroom/Photoshop.

The second Mono Print competition was judged by Peter Prosser, who has visited the club many times over the years. He said he likes to consider what an image conveys (the "story") as well as the aesthetic and emotional appeal an image has on the viewer. His comments were always thoughtful and considered, with suggestions on how images might be improved (sometimes a subjective choice).

For the final session of the month Hemel Hempstead hosted the second round of the Rosebowl Competition on Zoom, in which we were in competition with Amersham, Wantage and Buckingham camera clubs. There was a variety of subjects (although quite a few wildlife images) and we were up against some strong competition, ably judged by Kathy Chantler. Sadly, we came last with 252 points, but not far behind Buckingham and Wantage who scored 257 and 258 respectively. Amersham came first with an impressive 268 points. Congratulations, however, to John Humphrey who scored 20 for his '**Yellow Poppies**'.

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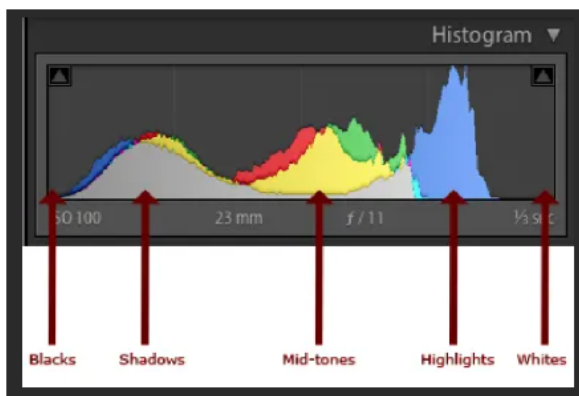
Members' Articles

Using the Histogram

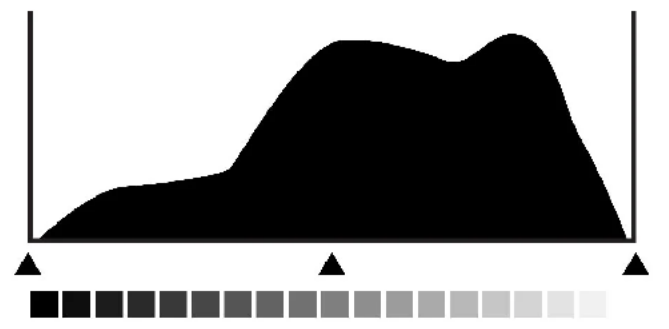
By Jim Turner

A competition judge recently commented that using the histogram would have avoided some under- or over-exposed images. But what is a histogram and how do you use it? Cameras these days are pretty good at getting the exposure "right" on most occasions and many are able to compensate for scenes with a high dynamic range (the difference between the brightest and darkest areas of the scene). There are occasions, though, when the camera is "fooled" into giving a false reading of the scene, so viewing the histogram on the back of the camera can help rectify this. A histogram is a visual interpretation, in the form of a graph, of the distribution of tones (light, dark, and in between) in an image (it can also show the distribution of colours - red, green and blue - in the image).

The extreme left of the curve represents pure black and the extreme right represents pure white, so the middle section of the curve represents all the tones in between. Tones which are not pure black are referred to as Darks, and tones which are not pure white are referred to as Highlights, while the tones in between these are the mid-tones. Ideally there needs to be an even distribution of the tones - from pure black to pure white - with no "spikes" at either end. This is especially true in the case of pure white, where a spike would indicate that the whites were "clipped" or "blown out" - in other words there would be no detail in that part of the image (in digital images "clipped" - or "blown" - highlights are more of a problem than "clipped" darks as they can be more distracting).



How the tones are distributed in the histogram

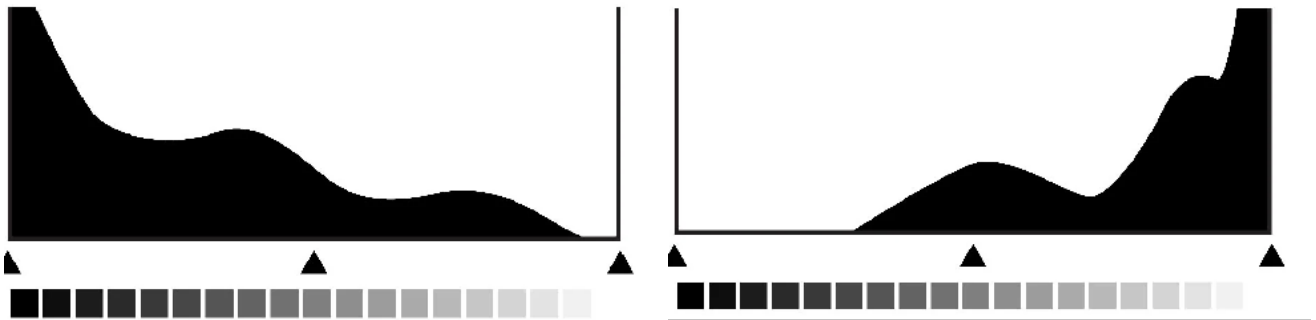


Histogram for a balanced exposure showing an even distribution of tones

So checking the histogram on the display on the back of your camera (you will probably find it using the Info button) can give you an indication of whether the exposure will give a good image when printed or projected on a screen (in addition many cameras can show "blown" highlights with a coloured overlay: on my Canon camera the overlay is solid red; on some cameras the overlay is shown as coloured "zebra stripes"). When taking landscape photographs I usually use Live View and have my camera set to manual. I use the histogram to check the exposure before taking the photograph. You can also, of course, use the histogram to check the exposure when previewing a photograph you've just taken, then make any necessary adjustments for subsequent shots (obviously that isn't always an option for street photography).

Email: viewfinder@hhps.org.uk

www.hhps.org.uk



A histogram indicating an under-exposed image

A histogram indicating an over-exposed image

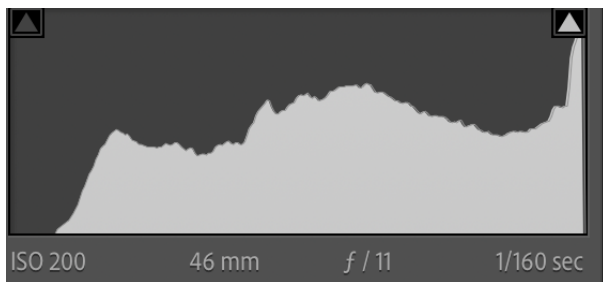
If the histogram shows the tones predominantly to the left of the graph then the image may be under-exposed. If the tones are predominantly to the right then the image is likely to be over-exposed (see diagrams above).



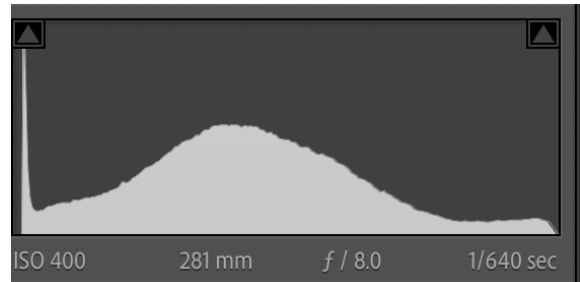
Previewing an image and its histogram on the back of the camera

The histogram can also be used in editing software, either to correct exposures or for creative purposes. This may be less of an issue if you shoot jpg images where the camera software has done the processing for you, but if you shoot RAW images it's sometimes necessary to make adjustments, particularly to the contrast of the image (RAW files usually look flat as the camera software has not made any adjustments). As well as the histogram, Lightroom can also indicate parts of the image which are "clipped" by pressing on the Alt key while moving the Black or White sliders in the Basic Adjustments Panel. Clipped highlights will be shown as white on a black background; clipped darks will be shown as white on a black background (there will probably be a similar feature in other editing software).

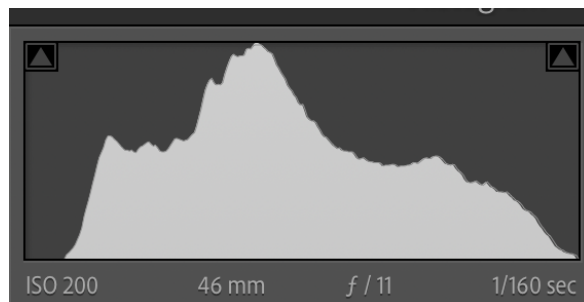
In Histogram 1 for the image below, the spike to the right and the warning triangle above indicate that the highlights are "clipped". In Histogram 2 the spike on the left indicates that the blacks may be clipped, but the warning triangle isn't highlighted so they may be ok. Histogram 3 shows a "Goldilocks" adjustment for the final image where the tones in the photographs are evenly distributed.



Histogram 1



Histogram 2



Histogram 3

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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 print Competition Round 2

'Don't Panic, Don't Panic'

by Brian Howard

It was taken at Lee Valley white water centre on a Saturday afternoon, with my Sony A77 Mk2 DSLR camera. The lens was a 28mm to 80mm set at 80mm

I left the camera on Auto as I had never photographed this type of sport before. I cropped the photo in Photoshop and cloned out some of the numbers on the oars. These boats are unsinkable but can be turned over - which the staff try to do most of the time to make it scarier and more exciting for their passengers. I never use filters and hand-hold all the time, when not using macro lenses.



'Dark Wood' by John Humphrey

Taken on a Canon EOS 5D MkIII, zoom lens set at 75mm, 1/100 sec, f/5, ISO 200.

The starting picture was taken in Ashridge Woods on a winter day with low lighting picking up the white lines of the birch trees. The main digital treatment was image simplification using Photoshop's Cutout filter.

Adjustments were made to levels and hue in Photoshop to give a more moody feel to the result. The picture was originally in landscape format, but a portrait crop was used to give a better final composition.



'Pressed Sweet Pea' by John Humphrey

Taken on a Canon EOS 5D MkIII fitted with a 100mm macro lens. Exposure 1/30 sec, f/8, ISO 200.

The sweet pea was pressed using the short-cut method of placing the flower press in the microwave oven. This reduces the pressing time to a few seconds. The flower was photographed resting on a lightbox so that the translucent fibrous structure was revealed.

Some texture was added to the flowers using a displacement map of a grainy noise image. The canvas size was increased to give a landscape composition with some empty space, and the image was lightened to increase the high key effect.



'En Pointe' by John Marshall

I took this image of Nikki at a club Studio Group session. The white background was lit with two studio flash units fired into brollies and set to give an exposure of f/11, which was one stop brighter than the key light so as to make sure the background came out white. The key light was a studio flash unit with a large softbox 45 degrees to the left of the model and set to give an exposure of f/8, whilst the fill light on the right of the model was fitted with a shoot-through brolly and was set to give an exposure of f/5.6 - one stop lower than the key light.

The camera used was a Bronica ETRSi medium format camera fitted with 100mm-220mm zoom lens (70mm-150mm full frame equivalent). The camera back was loaded with Fuji Provia 100F transparency film and exposure was set at f/6 - governed by the key light.

The shutter speed could be any value as the exposure time was that of the duration of the studio flash units, and the shutter is a between-the-lens leaf shutter so the camera has no need of a synchronisation speed. The film was processed in E6 chemicals by a professional lab and the resulting transparency was printed by Photech Limited of Warrington. The print was double-mounted with black-core mount board for presentation.





'Genevieve' by John Marshall

This image was taken one "first Sunday in November" in Hyde Park where the start of the annual London to Brighton Veteran Car run starts. A former (late) member, Martin Arnold and I set out early so that we could get into position before the competitors began their journey. We thought it would be fitting to photograph the vehicles with vintage cameras. I cannot remember what Martin was using but, knowing Martin, it would have been a Leica!

I used my 1950's Leica 111F with a Leica 9cm Elmar lens. It was loaded with my favourite Fuji Provia 100F transparency film (ISO 100).

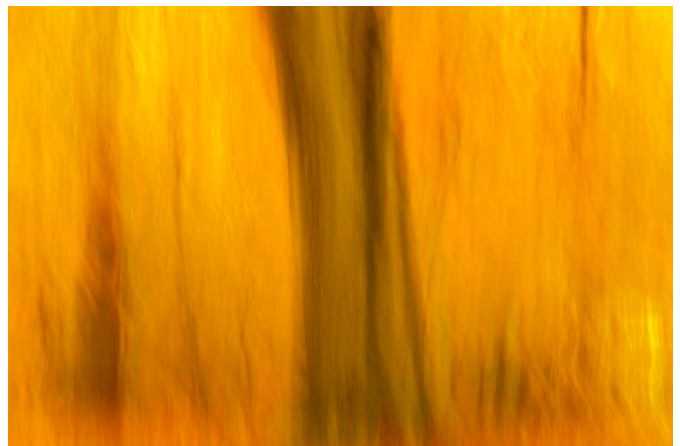
Exposure was 1/100 second at f/8. It was a bright but cloudy morning which meant no harsh shadows! The programme told us in what order the cars would be leaving so we could get into a good position ready for Genevieve - star of the comedy film of the same name. The drivers and occupants of the cars are always pleased to look at the photographers lining each side of the track, making good eye contact in the resulting images. The cars don't exactly travel at Formula 1 pace so are reasonably easy to capture!

The film was processed in E6 chemicals by a professional lab and the resulting transparency was scanned using a flat-bed scanner. The resulting digital image was printed by another professional lab - Photech Limited.

'Autumn Blaze' by Jim Turner

This was an attempt at creating an impressionistic image of the blazing autumn colours after taking some more conventional shots at Thunderdell Wood near Ashridge. It's an example of Intentional Camera Movement (ICM), in this case slowly moving the camera up or down while using a slow shutter speed. It's a bit of a hit-and-miss technique and this was one of four successful attempts.

The camera was a Canon 5D Mark iii, with a Sigma 24mm-105mm lens at 105mm focal length. Exposure was 0.5 secs, f/11, ISO 160.



Post-processing involved only slightly increasing the saturation and toning down some of the highlights in Lightroom. I printed it on Fotospeed Bright White paper, which has a slightly textured matt finish, which I think enhanced the effect.

'Complete Control' by Clare Long

This photo was taken at Bakodpuszta Horse Farm in Hungary with my iPhone 15 Pro Max.

We enjoyed a display of horse riding skills, seated on the front row of a small stand. The rider had a team of six horses and to demonstrate his skills kept changing direction and not following any set pattern. It took a few shots to capture one with which I was happy. I chose this shot to present as I enjoyed the flow of the rider's clothes showing the horses' speed, as well as his poise displaying his control. I chose to crop quite closely as there was a large safety barrier cutting across the image which I felt would be a distraction.



'Comfortable Company' by Clare Long

This image was taken in Jardin Pierre Goudouli, Toulouse, a large oval garden area bustling with activity as it is a through route to popular areas of the city. A carousel attracts families, and young people gather each evening to play chess. We passed through it numerous times and I noticed a group of gentlemen always seemed to gather on a bench to chat and watch the world go by.



The photo was taken with my iPhone 15 pro max. It was quite difficult not to be spotted, and to catch the men with no people in front of them. I had numerous attempts over our three day visit. This image was cropped closely to hopefully capture the expressions and interactions of the men. I used my phone's editing tools to help enhance the colours of the clothes as the original shot looked quite dark.

'Basking in the Last Sun of the Day'

by Rob Harley

This crocodile was basking in the sun on the bank of the Chobe river in Botswana. We were in a boat and within 10m of the croc who was several meters long. I was very happy he kept still, and not just because I wanted to avoid a blurred subject!

As the light was constant, the image was shot in manual mode. The exposure was 1/800s at f/6.3 with Auto ISO giving ISO 500. The focal length was 435mm (using a hired Sigma 150mm-600mm f/5.6 DG OS HSM lens).

Post-processing in Photoshop was minor: some small bits of twigs and other minor distractions were removed from over and around the croc. The eyes were brightened a little and a subtle vignette was added.



'Matriarch Leads Her Herd to Water'

by Rob Harley



Elephants are both beautiful and social animals. This herd was being led by the matriarch to a water hole in Mashutu, Botswana. I liked the way the line of elephants behind the matriarch curved off to the left. The exposure was 1/160s at f/4 with Auto ISO giving ISO 160. The focal length was 200mm.

In Photoshop, the matriarch was brightened and sharpened. The sky was darkened. The busy area on the left with the elephant behind the tree did not look good, so it was darkened and blurred slightly to de-emphasise it. Some foliage poking out above the matriarch was also removed to give an uncluttered feel to that part of the image.

'1960 MGA 1600 Mk 1' by Rob Harley

This car was photographed at the "Elvis - Direct from Graceland" exhibition at the London Arches. The car is the 1960 MGA 1600 MK1 driven by Elvis in the film Blue Hawaii. The lovely lines and striking red colour caught the eye straightaway. The background was cluttered so the choice of taking a semi-abstract, close-up image of the car was an easy one. It was primarily a matter of choosing the right detail, based on a strong diagonal.

It was taken on an iPhone 15 Pro Max. The exposure was 1/20s at f/1.8 with ISO 800. The focal length was equivalent to 48mm on full frame.

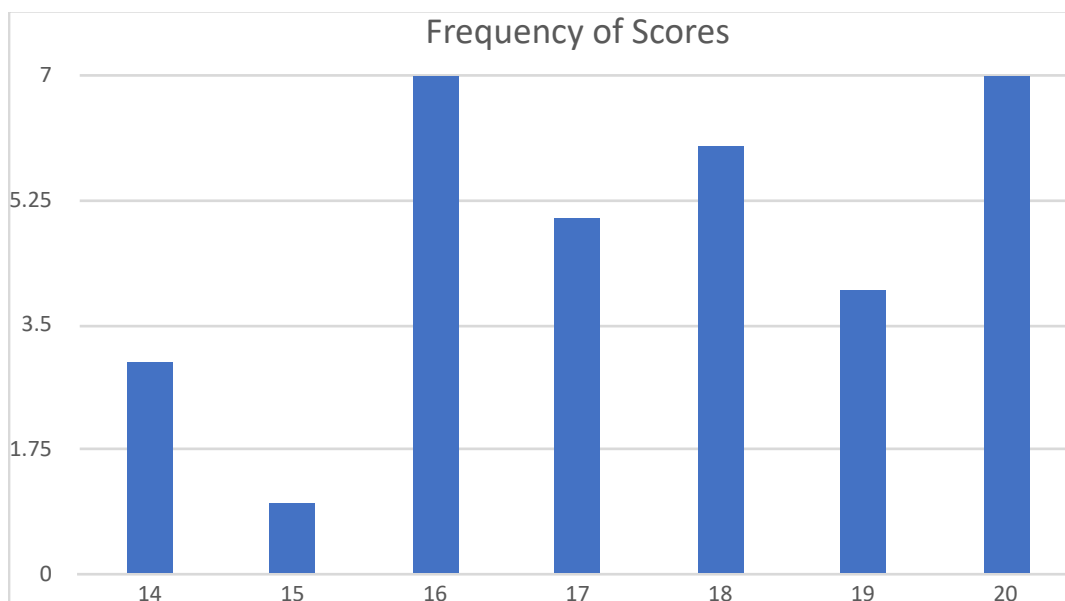
In Photoshop, some bright specular highlights were removed. It was then printed, but when I saw the print I felt the reflections were still too messy. So more of them were removed or blurred to diminish their impact. Curves was used to brighten the overall image. The image was then printed for the second time.



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Colour Print Competition Round 2 - Results

Group	Position	Score	Author	JS and Title
C	01	19	Clare Long	06 Perfect Control
	01	19	Clare Long	31 Comfortable Company
	03	18	Roger Hudson	25 Hoverfly On Fennel
	04	17	Richard Anthony	16 Harbour Reflections
	05	16	Clare Long	17 Immersed
	05	16	Richard Anthony	03 Dartmoor Stream
	05	16	Richard Anthony	26 Hele bore
	08	14	Roger Hudson	10 Praia Da Luz At Dusk
	08	14	Roger Hudson	12 God Bless America
B	01	19	Brian Howard	21 Don't Panic, Don't Panic
	02	18	Brian Burgess	08 Sky High
	02	18	Brian Burgess	28 I'll Scratch Your Back
	02	18	Brian Howard	01 A Collerette Dahlia
	05	17	Brian Burgess	14 I See You
	05	17	Dawn Murphy	32 Trout Fishing
	07	16	Brian Howard	30 Water Lily
	07	16	Dawn Murphy	11 Preening In The Rain
	07	16	Dawn Murphy	18 A Drop Of Honey
A	01	20	Jim Turner	23 Autumn Blaze
	01	20	John Humphrey	19 Dark Wood
	01	20	John Humphrey	29 Pressed Sweet Pea
	01	20	John Marshall	20 Genevieve
	01	20	John Marshall	24 En Pointe
	01	20	Rob Harley	07 Basking In The Last Sun Of The Day
	01	20	Rob Harley	22 Matriarch Leads Her Herd To Water
	08	19	Rob Harley	27 1960 Mga 1600 Mk1
	09	18	John Humphrey	09 Damselfly
	09	18	John Marshall	05 No Way Did I Play A Wrong Note!
	11	17	Linda van Geene	02 Coming Home
	11	17	Linda van Geene	33 Dreamy
	13	16	Jim Turner	04 Autumn Constellation
	14	15	Linda van Geene	13 They call This Mud Lake
	15	14	Jim Turner	15 Blushing Pink



Colour Prints Cumulative Scores

Colour Prints													
Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
ANTHONY, Richard	18	17	19	16	17	16							103
GUEST, David	17	15	16										48
HUDSON, Roger	19	16		14	14	18							81
LONG, Clare	17	17	16	19	16	19							104
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
BURGESS, Brian	15	16	16	18	17	18							100
HOWARD, Brian	15	14	14	18	19	16							96
MURPHY, Dawn				16	16	17							49
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
HARLEY, Rob	18	19	20	20	20	19							116
HUMPHREY, John	18	20	20	18	20	20							116
MARSHALL, John	17	19	18	18	20	20							112
TURNER, Jim	20	20	17	16	14	20							107
VAN GEENE, Linda	20	17	17	17	15	17							103

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Mono Prints Competition Round 2

'Artemis' by Rob Harley

The model is the lovely Artemis Fauna taken at Big Shot Studio in Leighton Buzzard (sadly now closed). The image was taken in front of a brick-effect backdrop with studio lighting. The judge commented on the fact that Rembrandt lighting had been used (giving the characteristic shadow from the nose). The exposure was 1/125s (but really the duration of the flash) at f/8 and ISO 100. The focal length was 105mm.

In Photoshop, the image was cropped to give a tight headshot. The model's skin was smoothed but without losing much texture. The area to the (viewer's) left of the face was made less dark (which made that earring more visible). A slight vignette was added and the image was converted to B&W.



The judge did not like the earring on the right which he found distracting and deducted a mark for it. Judge's often have a dislike of jewellery - however, I don't agree with this "rule".



'You Want a Pose?' By Jim Turner

This was one of the colony of Grey Seals at Horsey in Norfolk. When I arrived I didn't know which direction to walk in, but luckily someone spotted my camera and told me where the seals were.

I used a canon 5D Mark iii with a Tamron 100mm-400mm lens. The camera metadata tells me that the focussing distance was 134 metres, which is why I had to use the 400mm focal length (it's important not to get too close, especially when there are pups, as the adults can abandon them if they're spooked). Exposure was 1/250 sec at f/8, ISO 100 (the Tamron lens has image stabilisation to about 3 stops, which is always helpful at longer focal lengths!).

In Lightroom I adjusted the contrast and exposure slightly and cropped out part of the foreground, then converted it to black and white. (This wasn't actually my favourite of the

three images: I think the judge was wrong about the Mountain Lake image - reducing the gap between the boats and the mountains would have made the boats too prominent).

'A Touch Of Silk' by John Marshall

This picture of the professional model, Carla Monaco, was taken at Big Shot Studio in Leighton Buzzard - sadly no longer in existence.

A white paper infinity background was lit with two studio flash units fitted with a strip soft box - one on each side. The model was lit with a key light fitted with a large soft box on the left and a fill light fitted with a slightly smaller soft box on the right.

The Key light was set to give an exposure of f/6 and the fill light set 1.5 stops lower (f/4.5) for an ISO setting of 100. The lighting on the background was set to be over exposed by one stop.



The camera used was an Olympus OMD E1 Mark iii with a 14mm-120mm zoom lens. The camera was positioned close to the floor utilising its tilting screen to compose - I am now too old to lie on the floor! [*I'm sure many of us can relate to that - although in my experience it's getting up again rather than lying down that's the problem!! - Ed.*].

The resulting digital image was converted to monochrome using Photoshop Elements and was printed by Photech Limited. The print was double mounted with white-core Ice White mount board to enhance the desired high key effect.

'An Old Clay Pipe' by John Marshall

This image of "Legs" was taken at a Studio Group Session. (It took me a while to find the original negative!)

The key light was positioned to the left with a standard reflector to give the fairly harsh lighting suitable for a male character study. This was set to give an exposure of f/11. The fill light was fitted with a small shoot-through brolly and was placed on the right and close to the camera, and was adjusted to give 2 stops less light than the key light (f/5.6),

The exposure time was governed by the duration of the Studio Flash units. As the camera had a between-the-lens leaf shutter the shutter speed could be set at any available value.

The camera used was a Bronica ETRSi medium format camera fitted with a 100mm-220mm zoom lens (approximately 70-150mm full-frame equivalent) and mounted on a sturdy tripod. The film back was loaded with Kodak Tri-X - a 120 black-and-white negative film with an ISO of 400 - and was developed in Kodak Xtol developer. The resulting negative was printed on Ilford Multigrade paper with the enlarger set to give Grade 3 - a slightly harder than average grade to give a grittier print.



'Full Steam Ahead' by John Marshall

This image was taken in Hyde Park at the start of the London to Brighton Veteran Car Run which occurs on the first Sunday in November each year. The cars begin to leave the park shortly after dawn and the weather is usually cold and damp! This car was a steam-powered car - hence the title!

The camera used was an Olympus OM4Ti 35mm film camera fitted with a standard 35mm-70mm zoom lens. I hand-held the camera, and the exposure - as I remember - was 1/125 second at f/8. The film was Fuji Provia 100F - a 100 ISO transparency film which was processed commercially in E6 chemistry. The resulting transparency was scanned using a flat-bed scanner and the digital image was converted to monochrome using Photoshop Elements. The Image was printed by Photech Limited - a professional Lab based in Warrington.



'Behind the Veil' by Dawn Murphy

'Behind the Veil' was taken at HHPS at a studio shoot evening so the lighting was already set up for us. I had brought the 'veil' on-line and asked the model to put it over her face, and asked her to look demure.

In post-processing I increased the highlights to make it high-key, then converted it to black and white. I cropped it tight on the right to cut out her top and also removed some hair that was hanging out of the veil

Settings were f/11, 1/125 sec and 200 ISO using Olympus EM1 Mark ii and the standard kit lens.



'Bull Elephant' by Brian Burgess

This was taken on my Canon EOS R7 with a 100mm-400mm Canon EF Lens. Exposure was f/9, 1/3200sec, ISO-2000 at 100mm zoom.

Taken on safari in the Tsavo West National Reserve, Kenya.

The judge commented on the white sky. I realised afterwards that this is actually low cloud and that is the base of Mount Kilimanjaro in the distance.

Using Affinity Photo, I separated the elephant from the background so I could slightly blur the background (with Gaussian blur) and adjusted the shadows to make the elephant stand out more, especially against the bush on its right. I also lightened the background slightly to emphasise the elephant.

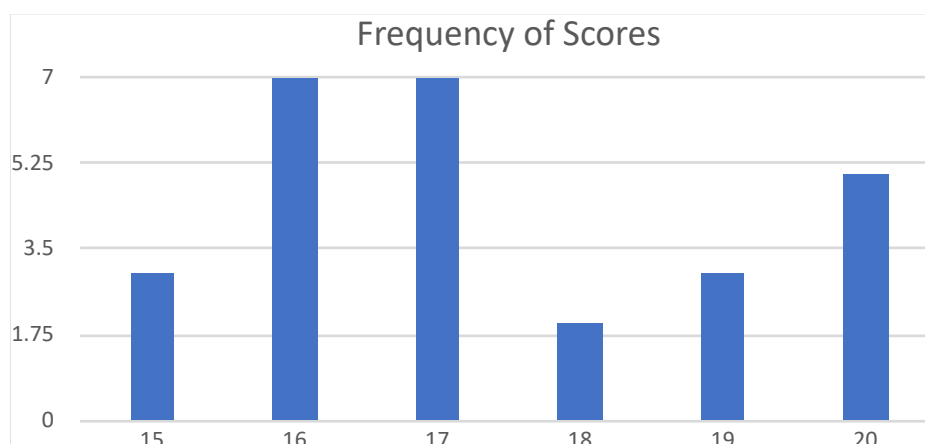
For the elephant, I used Tonal Mapping and used slight Local Contrast before using some slight adjustments on the Curves.



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Mono Print Competition Round 2 - Results

Group	Position	Score	Author	JS and Title
C	01	20	Brian Burgess	12 Bull Elephant
	02	18	Clare Long	01 On The Gallops
	03	17	Brian Burgess	09 Beyond The Arch
	03	17	Brian Burgess	27 Anne Hathaway's Cottage
	03	17	Roger Hudson	04 Shivani
	03	17	Roger Hudson	16 Emily
	03	17	Roger Hudson	25 Tree Reflection
	08	16	Clare Long	13 Walk On By
	08	16	Clare Long	26 Sun Dappled Stroll
B	01	20	Dawn Murphy	17 Behind The Veil
	01	20	John Marshall	08 An Old Clay Pipe
	01	20	John Marshall	14 Full Steam Ahead
	01	20	John Marshall	20 A Touch Of Silk
	05	19	Rob Harley	03 Artemis
	06	17	Rob Harley	18 You're Too Old To Suckle
	07	16	Brian Howard	23 Scabiosa Kudo White
	07	16	Dawn Murphy	06 Alone
	07	16	Rob Harley	19 First Arabesque
	10	15	Brian Howard	07 Charli
	10	15	Brian Howard	10 Lily
10	15	Dawn Murphy	22 Mooring Ring	
A	01	19	Jim Turner	21 You Want A Pose?
	01	19	Linda van Geene	11 Parked Up
	03	18	Jim Turner	05 Nester
	04	17	Jim Turner	15 A Lake In The Mountains
	05	16	Linda van Geene	02 Waiting
	05	16	Linda van Geene	24 Shivana



Mono Prints Cumulative Scores

Mono Prints													
Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
BURGESS, Brian	19	16	18	17	20	17						107	
HUDSON, Roger	18	20	17	17	17	17						106	
LONG, Clare	18	17	16	18	16	16						101	
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
HARLEY, Rob	20	17	18	19	17	16						107	
HOWARD, Brian	18	15	19	15	15	16						98	
MARSHALL, John	19	18	20	20	20	20						117	
MURPHY, Dawn	17	19	17	16	20	15						104	
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
ANTHONY, Richard	17	16	18									51	
TURNER, Jim	20	14	16	18	17	19						104	
VAN GEENE, Linda	16	19	17	16	19	16						103	

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Editor's Pick

A selection of other images from this month's competitions



'Alone' by Dawn Murphy



'Walk on By' by Clare Long



'Emily' by Roger Hudson



'God Bless America' by Roger Hudson



'I See You' by Brian Burgess



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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

Canon A3 Printer

I have a Canon Pro 9500 Mark ii A3 Printer which I'm no longer able to use so, as a long-standing member of HHPS myself, I'm offering it to any member who can make use of it.

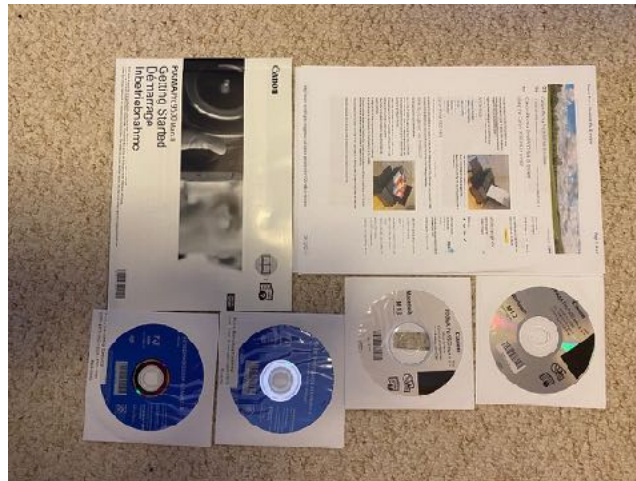
It hasn't been used for a while so will need the heads cleaned. It got me several 20s in my time!

It comes with all leads, instructions and a complete set of genuine 20 Canon inks, a pack of Black Diamond Professional Grade paper and some Bockingford Inkjet double sided water colour paper.

I live in Tring and can be contacted on hilmoore@hotmail.co.uk.

Hilary Moore





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Food For Thought



#WeRemember

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