



# VIEWFINDER



## Hemel Hempstead Photographic Society

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

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### Editorial

I recently came across an interesting take on the use of Artificial Intelligence in photo editing. Simon Booth is a professional landscape photographer with an emphasis on Intimate Landscapes (he admits to having a predilection for photographing leaf-litter!).

As an experiment he decided to see what ChatGPT would make of a couple of his photographs, so he uploaded them into the ChatGPT software and asked it to give an assessment of them in terms of technique and aesthetic appeal. The results were remarkably insightful and would do justice to comments from some of the better competition judges.

He then asked it to suggest ways in which the photos could be improved using Lightroom and Photoshop. In seconds it produced some step-by-step suggestions, from changing contrast using the Blacks, Whites and Highlights sliders in the Basic panel in Lightroom, to applying Texture, Clarity and Dehaze, as well as colour adjustments using Vibrance and Saturation, and the Hue sliders in the Colour Mixer panel. In each case the instructions even suggested the range in which the sliders might be adjusted (eg +10 to +20), giving some discretion to the photographer.

Photoshop adjustments were mainly in Dodging and Burning (lightening and darkening) sections of the image to create a more three-dimensional effect (which could have been done in Lightroom as well). A few of the suggestions he ignored, as he knew from experience they wouldn't create the kind of effect he liked. But, overall, he was quite pleased - and pleasantly surprised - by the results, feeling that for one of the images, although not necessarily an improvement, it at least produced a slightly different interpretation.

The two images he used were simple and uncluttered in the first place, which may have accounted for the fact that the suggestions were straightforward, without resorting to masking, etc. It would be interesting to see what the software comes up with for other types of photographs such as portraits. Nevertheless it occurred to me that there could be some practical applications in using Large Language Model (LLM) Artificial Intelligence in this way - with the caveat that it should be used as another tool in the editing process rather than taking it at face value. The software is, after all, a distillation of many thousands (perhaps millions?) of images from many sources but doesn't have the experience (yet?) of taking photographs itself.

There is, of course, always the danger of becoming too reliant on it instead of developing a creative instinct for what works, although it could be considered a step in that process.

Photoshop and Lightroom were used as the basis for this experiment, but I imagine it could be done for other editing software, such as Affinity, as well.

### **AND.....**

If you'd like to comment on anything you've read in Viewfinder, or on club activities, or something you'd like to share with other members, short comments will be considered for inclusion in Viewfinder Letters. You can use the email address at the bottom of each page and head your comment 'Viewfinder Letters'. Longer items are always welcome for inclusion in Members' Articles.

### **In this issue**

Studio sessions (both one-to-one and all-shoot) are a regular and popular activity in the club, organised under the expert eye of John Marshall, with the help of Rob Harley. In this issue there are reports from the February and March sessions.

How do you focus a subject in your viewfinder when taking a hand-held shot, whether in the street, the landscape or in a studio? The chances are you use the default camera setting of pressing the shutter button half-way before pressing it fully to take the shot. In **'Back-Button Focussing'** I look at an alternative method of focussing.

*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

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**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).**

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**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.**

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### April Meetings

7th April - **Social Event: Canal Walk**

- [Register up to 3 images for 4th Colour Print competition](#)

14th April - **4th Colour Print competition (Judge: Peter Cox)**

17th April - **Studio Shoot: 1 to 1 portraits with a model**

Maximum of 6 members. Run by Rob Harley and John Marshall

21st April - **Bank Holiday - No meeting**

- [Register up to 3 images for 4th Mono Print competition](#)

28th April - **4th Mono print competition (Judge: Peter Prosser)**

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## This Month's Meetings:

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*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.*

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The third heat of the Mono Prints competitions was held on 3rd March, judged by Rojer Weightman. Although he awarded relatively few 19s and 20s and a comparatively larger number of 18s, his comments were considered and thorough, with several suggestions of how images could be improved (for a detailed summary of some of the points he made, see Rob Harley's comments in Snippets at the end of this issue).

The second meeting was a studio session organised by John Marshall and Rob Harley, during which all attendees were given the opportunity to photograph the model. For full details and some photographs from the session, see John's account below.

The third session on 17th March was a members' evening on the set subject of **Flora and/or Fungi**, after the talk on the subject by Tony North in February last year. There were thirty six projected images, with a panel of three members giving their assessment of each image - proving once again how difficult it can be judging other peoples' efforts. Eight images were held back for further consideration by other members, who voted for three images each. The winning image was a close-up of the underside of mushrooms by Dawn Murphy.



'Beautiful Gills' by Dawn Murphy

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The meeting on 24th March was a talk on Zoom by [Tony North](#), who also gave a talk in February 2024 on photographing flora and fungi. His talk this time looked at Abstract Photography, using a variety of techniques, including Intentional Camera Movement (ICM). The main thrust of his presentation drew on his inspiration from Abstract Art, from artists such as Vassily Kandinski, Paul Klee, Piet Mondrian and Mark Rothko in particular.

His talk attempted to answer three questions - What is Abstract Art/Photography?; What is Good Abstract Photography?; and How can we take/make good Abstract Photography?

In answering the first question he looked at the possible origins of Abstract Art, with reference to abstract patterns in Roman mosaics, and even the possible beginnings of art in the etchings on stone in pre-history. A general definition is that it is non-representational and consists of different elements such as lines, shapes, colour, but arranged in an aesthetically pleasing composition. It should therefore adhere to accepted artistic principles such as an harmonious arrangement of shapes and, with some exceptions depending on other elements in the composition, a focal point to fix the eye on.

Finally he used examples from his own images to show what can be achieved with different techniques, both in-camera (Intentional Camera Movement), multiple exposures, and a combination of these; and with editing software (eg collages). He emphasised that it's important to experiment with different techniques and compositions, and that sometimes what works is a matter of intuition rather than adhering to set of rules (if you want to watch the BBC programme referred to by Tony it's called '[The Rules of Abstraction](#)' by Matthew Collings, an art critic and painter, and can be found on YouTube - annoyingly it's in fifteen minute clips, and loses the sound for a few minutes in the third clip, but still watchable)

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## Studio Sessions

### Studio Group Meeting 20<sup>th</sup> February 2025

By John Marshall and Rob Harley

AJ came to our 1-1 shoot on 20<sup>th</sup> February. Six photographers, as usual, came to participate and we photographed AJ in turns. She posed in three different outfits and the studio flash lighting was set up ready to use: first a mottled black background then a white background which was lit to give a bright white. See the positioning of the set up in the pictures.

Photographers brought their own props with a view to creating a “story” - much loved by judges! Dawn did a great job of this.

AJ was extremely good at creating expressions to match these props – so enhancing the “story” still further, as the pictures show. She was a friendly, bubbly model who I’m sure will come again in the future.



## All Shoot Meeting 19<sup>th</sup> March 2025

Fifteen of our members attended the meeting and five arrived early to help set up the background and the continuous lighting. The rest came later armed with their cameras to take part in the shoot.

The model, Olga Solo, arrived a little later than expected but she was quick to get ready for the shoot. Olga was very good at adapting to our set-up and she adopted a range of poses for the members who, as usual, took turns to occupy the premium position directly in front of the model.

As can be seen from the pictures, Olga posed on our white background and was lit by a key light on the left and a fill light on the right which was adjusted to give 1.5 stops less light than the key light. As the background was not lit separately, the fall-off caused the background to appear pale grey. The continuous lighting forced us to use an exposure of 1/100s at f/5.6 with an ISO of 1600.

Part way through the second outfit session, the key light blew a fuse due to one of its lamps failing. Whilst this was rectified, Olga returned to her car and brought back a stunning long red dress for the third and final session.

All the participants seemed to enjoy the shoot including Ami - a potential new member - who first attended a club meeting only the previous week. Olga also seemed to enjoy herself and I've since heard from her saying how much she enjoyed meeting us all [see **Viewfinder Letters - Ed.**]. I'm sure that the session will generate some winning images in our competitions.

John Marshall





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## Members' Articles

### Back-Button Focussing

By Jim Turner

If you take photographs hand-held you probably focus by pressing half-way on the shutter button after composing the shot. This is the default that cameras are usually set to. It can be frustrating because in order to focus on the subject you may have to move away from the composition and then back again once the subject is in focus, all the while keeping your finger half-pressed on the shutter button - I've more than once inadvertently pressed the shutter button fully, taking the shot when I didn't want to. And if you take your finger off the shutter button it will re-focus next time you press it, which may not be where you want the focus to be!

Alternatively you could set your lens to manual focus and focus that way (which, in fact, is what you used to do in the days before auto-focus - I have an old Olympus OM10 film camera for which I have to do just that).

An alternative which you may not know about is "Back-Button focussing". Depending on your camera it may be possible to assign a button on the back of your camera specifically for focussing.

On my Canon cameras I can set the AF-On (Autofocus On) button for Back-Button focussing. This means I can compose the shot, decide where I want the focus to be, and press the button with my thumb without touching the shutter button, which I only need to do when I'm ready to take the shot. Although it can take some getting used to, after a while it becomes second nature and I do it now without even thinking about it.



I can also move the focus point with my thumb using the joy-stick Multi-controller button to the left of the AF-on button.

If your camera allows you to change the function of different buttons you should find it somewhere in the menu system. On Canon cameras it's under the Custom Function sub-menu. In the photograph on the left below, the option for changing the AF-on button is the second option down on the left. The photograph on the right shows the different functions that can be assigned to it. Choosing the first option (with a square around it) assigns auto-focus to the button.



Recent cameras have a further refinement to assist in hand-held focussing using AI technology, particularly facial recognition technology. The Canon R5 allows you to choose between detecting people, animals or vehicles. By choosing the people or animals option you can also set it to focus on the eyes - ideal for portrait work, either in the street or in a studio.

Of course all this depends on whether your camera has the facility to change functions. If it does, it's well worth experimenting with Back-Button focussing.

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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

#### Mono Prints Competition Round 3



#### 'Towards the Light' by Rob Harley

This was taken in France, in a town called Saintes. My wife and I went for a walk and came across the Church St Eutrope. It had an interesting crypt. I loved the light, but it was very challenging since the contrast between the foreground and the far end of the cloister was very high. Luckily, I had my trusty iPhone 15 Pro Max to hand. It was shot hand-held at 1/25s at f/1.8 and ISO 1250. The focal length was 24mm (50mm equivalent).

The editing in post processing was quite limited. Nothing was done in Lightroom. In Photoshop, Adobe Camera RAW (ACR) was used to brighten the shadows a lot. The overall image was brightened with Curves. A stroke was added and then the image was converted to B&W.

#### 'Dune' by Jim Turner

This was taken in the Sahara Desert, using a Canon 5D Mark iii on a tripod, with a Canon 70mm-200mm lens at 163mm focal length. Exposure was 1/100 sec. at f/8, ISO 100.

The original image was cropped from the bottom, cutting out the ridge of another dune so that the curve exited at the base of the frame.

Although I liked the deep orange of the original image I decide to convert it to black and white, and darkened the areas in shadow to give a slightly mysterious and graphic quality to the image. Finally, I removed some stones and other distractions to give a smoother effect.



## 'Dark Clouds and a Bare Mountain' by Jim Turner



Taken along the coastal path near Whitesands Bay in Pembrokeshire on a Canon 5D Mk iii with a Sigma 24mm-105mm lens at 51mm focal length. Exposure was 1/160 sec. at f/11, ISO 200.

I liked the way the rock in the foreground echoed the shape of the mountain in the background so I shot three frames, focussing on the foreground, middle distance, and the mountain, which was then focus-stacked in Photoshop to ensure it was in focus throughout.

I made some initial adjustments to the overall contrast in Lightroom, and used Sky Selection to

create a mask to darken the sky, which I then duplicated and inverted to make separate adjustments to the foreground.

It was converted to black and white in Lightroom, then I used Radial Filters to further darken specific areas and emphasise the sunlit areas on the foreground rock and the mountain.

## 'Elephants in Mashutu, Botswana' by Rob Harley

Elephants are gloriously social animals and great to watch. This mother and baby were amongst a small herd enjoying themselves and foraging for food.

This was shot with a Canon 5D Mk IV. The exposure was 1/125s at f/8 and ISO 5000 (using Auto ISO as usual). The elephants were quite close so the focal length was only 140mm.

No editing was done in Lightroom. In Photoshop, the image was copied and Select Subject used then the selection was expanded by 10 pixels. Content Aware Fill was used to remove the elephants and then the layer was blurred to create a better background.



The image was copied again, Select Subject used, then a mask was created. This allowed just the subject (the elephants) to be edited. ACR was used to increase Texture and Clarity. Adjustment Layers were used to brighten and increase the contrast of the elephants. High Pass sharpening was used to further bring out the texture of the elephants' skin.

The eyes were brightened and some over-bright areas on the tops of both elephants were darkened. A vignette was added and finally the image converted to B&W.

## 'Rice Terrace with Huts' by Jim Turner

This is part of the Longji (Dragon's Backbone) rice fields, about a two-hour drive from Guilin in southern China, which rise to more than 600 metres up the side of a mountain. The terraces are said to resemble the scales of a dragon, while the ridge at the summit resembles a dragon's backbone. They were created about 650 years ago and remain much as they were, with repairs undertaken over the centuries.

It was pouring with rain when we set off from Guilin, so it didn't look too promising. Luckily it had stopped when we arrived, although there was still a lot of low, dense cloud surrounding the mountain.

For this image I used a Canon 7D with a Sigma 17mm-85mm lens, hand-held at 35mm focal length (although I did have a mono pod with me). Exposure was 1/80 sec at f/11, ISO 400.

For the original colour image below I adjusted exposure and contrast in Lightroom and used some dodging and burning to mould the lighter and darker areas for a more 3D effect. I also increased the saturation of the oranges and greens to counteract the dull, flat light. In converting it to black and white I thought it would work better if the focus was on the nearest terrace so created an exaggerated vignette using a combination of linear and radial masks in Lightroom and cropped the top part of the frame. I also used luminosity masks in Photoshop to pick out and emphasise the highlights on the terraces and darkened the shadows for more contrast.



Original Colour Image



Mono Image

### **'Attitude Effacée Derrière' by John Marshall**



This image was taken at a Studio Group Session in the Old Town Hall. The model was a student ballerina from The Arts Education School in Tring and also of the dance academy that was to become The Vyne Centre in Berkhamsted.

Lighting was from studio electronic flash units. The key light, on the left, was shot into a large brolly and set to give an exposure of f/8 at ISO 100. The fill light, on the right and close to the camera, was fitted with a shoot-through brolly and set to give one stop less light than the key light (i.e. f/5.6 at ISO 100). A hair light was positioned above and behind the black background. This was fitted with a grid and set to give the same exposure as the key light.

The camera used was a Bronica ETRSi Medium Format Camera fitted with a 100-220mm Zoom lens (70-150mm full-frame equivalent). The camera was loaded with Kodak T-Max 100 black-and-white negative film (ISO 100). After exposure this was

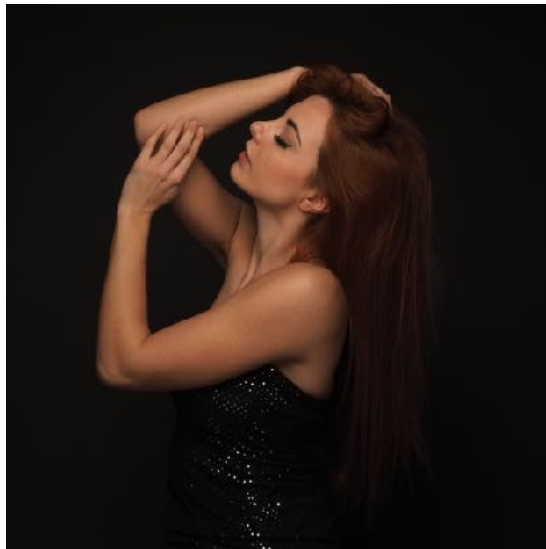
developed in Kodak T-Max developer and the resulting negative was printed on Ilford Multigrade paper set to Grade 3 (slightly higher contrast than the normal Grade 2). This ensured that the background was printed an even black.

## 'Hanna' by Dawn Murphy

*[This image was missed from February's issue - Ed.]*

Hannah was taken at a studio shoot in Kempston that David Howard and I organised to show us how to set up the lighting. Hannah was a very easy model to shoot. I was particularly pleased with this photo because it was the only one in which I posed her and told her what I wanted her to wear (models are just a little intimidating). I can't say very much about the lighting - as I said it was set up for us.

The camera was Olympus EM1 mark ii with the standard lens. I have entered this photo in a competition twice, once as mono where it didn't do well, and once as colour where it was marked a 20. Proving it all depends on the judge that evening.

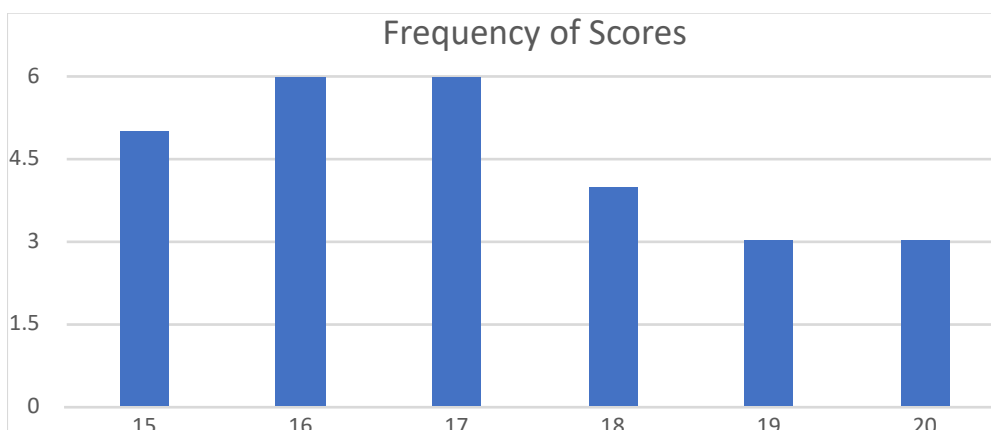


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### Mono Prints Round 3 - Results

Group	Position	Score	Author	JS and Title
C	01	18	Roger Hudson	11 Daisy
	02	17	Brian Burgess	14 The Fisherman
	02	17	Clare Long	27 Time To Think
	04	16	Brian Burgess	05 Tower Bridge
	04	16	Brian Burgess	23 Stripes
	04	16	Clare Long	17 Watching A Master At Work
	07	15	Clare Long	04 The Liver Bird
	07	15	Roger Hudson	02 Shivani
	07	15	Roger Hudson	19 Nepalese Boy
B	01	20	John Marshall	18 Attitude Effacee Derriere
	01	20	Rob Harley	24 Towards The Light
	03	19	Rob Harley	10 Elephants In Mashutu, Botswana
	04	18	Dawn Murphy	09 Knock And The Door Will Be Opened
	04	18	Dawn Murphy	12 What's So Funny
	04	18	John Marshall	20 Shadows And Curves
	07	17	Brian Howard	15 White Alva's Dahlia
	07	17	Dawn Murphy	25 Windows To The Soul
	07	17	Rob Harley	03 Reaching Up
	10	16	John Marshall	01 Amaryllis
	11	15	Brian Howard	07 Her First Pose
11	15	Brian Howard	26 Shivani	
A	01	20	Jim Turner	08 Dark Clouds And Bare Mountain
	02	19	Jim Turner	16 Dune
	02	19	Jim Turner	22 Rice Terrace And Huts
	04	17	Richard Anthony	13 At The Beach
	05	16	Richard Anthony	06 Horsey Wind Pump
	05	16	Richard Anthony	21 My Beak's Not Really Bent



## Print Competitions Cumulative Scores

Mono Prints													
Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
BURGESS, Brian	19	16	18	17	20	17	16	17	16				156
HUDSON, Roger	18	20	17	17	17	17	15	18	15				154
LONG, Clare	18	17	16	18	16	16	15	16	17				149
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
HARLEY, Rob	20	17	18	19	17	16	17	19	20				163
HOWARD, Brian	18	15	19	15	15	16	15	17	15				145
MARSHALL, John	19	18	20	20	20	20	16	20	18				171
MURPHY, Dawn	17	19	17	16	20	15	18	18	17				157
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
ANTHONY, Richard	17	16	18				16	17	16				100
TURNER, Jim	20	14	16	18	17	19	20	19	19				162
VAN GEENE, Linda	16	19	17	16	19	16							103

Colour Prints													
Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
ANTHONY, Richard	18	17	19	16	17	16	16	16	18				153
GUEST, David	17	15	16										48
HUDSON, Roger	19	16		14	14	18	17	18	18				134
LONG, Clare	17	17	16	19	16	19	17	17	15				153
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
BURGESS, Brian	15	16	16	18	17	18	19	19	17				155
HOWARD, Brian	15	14	14	18	19	16	16	18	19				149
MURPHY, Dawn				16	16	17	18	20	17				104
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
HARLEY, Rob	18	19	20	20	20	19	20	19	20				175
HUMPHREY, John	18	20	20	18	20	20	20	20	19				175
MARSHALL, John	17	19	18	18	20	20	19	18	18				167
TURNER, Jim	20	20	17	16	14	20	18	15	20				160
VAN GEENE, Linda	20	17	17	17	15	17							103

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**Editor's Pick**

A selection of other images from this month's competition



'Daisy' by Roger Hudson



'Nepalese Boy' by Roger Hudson



'What's So Funny?' by Dawn Murphy



'Shadows and Curves' by John Marshall



'Watching a master at Work'  
by Clare Long



'Knock and the Door  
Will Be Opened'  
by Dawn Murphy



'Little and Large' by Dawn Murphy  
*(Deferred from February)*

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## Viewfinder Letters

I had such a fantastic time at the group shoot organised by John [Marshall] for his camera club! When he reached out to me, we quickly and easily arranged the shoot. He was incredibly well-organised, providing all the details about the location and style, which made it easy to know what to expect.

On the day of the shoot, John met me near the location, and one of the photographers kindly helped me with my heavy bags. In the changing room, I was welcomed with snacks and water—a thoughtful and much-appreciated touch.

The entire shoot was smooth and fun. There were many photographers, all of whom were incredibly kind and friendly. I had the freedom to choose my outfits and pose naturally, which made the experience even more enjoyable.

The time flew by, and I loved every moment of working with everyone. The atmosphere was warm and welcoming, making it a truly great shoot. At the end, the photographers were so kind to help me with my bag on the way to my car.

It was a wonderful experience, and I really enjoyed meeting everyone. Thank you, John, for organising such a fantastic shoot! I look forward to working with you again in the future.

*Olga Solo, Professional Model*

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## Contributions

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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.

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### Snippets

#### **Some points from 3rd Mono Prints Competition on 3rd March, judged by Rojer Weightman. From Rob Harley**

Rojer gave some valuable advice to reinforce good practice in our images. Some of the points I noted were:

- Beware colour casts in your prints
- He preferred a low lighting ratio (perhaps 1 stop) for female portraits, in order to avoid deep shadows
- Do your "border patrol" - spot and remove distractions at the edges of the image
- Mount with a bit less space above and bit more space below your image [*for smaller or square prints*]
- Need the eyes (or at least nearest eye) to be pin sharp in order to draw the viewer into the character
- Partly close your eyes and squint to see the lights and darks of an image
- A difficulty for judges is seeing the same/similar images so many times; any common scene has to be something special / made your own.

He gave a clear view of the merits of each image and where they could be improved. His marks matched his comments, which is very helpful. The speed of proceeding through the images was also good.

- A few members felt the first few images appeared to be marked more harshly than subsequent images.

## Snippets (Continued) ....

### Photography Awards

[World Nature Photography Awards 2025](#)

[Nature Photography Contest Winners 2024](#)

[2025 V&A Parasol Foundation Prize for Women in Photography](#)

If you'd like to try your hand at wildlife photography, the English School of Falconry in Bedfordshire is holding a [Photography Evening by Dusk](#) on 12th April.

## Food For Thought



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