



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

If you've had even just a nodding acquaintance with the news in the last few months you may have come across the name DeepSeek, developed by a Chinese company. DeepSeek, like its Western counterpart ChatGPT (and others), is a Large Language Model of Artificial Intelligence (LLM) which trawls and stores vast quantities of information, which it can then learn from in order to generate answers to sometimes difficult questions without the need for a human intermediary. A few years ago I got ChatGPT to write an article about Saul Leiter - the result was uncomfortably similar to the article I'd written for Viewfinder!

The company behind DeepSeek seems to have ruffled a few feathers amongst its Western (mostly US) counterparts because, despite being just as powerful as ChatGPT et al, DeepSeek was developed at a fraction of the cost and requires much less storage space, and so uses far less energy, than the mega-computers used by other LLMs. (Bear with me, I'll get to the point shortly). To circumvent an embargo imposed by the US on the sale of the powerful micro-chips needed to process such large quantities of data, the developers of DeepSeek had to work with what was available to them and "think outside the box". In doing so they were able to look at the problem in a different way and from a different perspective. A classic case of necessity being the mother of invention.

Which brings me (almost) to the point. I'm often envious of landscape photographers who live a stone's throw from (or at least have easy access to) the kind of awe-inspiring landscapes that are crying out to be photographed; or for conditions that are more than the incessant rain and uniformly grey skies we've had recently - glowing, buttery light at either end of the day, heavy snow falls that create an other-worldly landscape, or even angry, boiling clouds which offer the prospect of dramatic images. Anything but monotonous grey!

Of course I could travel to some of those more enticing locations, but that's not always possible, and it can get expensive (if only I had a camper van!). The answer, then, is to look for things closer to home. As far as landscapes are concerned we're lucky to have an extensive area of woodland and hills around the Ashridge Estate and Ivinghoe Beacon. Even in the duller conditions it's possible to find something to photograph (as long as you exclude blank skies) which provides an opportunity for some Intimate Landscapes.

The point is to work with what's available and do the best with what you have. It's worth bearing this in mind whatever the genre of photography - big cities, for example, may offer more opportunities for street photography but there will always be opportunities locally if you look - especially if you try places you're less familiar with.

And do you really need an expensive camera to take good photographs? Obviously the answer is "No", judging by some photographs from phone cameras that do well in club competitions (a few photographers on YouTube have recently acquired 100 megapixel Hasselblad medium format cameras - £7369, body only! - but it hasn't necessarily improved their photography!). Of course a "bigger" and more up-to-date camera will probably allow you to do things you can't do with an older one with fewer features: a heavily cropped 100 megapixel image will still leave you a lot of pixels without loss of detail; and a tilt-screen is a boon to those of us who have difficulty getting down low! But being familiar with the equipment you have, whatever it is, and getting to know it inside-out means you can spend more time on the creative aspect of photography and less on the technical.

In This Issue

This month I've added a Letters section on a trial basis. If you have anything you would like to comment on, maybe something you've read in Viewfinder or something from a club activity - or anything you think might be of interest to members, I will be happy to include it, space permitting. Please keep it short (about 200 words maximum) - I reserve the right to edit it if necessary. If you address your comment "To the Editor" I'll know you intend it for possible publication (you can use the email address at the bottom of each page).

In '**Philip-Lorca diCorsia: 'Hustlers'** I provide a brief introduction to this photographer's work.

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.

March Meetings

3rd March - **League Competition: 3rd Mono Prints Competition (Judge: Rojer Weightman)**

10th March - **Members' Evening: All Shoot Portrait Session**
(all present are encouraged to take portraits of the model)
- **Submit up to 3 images for Set Subject Competition: Flora/Fungi.**

17th March - **Set Subject Competition: Flora/Fungi**
Comments by members (follows Tony North talk on the subject, February 2024)

24th March - **Talk by Tony North (on ZOOM): Abstract Photography** (drawing on Abstract Art.)
eg Using Multiple exposures, ICM, and collage
- **Register up to 3 DPIs for 4th DPI competition**

31st March - **League Competition: 4th DPI Competition (Judge: Steven Galvin)**

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 third DPI competition on 3rd February attracted forty eight images, judged by Dave Hipperson who has also visited us before. Dave gave some considered and thoughtful assessments, although possibly a little frugal when awarding scores, with only two 20s, three 19s and seven 18s. He had some useful suggestions though, including a preference for short titles, and female models without tattoos (in competition portraits, that is!).

The second meeting, on 10th February, was an erudite and sometimes thought-provoking talk by John Humphrey on Creative Photography, covering a range of techniques with examples from his own images - some he considered successful, others less so - and some which occasionally baffled competition judges.

He began, though, with an explanation of the psychology behind creativity, citing some research in America in the 1960s of a cohort of five-year-old children, which found that the level of creativity at that age was 98%. Subsequent follow-ups at intervals revealed that their level of creativity diminished with age, until by the time they were adults their level of creativity had fallen to just 2%. Part of the reason appears to be that in early years the right-hand side of the brain (concerned with creativity, imagination and intuition) is dominant, but as we get older the need to learn rules and function as social beings means the left-hand side of the brain (associated with logic, facts, etc.) becomes dominant, to the detriment of creativity. The key, as creative adults, is to train ourselves to access more of the right-brain functions. [For an interesting exploration of the role of Left and Right brain functions in Impressionist Photography see this video by [Eva Polak](#) - Ed.]

The techniques he outlined ranged from the relatively simple: everyday objects and flowers photographed out of context or from unusual perspectives; to the more complex: displacement mapping and multiple exposures, as well as other Photoshop tools which distort the original image. If you want to delve deeper into some of these techniques and how to use them creatively, they can be found in John's book on the subject - '[Creative and Experimental Photography: Art and Techniques](#)'.

Eleven members braved a cold evening for the third Colour Print competition on 17th February, judged by Kevin Day, for which there were thirty entries. The generally high standard was reflected in the scores, which saw a fairly high number of 20s. Kevin's comments were always helpful and thoughtful, with an enthusiasm which was infectious. His approach was more constructive critique than constructive criticism - his emphasis throughout was generally towards the positive. A particularly important point he made was that we should listen to critiques of other people's work rather than our own, as we are too invested in our own images to be truly objective [so, on that basis, it's always worth attending a competition evening, even if you haven't entered any images yourself - Ed.]. For more of the points Kevin made, see Rob Harley's comments in Snippets.

The last meeting of the month was a members' evening on the set subject of 'Weather', with comments from a panel consisting of John Marshall, John Humphrey and Mike Mitchell - each taking turns to make an initial comment before opening up the discussion to the other members present. There were thirty projected images, some having a closer relationship to the subject than others, but it was interesting to see how different people had interpreted the subject. Just as interesting were the discussions about how some of the images could be improved, with sometimes contradictory opinions - which perhaps goes to show that often there is no one right way to edit an image, and sometimes it can be a matter of personal preference.

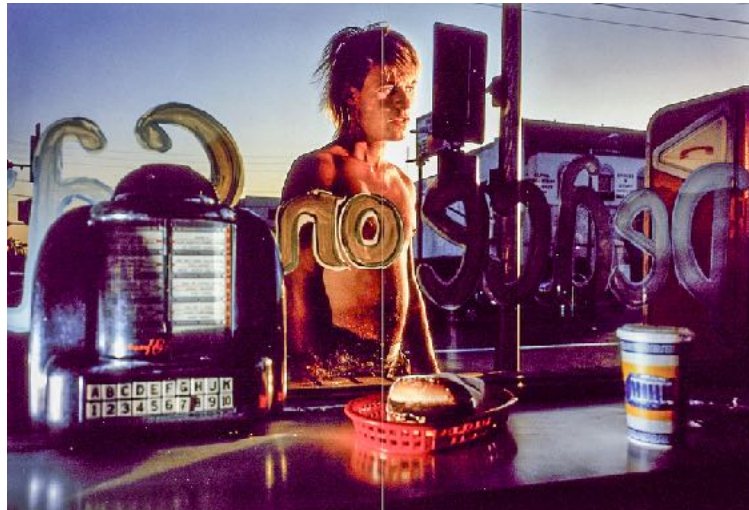
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Members' Articles

Philip-Lorca diCorsia: 'Hustlers'

A Reluctant Photographer

By Jim Turner



A young man, seen from inside what appears to be a Diner, is passing by outside, bathed in the golden light of the setting sun. On a table next to the window is a burger (uneaten) in a red basket, with a drinks carton on the right and a juke-box on the left. The viewer's position is on the inside looking out at the scene beyond. The lack of any further context immerses the viewer firmly within the image.

On the face of it a lucky shot, - a grab-shot - the photographer perhaps about to have a bite to eat, with his camera on stand-by, when the young man fortuitously passes by just in the right spot to catch the light from the setting sun. The colours have a cinematic quality - in fact, it could be a still image taken from a film. We're often told a photograph needs a story. So what is the story here? Who does the uneaten meal and the drink belong to - the person looking out at the young man? Or has someone left it there - perhaps they left in a hurry? Perhaps they recognised the young man and wanted to go outside to talk to him - or maybe wanted to avoid being seen by him (for what reason?). The story is there for the viewer to determine.

The title is equally enigmatic: *'Eddie Anderson; 21 Years Old; Houston, Texas; \$20; 1990-92'*. Who is Eddie Anderson? Could the Diner be in Houston? And what is the significance of the \$20? In fact, this is from a series of photographs diCorsia made in Los Angeles. Called *'Hustlers'*, he propositioned a number of "hustlers" (male prostitutes) to pose for him. The price is what they would normally charge for their services, but instead of sex (diCorsia isn't gay - although his brother was, and died of AIDS) he persuaded them to let him photograph them. He also asked them their age (21), name (Eddie Anderson) and where they were born (Houston, Texas).

Philip-Lorca diCorsia was born in the USA, his parents having moved there some years earlier from Abruzzo in Italy. His early photographs were of friends in elaborately-staged interiors, which gave the impression of being candid images of their everyday lives. '*Hustlers*' was a subversive response to a conservative opposition to homosexuality after the AIDS epidemic in the 1980s. Having gained a \$45,000 grant from the National Endowment for the Arts on the condition that his project should contain nothing which could be considered pornographic, he made five trips to Los Angeles between 1990-1992, where he propositioned hustlers and drug addicts and photographed them in bars, motel rooms, street corners, or wherever they would normally be found looking for business. The composition of each photograph was meticulously planned before-hand, using a Linhoff 6x7 medium format view camera.



Joe Reeves, 37 years old; San Fernando, California;
\$40



Gerald Hughes (a.k.a. Savage Fantasy), about 25 years
old; Southern California; \$50

These photographs blend a documentary style of photography with a staged technique, in some ways reminiscent of Gary Winogrand who is one of the few photographers of his generation whom diCorsia admired (he disliked the self-absorbed documentary style of photographers like Nan Goldin, whose work also features people living on the edge of society). He believed this approach allowed him to get to a more objective truth about his subjects, and that street photographers and photojournalists are blinded by their own subjectivity, making it impossible for them to show an objective truth.

."People represent things to me - they're not personal. Each person is a kind of archetype, which I manipulate to appear to be the kind of archetype I'm thinking about"

Although his photographs have an artistic quality and are widely exhibited in art galleries, he dislikes calling himself an Art Photographer, preferring to refer to himself as a "reluctant photographer" as, unusually for a photographer (or artist), he practices it as little 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 3

'Sitting Pretty' by John Marshall

This image was taken at a club Studio Group session. The model, Liz Williams, was lit using three studio flash units. The key light on the right, fired into a large brolly, was adjusted to give an exposure of f/8 with ISO 100 film. The fill light on the left was fired into another, smaller, brolly and set to give an exposure of f/5.6 - one stop less than the key light. The hair light, above and behind the black cloth background, was fitted with a grid and adjusted to give a half-stop less light than the key light so that the model's blonde hair did not burn out.

The camera used was a Bronica EYRSi fitted with a 199-220 mm zoom lens (79-150 mm full-frame equivalent) and was mounted on a sturdy tripod. The film used was Fuji Provia100F transparency film which was commercially processed in E6 chemistry. The resulting transparency was scanned on a flat-bed scanner and reduced in size to meet DPI regulations.



'Shivani' by Brian Howard

This was taken at a studio group evening, not an all-shoot evening as I said on the evening of the competition.

The camera used was a Sony 77a mk2 DSLR, the lens was a 35-70mm zoom set at 70mm. The white balance was set on auto. The ISO was at 800, shutter speed was 1/250 sec which is the flash sync speed for this camera, the aperture was f/11.

I cropped it in Lightroom but did nothing else.





'Thames Windows' by John Humphrey

Taken with Canon EOS R7 mirrorless camera, zoom lens set at 62mm, ISO 100, f/6.3, 1/200 sec.

This is a crop of a picture looking across the Thames from the south embankment, originally intended to give me a view of St Paul's Cathedral. The full picture gave me what I was looking for, but I was drawn to the colourful geometric structure of this window. Homing in on it required a huge crop of the original, down from a width of about 7,000 pixels to just over 1,000. However, since there is no fine detail in the windows, enlarging the crop back up to useable size did not result in any significant degradation.

Because of the angle at which it was taken, the result was slightly skewed so it required straightening using the Distort tool in Photoshop. The final result was adjusted for Levels in Photoshop but no other correction was required. The judge said he would have liked a figure in one of the windows so maybe that will appear in a future submission!

'What's So Funny?' **by Roger Hudson**

The photo was a chance spot when holidaying in India. I noticed the three woman first, talking and laughing. The soldier looked very glum and detached.

Post processing included a little brightening of the image and a minor crop. Camera was a Nikon D90 DSLR. ISO 250, f/14.





'Lightbulb Staircase' by Brian Burgess

This photo was taken in Prague, in the House of the Black Madonna.

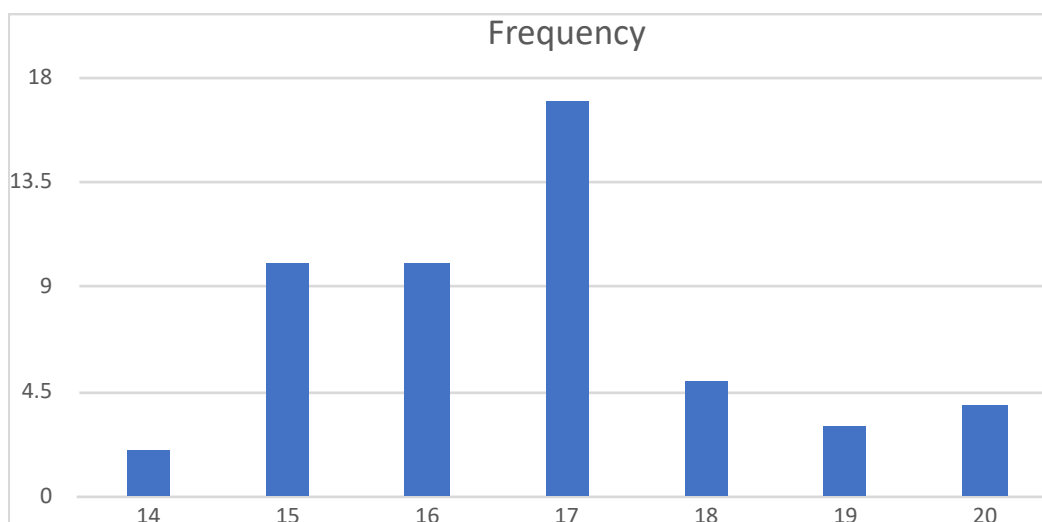
It was hand-held with exposure settings of 1/514s at f/2.2, ISO 45.

Taken on my phone, a Google Pixel 6 Pro, with no cropping, slightly sharpened, and I removed a blue sign on the wall

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DPI Competition Round 3 - Results

Group	Position	Score	Author	JS and Title
C	01	19	Roger Hudson	48 What's So Funny?
	02	18	Clare Long	37 Ready For Tomorrow
	02	18	Ian Shaw	17 Web In The Bracken
	02	18	Roger Hudson	28 Emily
	05	17	Ian Shaw	43 Bee On Tithonia
	05	17	Roger Hudson	13 Mesmerised
	07	16	Clare Long	27 Snapshot In A Snicket
	07	16	Ian Shaw	04 Herons Eye-To-Eye
	09	15	Steve Ballard	31 Black And White
	10	14	Steve Ballard	11 Busy London
	11	13	Clare Long	16 Summer Remembrance
	12	12	Steve Ballard	47 Gem In Silhouette
B	01	20	Brian Howard	40 Shivani
	02	18	Brian Howard	26 A Blood Red Dahlia
	03	17	David Guest	07 Kaleidescope Girl
	04	16	Brian Howard	12 Do We Have To Be Behind Him?
	04	16	Vicky Sinclair	15 Pontoon People
	04	16	Vicky Sinclair	19 Hanging On
	04	16	Vicky Sinclair	45 Leaves On The Pond
	08	15	David Guest	41 Budding Water Lily
	08	15	David Howard	38 A Heron At Dusk
	10	14	David Guest	29 Blue Dragonfly
	11	13	David Howard	22 Look What I Can Do
	12	12	David Howard	08 A Butterfly In Bedford Parade
A	01	20	John Humphrey	10 Thames Windows
	02	19	Brian Burgess	02 Lightbulb Staircase
	02	19	John Marshall	01 Sitting Pretty
	04	18	Brian Burgess	24 Fierce And Fearless
	04	18	Brian Burgess	39 Mandarin Duck
	04	18	John Marshall	21 Primroses
	07	17	Dawn Murphy	14 Looking For Lunch
	07	17	Dawn Murphy	18 Storm In A Wine Glass
	07	17	John Humphrey	23 India Figure
	07	17	Richard Anthony	42 Well Past Its Prime
	07	17	Rob Harley	05 Drinking Club
	07	17	Rob Harley	30 Somerset House Hosts Fleeting Visits
	07	17	Rob Harley	35 Rachelle
	07	17	Uly Jorimann	20 Scaly Curves
	15	16	Dawn Murphy	33 Electric Light
	16	15	James McCracken	25 Striding Out After The Rain
	16	15	James McCracken	34 Early Light On The Church And The Castle
	16	15	John Marshall	36 My Favourite Colour Is Red
	16	15	Uly Jorimann	46 Piedmont Sunset
	20	14	Richard Anthony	06 Seaside Silhouettes
	20	14	Richard Anthony	32 Seaton Harbour
	20	14	Uly Jorimann	09 Peachy Dahlia Ball
	23	13	James McCracken	03 Camouflage
23	13	John Humphrey	44 Delphinium	



3rd DPI competition Distribution of scores

DPI Cumulative Scores

Projected Images													
Group C													
Name	Round 1			Round 2			Round 3			Round 4			Total
BALLARD, Steve				16	18	15	14	15	12				90
CHAN, Lai													
FRY, Stacey													
HUDSON, Roger	20	16	16	15	14	15	17	18	19				150
KING, Geoff													
LONG, Clare	14	15	14	17	17	15	13	16	18				139
MOORE, Hilary													
SHAW, Ian	13	19	14	17	18	15	16	18	17				147
WILLIAMS, Emyr													
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
COTTON, Peter													
GUEST, David	15	14	13	16	17	15	17	14	15				136
HOWARD, Brian	14	14	15	15	16	19	16	18	20				147
HOWARD, David	17	19	15	19	18	15	12	13	15				143
MITCHELL, Mike													
SINCLAIR, Vicky	18	20	16	17	17	15	16	16	16				151
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	14	14	17				140
BURGESS, Brian	16	16	16	16	16	18	19	18	18				153
HARLEY, Rob	16	15	18	16	17	20	17	17	17				153
HUMPHREY, John	20	15	20	16	17	20	20	17	13				158
JORIMANN, Ullly	17	17	18	19	17	17	14	17	15				151
MARSHALL, John	15	15	17	17	17	17	19	18	15				150
MCCRACKEN, James	17	15	17	14	17	17	13	15	15				140
MURPHY, Dawn				20	18	17	17	17	16				105

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Colour Print Competition Round 3

'Grand Jeté' by John Marshall

This image was taken at a Studio Group outing to the Vyne Centre in Berkhamsted.

The lighting used was studio flash units. The key light on the left was fired into a large brolly and adjusted to give an exposure of f/8 at ISO100. The fill light on the right was fired into another large brolly and adjusted to give an exposure of f/5.6 - one stop less than the key light.

Two flash units fitted with wide angle reflectors were positioned close to the black curtains and aimed towards the dancer to give rim/hair lights. These were set to give the same exposure as the key light.

Using studio flash the firing of the camera shutter had to be timed precisely as multiple exposures were

impossible. The flash stopped the movement, so "motion blur", so sought-after by judges, is not possible.

The camera used was a Bronica ETRSi medium format camera mounted on a sturdy tripod, fitted with a 100-220mm zoom lens and loaded with Fuji Provia 100F transparency film. The resulting transparency was scanned on a flat-bed scanner and the image was printed by Phototech Limited - a professional lab.



'Railway Carriage' by John Humphrey

Canon EOS 5D MkII with a 15mm fisheye lens. f/4.5, 1/80sec, ISO 400.

The starting picture had promising vertical yellow lines that seemed suited to digital distortion. The treatment was to produce an 'orb' effect in Photoshop using two applications of the Polar Coordinates filter. A circular selection was then made of the result and the surround filled with white. Levels and sharpness adjustments were made to increase the clarity and contrast of the final image.

'Ranunculus In Ice' by John Humphrey

Canon EOS 5D MkII with 100mm macro lens. f/16, 0.6sec, ISO 200.

The flower is actually a fabric flower. These are very well suited to the freezing treatment since they dry out well afterwards and the ice structure conceals the artificial nature of the subject. The 'flower' was submerged in water and left in the freezer until the ice was solid. The water was tap water which freezes with some air bubbles in the structure which I felt added to the textural feel. The container was translucent plastic so it could be backlit by placing on a lightbox. There was also front light from diffuse window lighting.

The picture was printed on textured photo paper to enhance the painterly feeling of the result.



'St Paul's' by John Humphrey

Canon EOS R7 with a zoom lens set at 62mm. f/6.3, 1/200sec, ISO 100.

The picture was a view of St Paul's Cathedral looking across the Thames from the South Bank. The treatment was displacement mapping using a texture map of a rock surface, with the emphasis of the displacement being vertical. With displacement mapping, the pixels of the starting picture are 'nudged' using the tonal distribution of the map picture.

A layer mask was used to paint out some of the distortion of the cathedral so that it was a clearly recognisable subject. Colour saturation was increased to give the picture more impact.



'Blue Hour with Sunset' by Jim Turner

This was a hand-held shot taken on a Canon 5D Mark iii with a Sigma 25mm-105mm lens at 33mm focal length.

A surfeit of Christmas TV prompted me to get some fresh air and I was lucky enough to have an amazing sunset (sometimes it's just a question of being in the right place at the right time). Although I always take my camera with me I didn't want to carry a tripod, so, as the light was quickly fading I set the camera to manual, with a shutter speed of 1/40 sec and an aperture of f/8, leaving the ISO on automatic. The resulting ISO was 8000!



I used the Noise Reduction function in Lightroom, which also slightly sharpened the image (which may account for what the judge thought was an HDR effect - it wasn't). Using masks in Lightroom I slightly increased the saturation of the pink clouds and cooled down the brickwork of the promenade on the left with a blue tint, then increased the saturation of the pink reflection under the pier. The judge thought the brightness of the water between the pillars of the pier didn't match the darker water on the right - but since the sun was setting on the left, it would be brighter on that side!

'A Medium Decorative Dahlia' by Brian Howard



Like most of my Dahlia photographs it was taken in the Aylett nursery field with my Sony 77A mk2 DSLR camera and my 28 to 80 mm lens, set at 80mm to get as close as I could.

My white balance is always set on auto so I do not have to change it if the light changes. I also keep my ISO at 200 and my aperture is set to f/8 or f/11, and the shutter speed is set by the camera. If this is not fast enough I set the shutter speed to 1/250th of sec. and let the camera set the aperture.

I then crop the photo in photoshop, select the subject, invert it to fill the background with black and reduce the opacity until I like the look of it. I then save it in Lightroom ready for printing, or in Photoshop ready for a DPI.

All my out door shots are hand held. I only use a tripod when indoors, or in my own garden when I have to wait for the wind to drop before taking the photo.

'Seated Lady in Sandstone'

by Rob Harley

The sandstone was at Chatsworth House in a block in a wall surrounding an impressive golden gate. I captured a few images of the block for use as textures. However, I immediately wanted to use this block as an image in its own right. It could have been entered as it was but I felt it would be interesting to combine it with an actual female form

The lady, in fact, was the beautiful model Roseanne. I took the sandstone image into the studio shoot and deliberately tried to get a pose that resembled the curves in the sandstone. However, although I did not want it to fit exactly

I had to distort the image of Roseanne to get it to be a reasonably close fit. The key thing was to get the bikini bottoms looking in the right place.

The final image was 70% sandstone and 30% Roseanne. The judge said he would have preferred it without the bra, since that would have made it more subtle.



'The Trainer' by Rob Harley

This was a studio group image of model and actor Alan Byrch with his dog Bonzo.

In Photoshop the background was replaced with a brick wall (given a little blur) to add atmosphere and make it look less like a studio shot. Alan was darkened to make the feel more moody. Bonzo was brightened slightly to make him stand out a little more.

I really liked the result but for one problem: Alan was not looking at Bonzo. I tried editing Alan's eyes to look down at Bonzo but it just looked weird. So I used the title "The Trainer" to try to complete the connection. The judge liked the image but said he would have preferred the trainer to have been looking at the dog. Fair cop!

'Modern Joggers, Medieval Bridge' by Rob Harley



This was taken on Saint-Martial Bridge, Limoges, France. It is one of the two surviving medieval bridges in Limoges. The backdrop is the delightful buildings. The weather was not great so the light was no help.

This was taken using my iPhone 15 and was a shot in 4 images - hence 4 versions of the jogger. I deliberately took the exposures so that the jogger did not overlap. The exposure was 1/1150s at f/1.8 and ISO 80 with a focal length equivalent to 24mm on full frame.

The judge got exactly how the image was captured. The main downside was that the jogger had a dark top which meant he did not stand out well from the side of the bridge.

In Photoshop, I had four layers, one for each captured image. The four layers were aligned (the images were captured hand-held) then masked to show the jogger from each image (which was not entirely easy). Final edits were added to darken the sky and bridge a little, and to brighten the joggers.

'Sir Nigel Gresley' by Brian Burgess

This was taken on my Canon EOS R7 with a Sigma 18 – 250mm, f/3.5-f/6.3 Macro HSM Lens at 50mm zoom.

Exposure f/8, 1/1000sec, ISO 1600.

Taken at Apsley railway station, I knew the train was due to pass through so I got there early to ensure I was ready.

Although I panned as the train passed through (camera was on 15 fps) there was not enough blur. Also the sky was very grey and bland.



Using Affinity Photo, I separated the train from the background and substituted a different sky. I then applied enough Motion blur to the background to look realistic. I also dulled down the shadows to make the train stand out more.

I needed to brighten the train significantly to bring out the true colours, along with some vibrance and saturation. However this blew out the steam to white with no definition. So I separated the steam and replaced it with that from the original photo and applied a slight motion blur, brightness and contrast.

Finally, I burnt in the station platform as this was too bright.



'Pied Kingfisher' by Brian Burgess

Taken on a boat trip on Lake Navasha, Kenya on my Canon EOS R7, with a 100-400mm Canon EF Lens at 400mm zoom.

Exposure was f/9, 1/2500sec., ISO 800.

Originally against a white cloud that didn't do anything for the bird, I googled Pied Kingfisher and saw a nicer image with a fawn background.

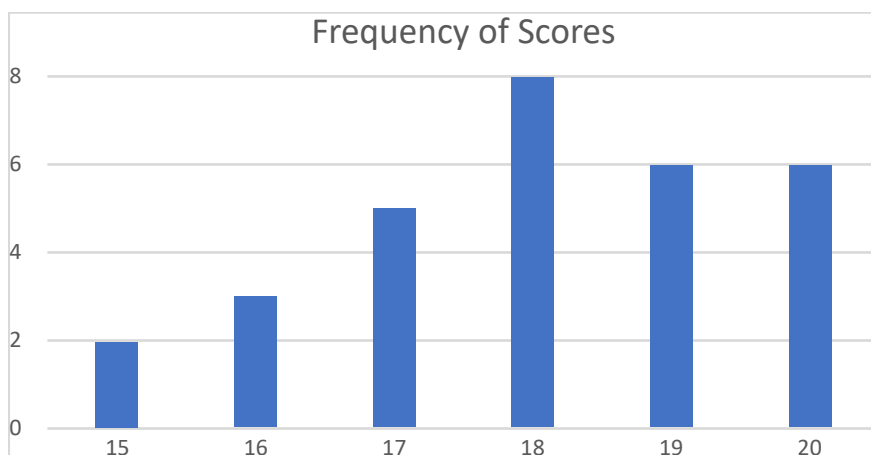
I used Fotor, an online software, to sharpen (I found this gave better results than Affinity). Then using Affinity Photo, I separated the Kingfisher from the sky and replaced the white cloud with a slightly brownie/orange sky from a sunset I took a few days earlier.

I brightened the kingfisher to bring out the whites and adjusted the sky to blend in more with the subject.

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Colour Prints Competition Round 3 - Results

Group	Position	Score	Author	JS and Title
C	01	18	Richard Anthony	30 Solarized Reflections
	01	18	Roger Hudson	15 Claire Martin Jazz Singer
	01	18	Roger Hudson	24 Elton Two And A Half Months
	04	17	Clare Long	03 Flamenco Horse
	04	17	Clare Long	18 The Mosque Cathedral
	04	17	Roger Hudson	06 Poppy Seedhead
	07	16	Richard Anthony	01 Cyclamen
	07	16	Richard Anthony	12 Sunset Silhouettes
	09	15	Clare Long	23 No Laughing Matter
B	01	20	Dawn Murphy	17 Hannah
	02	19	Brian Burgess	07 Pied Kingfisher
	02	19	Brian Burgess	19 Sir Nigel Gresley
	02	19	Brian Howard	22 A Medium Decorative Dahlia
	05	18	Brian Howard	11 A Succulent
	05	18	Dawn Murphy	09 Little And Large
	07	17	Brian Burgess	29 The Lion Roars
	07	17	Dawn Murphy	26 New Recruit
	09	16	Brian Howard	10 Sunrise Over Hemel
A	01	20	Jim Turner	27 Blue Hour With Sunset
	01	20	John Humphrey	05 Ranunculus In Ice
	01	20	John Humphrey	16 Railway Carriage
	01	20	Rob Harley	08 Modern Joggers, Medieval Bridge
	01	20	Rob Harley	21 Seated Lady In Sandstone
	06	19	John Humphrey	25 St Pauls
	06	19	John Marshall	04 Grand Jete
	06	19	Rob Harley	13 The Trainer
	09	18	Jim Turner	02 Glass Web
	09	18	John Marshall	14 Spear Thistle
	09	18	John Marshall	28 Strawberry Fair
	12	15	Jim Turner	20 Blue And Gold Reflection



3rd Colour Prints competition Distribution of scores

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	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 competitions



'Striding Out After the Rain'
by James McCracken



'Flamenco Horse' by Clare Long



'The Lion Roars' by Brian Burgess



'Cyclamen' by Richard Anthony



'Snapshot in a Snicket'
by Clare Long



'Somerset House Hosts
Fleeting Visits'
By Rob Harley

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Viewfinder Letters

Firstly, I would like to thank John Humphrey for his amazing, and informative, presentation 'Creative Photography'. I presumed that the evening would be about looking at photographs from different perspectives, and different angles, and possibly setting up studio shots. Or so I thought. How wrong I was.

The presentation was slick. This was a mixture of John's expertise in his subject matter; his interactive, and often humorous, presentation style, and even down to the way the images and text transitioned and moved around the screen.

The evening was more than a masterclass in creative Photoshop. It was a lesson in how to develop a creative mindset in order to visualise and re-create an image in new and different ways by using a combination of Photoshop techniques and experience; and, it was a lesson in how to use Photoshop techniques and experience on images to see what results can be achieved.

It certainly opened my eyes. Up until this point, I have used Lightroom to process my images; but, using John's inspirational talk, I shall now venture into Photoshop.

Back to my earlier comments, I know that post-production is a massive part of photography, it always has been, but this presentation has inspired me to look for different perspectives and angles so that the images can be processed more creatively in Photoshop.

Once again John, thank you for opening my, and other members', eyes.

David A Howard

Members' Representative

P.S. The chatter in the room, in the break and at the end of the evening, was nothing short of respect and admiration for John.

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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....

Points from 3rd Colour Print competition: From Rob Harley

Kevin Day gave us valuable advice to reinforce good practice in our images. Some of the points I noted were:

- Listen to reviews of other authors' images - you are too emotionally involved to hear properly the comments on your own images.
- Aim not just for technical excellence but also to invoke emotion.
- Some images did not leave enough space at the edges; but a deliberate crop through things could be effective (e.g. through nearby mushroom).
- Crop off an area of an image which provides little interest.
- Try rotating your image by 90 degrees and see what it looks like that way.
- Black background works well in the image of Hannah since she is emerging from the background; her dress and hair are fading into the background.
- Fingers to lightly touch, not press, the arm - pressing distorts the skin and gives a sense of tension.
- Flowers should be perfect; avoid having e.g. one petal which is past its prime [*although there is a sub-genre which involves "embracing imperfection" - Ed.*].
- The bar is set very high for all wildlife shots these days.

He gave a clear view on the merits of each image and where they could be improved. His marks matched his comments, which is very helpful. Most of all. I was struck by how perceptive he was about each image (including how they had been created).

Food For Thought

"It's not that I don't want to take pictures, it's just that
it's easier not to!"

Nick Carver, Architectural and Landscape photographer

"The goal of Fine Art Photography is to express an
idea, a message, or an emotion."

Mads Peter Iverson, Fine Art landscape photographer

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