



# 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

Competitions can be a mixed blessing. On the one hand they are an opportunity to "showcase" our efforts and can provide useful insights into how we can improve our photography skills. It's easy to get too close to an image we like and may have put a lot of thought into, convinced that "it works" and should do well in a club competition. But being so close - and maybe having looked at and scrutinised it many times on a computer screen - inevitably means we have a subjective view. Others may see things we've missed - although friends and family may not want to be too critical. So competition judges serve a useful purpose in giving a subjective assessment of the merits (or otherwise) of our images.

Sometimes there may be technical issues - a missed distraction which could be easily removed in editing software; missing the "real" subject in the scene by trying to include too much detail (sometimes "less is more"); brighter areas which could be toned down as they distract the viewer's attention away from the main subject. Or there may be more creative ways in which the image could be made stronger - trying different viewpoints, for example, such as getting lower down (or higher up) rather than the "standard" eye-level viewpoint. The best judges (and there are some!) will pay more attention to the creative aspects of the image, but point out any technical improvements which would help us be more creative.

However, not all judges are equal. There have been judges who seemed to pay more attention to the technical at the expense of the creative aspects, although there does seem now to be an acknowledgement that creativity lies at the heart of photography. So it's encouraging to hear a recent judge comment that he dislikes scoring images and that photography isn't a competitor sport.

Then there is always the temptation to try to anticipate what judges like, and take photographs with competitions, or specific competition judges, in mind - which can be a bit like chasing rainbows, that pot of gold at the end remaining always elusive.

Those of us who have sat on panels assessing images at members' evenings know that "it's easier to criticise judges than to be one". So with that in mind Emyr writes in this issue of his experience of judges, good and bad, while accepting that sometimes we just have to take the rough with the smooth - we all think judges are great when they give us a good score, but they're awful when they don't!

## **In this issue**

David Howard provides an account of what looks to have been an enjoyable **Walk Along the Canal** on 7th April, organised by Clare Long, while Rob Harley writes about the **Studio Group Meeting** on 17th April.

If you've ever bemoaned a judge's comment about that brilliant image you put a lot of thought into, and held back the curses that were about to escape from your lips, Emyr Williams, in **Who'd Be a Judge, Then?**, provides the perfect antidote with a lighthearted (although I suspect not entirely unserious) look at the different approaches and idiosyncrasies competition judges often display.

And, of course, there are images from the final rounds of the PDI and Colour Print competitions.

*Jim Turner, Editor*

## Contents

Click on the link below to go to the page

<a href="#">News, Information, Meetings</a>	Page 4
<a href="#">A Walk Along The Canal</a>	Page 6
<a href="#">Studio Group Meeting 17th April</a>	Page 8
<b>Members' Articles</b>	
<a href="#">Who'd Be a Judge, Then? By Emyr Williams</a>	Page 9
<b>Members Images</b>	
<a href="#">Fourth PDIs</a>	Page 11
<a href="#">Results</a>	Page 16
<a href="#">Fourth Colour Prints</a>	Page 18
<a href="#">Results</a>	Page 22
<a href="#">Editor's Pick</a>	Page 24
<a href="#">Snippets</a>	Page 27

## 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 March 2025, 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).**

### May Meetings

5th May - **No Meeting: Bank Holiday**

- **Submit up to 3 images for 'I Was Robbed' members' evening**

12th May - **Members' Evening: 'I Was Robbed'**

- **Submit DPs and Register prints for Annual Awards**

- **Submit up to 3 images for Set Subject Competition: 'Two or More People, not a Crowd'.**

15th May - **Studio Shoot: 1 to 1 portraits with a model (Maximum of six people)**

Run by John Marshall and Rob Harley

19th May - **Set Subject Competition: 'Two or More People, (but not a crowd)':**

(Judge Michael Lurie).

26th May - **No Meeting: Bank Holiday**

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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 first meeting of April (actually the last Monday of March) was the fourth (and last) round of the PDI competitions. There were 48 entries judged by Steven Galvin suffering from a sore throat - which fortunately didn't detract from his ability to provide constructive comments on each image. As these were projected images he made the point that, although key-lines are necessary to ensure the edges of darker images don't merge into the background, they shouldn't dominate the image - particularly where a key-line uses a colour from the image.

The following week was a social/photographic outing along part of the canal, starting from The Fishery Inn near Hemel Hempstead station and is part of a Boxmoor Trust walk. The walk was organised by Clare Long (Did she also arrange for the weather to be perfect for early evening photography?). David Howard has written a summary of the walk below, with photographs.

The fourth, and last, round of the Colour Prints Competition took place on 14th April, judged by Peter Cox of Tring Camera Club. His assessment of each of the thirty prints was both informative and constructive, awarding five 20s, five 19s, and five 18s (so half of the images were at the top end of the range, which is encouraging). Amongst his comments he suggested that black mounts can be used to good effect if they allow some colours (such as orange) to stand out, drawing the viewer into the image; and triangles can create a more powerful image. He also advised avoiding glossy paper, which can detract from the image by causing unwanted reflections. It was also refreshing to hear a judge say he doesn't like giving scores, on the grounds that photography is a creative endeavour not a competitor sport.

A one-to-one studio shoot was held on the 17th April, details of which, with photographs of the set-up and some of the model, are provided below by Rob Harley.

*Jim Turner, Editor*

[\[back to Contents page\]](#)

## A Walk Along the Canal, Monday 7th April By David Howard

Monday 7th of April saw club members meet up for a canal walk. The evening was arranged, magnificently, by Clare. Clare arranged the meeting point at the Fishery Inn, Boxmoor, where she had reserved a table for everyone to have a pre-walk drink. I managed not to use this table; due to the hot weather, I grabbed an outside table. Everyone joined me.

Clare had supplied ample instructions and information prior to the evening and then had handouts on the evening. She also managed to do the walk in the morning to make sure that everything was still 'do-able'.

The turnout was good, around ten members who met between half-five and six o'clock. We started our walk, known as the Blue Walk, on time, at six-fifteen. We walked westwards down the canal footpath for a while, taking pictures of the canal, and the barges on the canal. Due to the time of year, the sun was quite low in the sky but being a camera club, I am quite sure that we all managed to handle the situation.

When we left the canal, we turned back on ourselves and walked through what I can best describe as a meadow. Clare informed us that from the 1st of May, certain people have the right to graze their livestock there, and do. It would be worth returning to catch the animals grazing!

We soon returned to the canal; this time it was on the far side of the Fishery Inn. We walked up the canal for a while and then doubled back, returning to the Inn, where Clare had reserved a table for us all. A few members ordered food - I had eaten before I came out, so I didn't - and we all had a good old gossip. I would say that the atmosphere was jolly, and that everyone had a good time.

I would like to thank Clare for the effort that she put into organising this event. It was appreciated by everyone who went.





[\[back to Contents page\]](#)

## Studio Group Meeting 17<sup>th</sup> April 2025

By Rob Harley

David G, Brian H and Rob took turns to photograph Emma. As John M is temporarily out of action, we had the rare challenge of setting up and taking down the kit without him. Everyone arrived in good time and helped set up, which was greatly appreciated. We deliberately kept things straightforward and hence used just the white background which meant we did not need a hair light (since Emma has dark hair). We used four lights: the large umbrella for the key light, a square soft box for the fill light (which David G kindly set up) and the two shoot-through brollies for the background lights. You can see the positioning of the lighting set up in the pictures. We used fairly even light on both sides, so some judges will probably say we should have had more contrast.

Emma posed in three different outfits: a white top with great texture and a pair of ripped jeans; a clingy, knee-length grey dress; and a muted floral top with a brown skirt.

Photographers brought their own props with a view to creating a “story” - much loved by judges!

Emma was a great model. Her communications before the shoot were clear and timely. She arrived on time. She has a great look, was bubbly from the first moment to the end of the shoot, knew how to pose herself and was also very good at creating expressions to match any “story” the photographer was aiming for.



[\[back to Contents page\]](#)

## Members' Articles

*Recently, we've had a fair amount of debate and discussion at the club about judges, their likes and dislikes, their insights and their quirks. So I revisited a Viewfinder article about judges which I originally penned in mid-pandemic, in 2020, and found most of it still rang true, with a little bit of updating. Hope it brings a smile to your face, or at least a wry grin! - Emyr*

### Who'd Be a Judge Then?

By Emyr Williams

Not me, that's for sure! They all deserve our thanks for actually turning up in the first place. After all, they're not going to get rich doing it, are they? Braving bad weather, bad traffic - and some bad pre-planning as well, of course - can make it pretty stressful just getting to our meetings in time.

Anyway, as we sit down for our regular fix of Monday evening excitement, anxiety and anticipation that it's going to be a great evening, especially for our images, we all still look at the judge, wondering how she or he is going to mark.

Sometimes, we know them quite well already, sometimes just by their reputation, and sometimes we don't - it could be their first time at Hemel. Most typically, they're pretty experienced at judging and, with just a few personal quibbles about the marking here and there, we generally accept the way things turn out with good grace - and even, on occasion, gratitude.

However, even in my time at the Club, I've come across several different sorts.

**Firstly, the "Blind Judge"**. Yes, blind. A judge in 2019 was, commendably in my view, standing well away from the screen, viewing the images from near the projector. However, doubts about his assessments and his scoring were already creeping in before he said, when looking at what was clearly two members of the crow family (probably Choughs) nesting part-way down a cliff-top: "Is that a bird in the photo, or is it just a hole in the cliff? Yes, it's a scruffy-looking hole, which is a pity because...". Words failed me

(unusually) - probably because it felt like my jaw had hit the floor!

**Secondly, the "Panicked Judge"**. We get these more often, when they panic over their marking, particularly with projected images. Generally, after announcing they're going to use the whole marking range, even 12 to 20 sometimes, they mark almost every picture in the 15 to 17 range, with a couple held back. Then with only about 8 or 9 to go, they hold several back and dole out mostly 18s to 20s like confetti. The moral of this story - bribe, or at least try and persuade, whoever's in charge of all the images to put yours near the end!

**Third, the "Magnifying Glass Judge"**. This is the one who goes right up to the print, or much worse, to the screen, and stares at small sections, looking over, under, sideways down at minutiae. I've even heard one call it "checking the pixels". They also tend to be the "Taking Marks Off" Judges, and at club level, it's very unnatural and unnecessary in my view.

**Fourth, though, the "Inspiring Judge"**. These are the ones I like. While not being soft markers, they pick out the good in images and suggest possible angles and ways to improve them to get you thinking. It was a great surprise to me when one judge actually compared one of my unusual images favourably with Martin Parr's work. Although I'd seen a couple of his photos, I wasn't over-aware of him - but since that day, my confidence in following my own way of taking pictures shot up. I knew the judge was being slightly generous to me at the time, but it certainly helped me a lot.

**Fifth, and in complete contrast, the “Taking Marks Off” Judge.** They’re the ones who take a mark off for every slight issue they pick up on, meaning that a very striking or creative image, or a street photo capturing a dramatic moment brilliantly, that should be in the 18 to 20 bracket ends up with a 15 or 16.

This type of judge focuses his or her comments on picking out ‘faults’, whether that’s the image not following various rules, having a bit of glare in one corner, a slight softening here and there, or whatever. Missing the ingenuity and the wondrousness of the picture completely, “Monsieur Cartier-Bresson, or Mr Martin Parr, tonight for you it’s a 15” is what I could imagine this type of judge saying. Maybe they should learn to start higher than 20 before they start taking marks off.

**Sixth, the “Really Stupid Judge”.** We only get these very occasionally, and maybe they’re just having a really bad day or evening - like we all do, of course. This is when many of us turn round and just look at each other, eyes very slightly raised to heaven! One classic example I remember is a judge, reviewing a photograph of the contents of a large house window actually complimenting the author (not at the club nowadays) on how they’d left a reflection of themselves in the glass in the picture. Hey, but then, you win some, you lose some!

**Then seventh,** there’s the “**Really Interesting Judge**”, who knows how to tell a story, and how to share their knowledge and insight well. I find them a real pleasure to listen to - but I know some members can think they waffle too much.

Another good sort (and by now, I’ve stopped counting!) is the “**Looking for the Wow Factor Judge**”, who values impactful, sometimes very unusual pictures, even if they’re not technically perfect - though I might be biased there!

On the other hand, I do remember one judge last year who seemed only to speak in staccato phrases - we were all done and dusted, tea break included, by ten past nine that night. I can’t think of a good name for them!

**Lastly,** and we sometimes do get them, **the “Pompous Git Judge”.** I think they might **actually** be the worst; they’re just totally in love with their own infallible lens on the world, believing that “I’ve already photographed this scene, and I’m taking marks off you because you can’t possibly be as clever as me”. Well, several of our members are at least as good, if not better, than these guys - but you can’t say that. Just avoid booking them again!

Well not quite last! **There was once the “Wedding Photographer Judge”.** He insisted on applying his own very quick “got to sort out 600 images in a couple of hours” fixes to several images, including one of mine. I didn’t think he was that bad, actually, but then I generally like working very fast. Several members disagreed strongly though!

Just goes to show..... well, I’m not sure really - but maybe that it takes all sorts to make the world go round and that we’ve just got to take the rough with the smooth - even when it comes to our judges. Let’s wish them well and hope for the best!

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[\[back to Contents page\]](#)

## 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

#### PDI Competition Round 4

##### 'A Large Decorative Dahlia' by Brian Howard

This was taken in the field of Dahlias at Aylett nurseries, hand held, and the camera set at automatic as it was a windy day. I did not notice any of the settings.

When I got home I imported all the Dahlia's into Lightroom, then this one I imported to Photoshop where I deleted the background, which was very busy and it was hard to see the flower properly. I replaced it with this background and turned it slightly so the stem was in the corner.



##### 'Eurasian Magpie' by Brian Burgess

This was taken on my Canon EOS R7 with a 100-400mm Canon EF Lens at 100mm zoom. Exposure was f/9, 1/2500sec., ISO 2500.

Taken on a safari in Kenya at Taita Hills Salt Lick. The bird was taking off from a hand that was feeding it.

Using Affinity Photo, I separated the Magpie from the background, then brightened and sharpened it. I also did a bit of cloning on the light patch on the bird's wing as this was too bright. On the background I cloned out a bit of arm that was in the bottom right-hand corner.



I then exported it and sharpened it further with Fotor, an online software.

The judge commented that it would be better with slightly more gap between the bird's wing and the post, so I will adjust before the Annual Awards.



### **'The Glory Window' by Ully Jorriman**

This is one of a range of images I took in the lovely little church on Thanksgiving Square in downtown Dallas in 2022. It is shaped like a sea snail shell and the stained glass windows follow the curves of the shell.

As I had an extra day in town, I used the opportunity to re-photograph the church digitally. To stabilise the image for handholding in the relatively dark interior, I lay down on the floor and pointed the camera upwards. Luckily there was nobody else there to fall over me or check that I was alright.

I used my Canon EOS 50D SLR with my travel wide angle zoom lens in landscape mode. The EXIF details state 1/15sec at f/5.6 and ISO 160.

I post-process in Photoshop Elements and keep it relatively simple. I cropped the image a bit to improve the balance of the spiral within the picture, adjusted levels to balance between dark walls and colourful windows and upped saturation to bring out the window colours.

A judge previously suggested I should have a person look down over the 'railing' - haha.

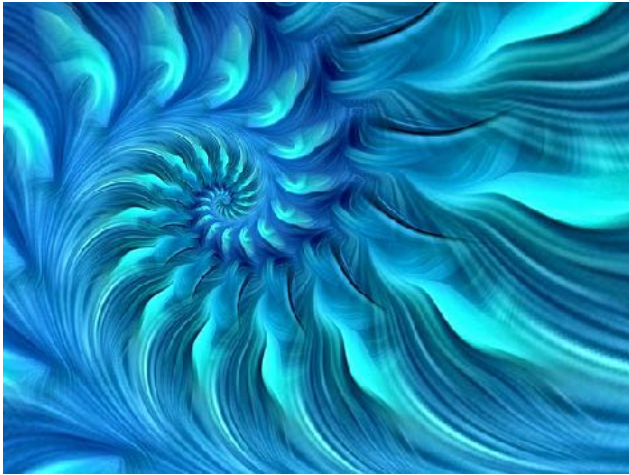
### **'Civic Centre Corridors' by Ully Jorriman**

This was taken at the Marin County Civic Center north of San Francisco on my tour of Northern California and Oregon in 2017, one of Frank Lloyd Wright's few commercial buildings. It is a huge complex with long corridors stretching in several directions from a central circular library, and staff working there get a good workout moving from one department to another, hence the cart being used for paperwork. The floors are in FLW's favourite red shade. The size of the building makes for great perspectives in every direction and the glass rooftops bring in some Californian sun, with stark contrasts with dynamic lines.

I used my Canon EOS 50D SLR with my travel wide angle zoom lens in landscape mode and a polariser filter. The EXIF details state 1/80 sec at f/9 and ISO 100.

In post processing I cropped the image to make it symmetrical, balance the lead-in lines across the composition and ensure that the nearest roof support was not sliced off at the top. I adjusted the levels to get a good mix of light and shade and upped the saturation to boost the colours.





### **'Vortex' by John Humphrey**

The starting picture was taken with a Canon EOS 5D MkIII with 100mm macro lens, f/18, 1.3 sec, ISO 200, diffuse window lighting.

The original picture is of an orange tulip flower. A section was taken and treated to the Droste recession process using Photospiralysis software.

This resulted in an attractive continuous spiral, but I preferred the blue complementary colour achieved by converting the picture to its negative (Invert in Photoshop).

### **'Walls and Ceilings' by John Humphrey**

The starting images are sections of the joins between walls and ceilings taken with the Panasonic DMC FZ2000 bridge camera. Settings were all approximately f/4, 1/40 sec, ISO 1600.

Each image was opened in Photoshop and a duplicate made on a new layer. The duplicate was rotated 180 degrees, and the two layers blended using the Multiply or Difference blend modes. This creates a composite with new colours.

A little digital noise was added to create a textured effect. Each composite was slightly recoloured to give a varied mix and loaded into a grid of twelve squares. A stroke and drop shadow was added to each square to give a more three dimensional feel.



### **'Illuminated Rain' by Rob Harley**

This was taken at a Christmas Lights evening at Blenheim where unfortunately it rained most of the evening. This scene was not one of the exhibits but the floodlights were illuminating a mock ship in a lake. The way the rain showed in the floodlights caught my eye.

The exposure was 1/10 sec at f/8 and ISO 12,800. The focal length was 85mm.

The final image is close to the original image. The visible areas of the lights themselves were completely blown out, so were made less white. The area by the lights were decluttered (thanks to the advice of members who saw the image at one of our members' evenings). The result was a very simple image.



### **'Beautiful Gills' by Dawn Murphy**

Beautiful Gills was taken on a table top with one light bounced in to an umbrella. I would normally use two but had just broken the other one!

The mushroom was grown in a box so I had to zoom in really tight to avoid the edges of the box, and found that I really liked the abstract view as it made it a little different - one of the hardest things to do, I find. The light was reduced in Photoshop and contrast increased. I also used the dodge and burn tool to darken the bright area of the mushroom.



It was taken on my Olympus EM1 Mkii with the standard lens.

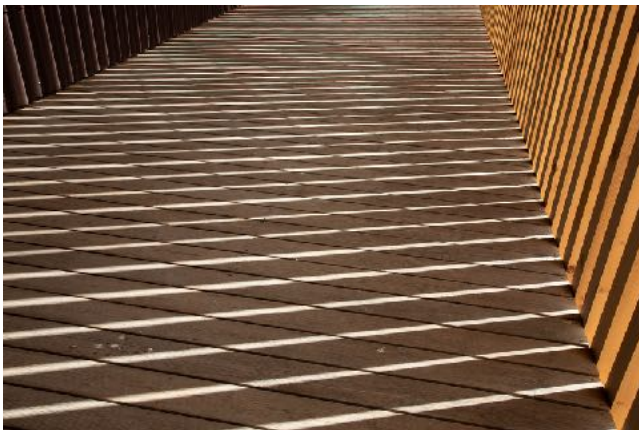
### 'Multi-Dimensional' by Rob Harley

This was originally called "Space" and it was in my personal "I was robbed" category. I put it in a DPI league competition last season and it scored 13. However, I liked it a lot and have been meaning to enter it each league this season so when the 4<sup>th</sup> DPI league came along I took the plunge. I really like abstracts but there are few rules to scoring them so it is very much based on the judge's gut feel. You never know what sort of score you will get.

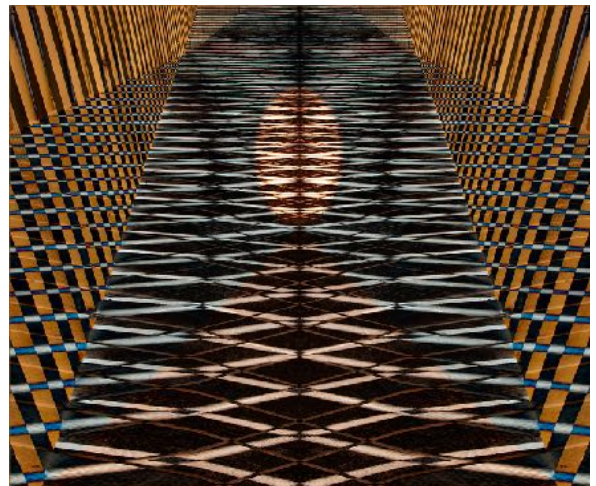
Our last judge, Peter Cox, was asked what are the main trends he is currently seeing. He mentioned just one. He said that at club and especially National level, it is all about creativity and this is led by Photoshop (or similar software) post processing. "Multi-Dimensional" is all about creative post processing.

I started with the initial base image (below), of a wooden room with sunlight coming in between the wooden wall planks and throwing shadows on the ground.

The layer was copied and flipped horizontally and given a Blending Mode of Difference. The inner part was squeezed horizontally to give what felt like better proportions. The result was then flattened and copied, then flipped horizontally and moved to the right. This gave an image that was symmetrical. In order to give it an area for the eye to rest on, the oval shape was brightened. Finally, the more subtle brighter triangle was added to the bottom of the inner area. This then looked about right to me, but it is so subjective.



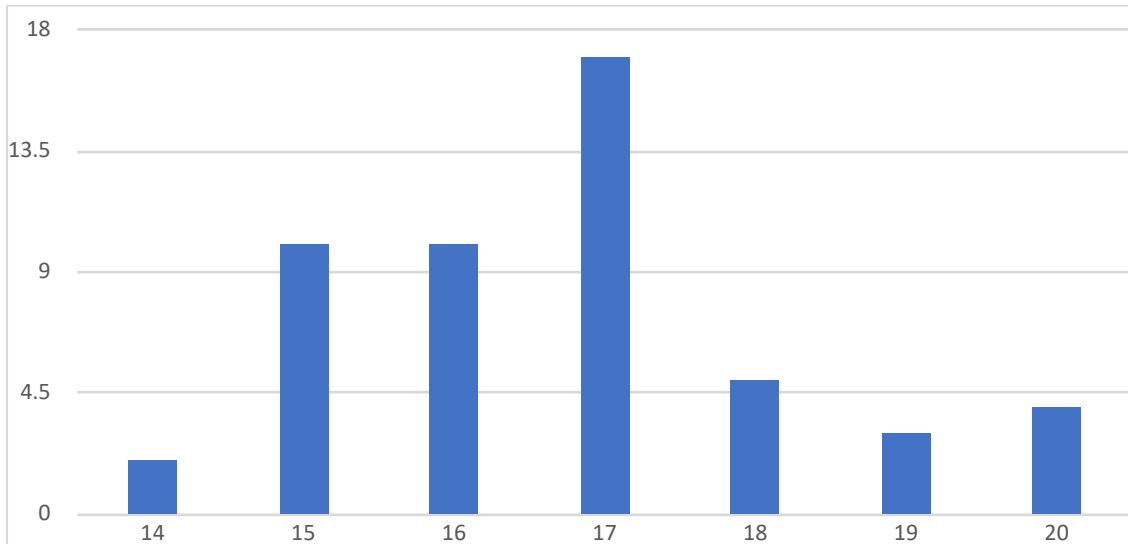
Base Image



Final Image

## PDI Competition Round 4 - Results

Group	Position	Score	Author	JS and Title
C	01	18	Ian Shaw	39 Drama In The Sky
	01	18	Roger Hudson	08 We Come In Peace
	03	17	Ian Shaw	20 Norfolk Wild Flowers
	03	17	Roger Hudson	37 A Mother's Joy
	05	16	Clare Long	15 Autumn Reflections
	05	16	Clare Long	41 For You
	05	16	Roger Hudson	27 Harlequin Ladybird
	08	15	Clare Long	23 Tricky Landing
	09	14	Ian Shaw	14 Declining Reeds
B	01	19	Brian Howard	03 A Large Decorative Dahlia
	02	18	David Howard	31 Now Look Here
	03	17	David Guest	05 Wow! What A Sandpit!
	03	17	David Guest	26 Welcome To My Anthurium
	05	16	Mike Mitchell	13 Faded Grandeur
	05	16	Mike Mitchell	32 Off Brick Lane
	05	16	Mike Mitchell	46 A Bit Of A Squeeze
	05	16	Vicky Sinclair	06 Starnberg Romance
	05	16	Vicky Sinclair	21 Cyclist
	05	16	Vicky Sinclair	42 Windows
	05	16	David Howard	10 Sideways Glance
	12	15	Brian Howard	19 Iris After The Rain
	12	15	Brian Howard	36 A Penny For Them
	12	15	David Guest	48 Private Ajay
	12	15	David Howard	45 Close-Up Of Dandelion
A	01	20	Brian Burgess	22 Eurasian Magpie
	01	20	James McCracken	47 Storm Clouds Brewing
	01	20	John Humphrey	12 Vortex
	01	20	Ully Jorimann	30 The Glory Window
	01	20	Ully Jorimann	33 Civic Centre Corridors
	06	19	Dawn Murphy	07 Beautiful Gills
	06	19	John Humphrey	17 Walls And Ceilings
	06	19	Rob Harley	25 Multi-Dimensional
	06	19	Rob Harley	44 Illuminated Rain
	10	18	Dawn Murphy	18 Eye Of The Tiger
	10	18	Richard Anthony	38 Caterpillar Of Grey Dagger Moth
	12	17	Brian Burgess	02 Striped Marvel
	12	17	Brian Burgess	40 Lightbulb Staircase, Prague
	12	17	Dawn Murphy	35 Gas Street Station
	12	17	James McCracken	29 The Pink Umbrella
	12	17	John Humphrey	43 Cheese Grater
	12	17	John Marshall	09 Burlesque
	12	17	John Marshall	34 Letting Her Hair Down
	12	17	Richard Anthony	24 Plastics Packaging
	12	17	Rob Harley	11 Amaryllis
	21	16	James McCracken	04 Kaylena The Winemaker
	22	15	John Marshall	28 Forget-Me-Not
22	15	Richard Anthony	01 Lily	
22	15	Ully Jorimann	16 A Family Of Prairie Sun Rudbeckias	



PDI Competition Distribution of Scores

### Projected Images 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	18	16	17	201
KING, Geoff													
LONG, Clare	14	15	14	17	17	15	13	16	18	16	15	16	186
MOORE, Hilary													
SHAW, Ian	13	19	14	17	18	15	16	18	17	14	17	18	196
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	17	17	15	185
HOWARD, Brian	14	14	15	15	16	19	16	18	20	19	15	15	196
HOWARD, David	17	19	15	19	18	15	12	13	15	16	18	15	192
MITCHELL, Mike										16	16	16	48
SINCLAIR, Vicky	18	20	16	17	17	15	16	16	16	16	16	16	199
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	15	17	18	190
BURGESS, Brian	16	16	16	16	16	18	19	18	18	17	20	17	207
HARLEY, Rob	16	15	18	16	17	20	17	17	17	17	19	19	208
HUMPHREY, John	20	15	20	16	17	20	20	17	13	20	19	17	214
JORIMANN, Ullly	17	17	18	19	17	17	14	17	15	15	20	20	206
MARSHALL, John	15	15	17	17	17	17	19	18	15	17	15	17	199
MCCRACKEN, James	17	15	17	14	17	17	13	15	15	16	17	20	193
MURPHY, Dawn				20	18	17	17	17	16	19	18	17	159

[\[back to Contents page\]](#)

## Colour Prints Competition Round 4

### 'Olga' by Brian Burgess

Taken at the group studio event in March on my Canon EOS R7 with a Sigma 18-250mm f/3.5-6.3 DC Macro OS HSM lens at 250mm zoom.

Exposure was f/6.3, 1/100sec, ISO 1600.

I used Fotor, an online software, to sharpen it (I found this sometimes gave better results than Affinity). Originally shot against a white background that appeared grey in the photo, I used Affinity Photo to separate the model from the background and substituted one that contrasted better with her top.

The original photo had two catch lights in each eye so I removed one with Affinity's Inpainting brush tool.

I brightened the photo overall, and then brightened and added clarity to her eyes and lips.



### 'On the Move in Mashutu, Botswana' by Rob Harley

We were in a jeep on safari enjoying the late afternoon raking sun when we spotted a cheetah with four cubs. The jeep moved several times to get on the sunny side of the cheetah family. When the cheetahs were in the shade they looked OK, but when they were in the golden sun they looked great. In this frame I managed to capture the cheetah mum in the sunshine but with a shadow in the background, giving good contrast.

The exposure was 1/200s at f/8 and ISO 800. The focal length was 165mm.

The cheetah was probably heading for the place where she wanted to start the coming night's hunt. She was walking steadily but I wanted to increase the sense of speed. Also, the image was messy, with one cub looking away from the camera and not separated from the mother, plus there were a number of untidy twigs in the scene. So in Photoshop, the mother was selected and copied onto a new layer. The background was then cloned to remove the cub and the sticks. The background was then blurred using path blur in the direction the cheetah was walking. The cheetah was then put back in on top of the background. The raised paw was burnt out so was darkened using Curves. The finished result was a clean, simple-looking image which looked like a panning shot. So who's the cheater?

### **'Epiphyllum' by John Humphrey**

Canon EOS 5D MkIII with 100mm macro lens, f/8, 1/40 sec, ISO 400, positioned against a white lightbox with diffuse window lighting.

The flower is a beautifully perfumed cactus flower which blossoms every year for just a few days. Adjustments were made in Photoshop to give a reasonably high key image, and the end of the stem faded so that it added to the circular feel of the picture and did not butt abruptly at the edge of the frame.

The picture is printed on textured matt art paper which I hope contributes to the painterly effect.



### **'Flower Power' by John Humphrey**

The starting image is a composite of several pictures of a vase of sweet pea flowers. Each was taken with a Canon EOS 5D MkIII with 100mm macro lens, f/20, 1.6 sec, ISO 100, against a white lightbox with diffuse window lighting.

Each image was loaded into a Photoshop layer and combined by adjusting the opacity of each layer. The result was then treated using the Dispersion effect. This involves duplicating the image in Photoshop layers, stretching one layer using the Liquify filter so that it fills the frame, then masking the stretched layer and reintroducing fragments of that layer with a scatter brush on a layer mask.



The judge rightly noted that there is a distracting dark section on the right of the picture. This will be corrected in future appearances!

### 'Snowed-In (Airy BnB)' by Jim Turner

An isolated and dilapidated hut in Sommeroy, Northern Norway, taken while knee-deep in a snow-drift during a heavy snow storm. This is one of several photographs I took, some similar to this from a different viewpoint, others taking in the wider scene (there is an inlet beyond where we were standing, with a few scattered houses on the far shore).

It was taken on a Canon 5D Mark iii with a Canon 70mm-200mm lens at 135mm focal length, on a tripod. The exposure was 1/20 sec. at f/11, ISO 100.



In Lightroom I only needed to adjust the contrast slightly, and increased the saturation of the yellow boarding, then in Photoshop I used the Detail Extractor in my third party set of Actions to bring out the detail in the snow. After comments at a members' evening I cropped the image from the top and extended the canvas on the left by an inch, filling it in with the Generative Fill feature to give more space between the shadow cast by the hut and the edge of the frame.

### 'Portrait of a Much-Loved Friend' by Jim Turner



Although it looks like it might have been a studio shot, it was in fact a chance encounter in a Chinese doorway. The light on the dog was actually quite harsh, but I thought it had an interesting chiaroscuro effect (a bit like a Rembrandt painting). This is one of those occasions when it's important to decide what is the real subject in the scene - in this case it was the dog itself rather than the dog with its owner, so I took it from a low angle so I was eye-to-eye with the dog.

It was taken on a Canon EOS 40D with a Canon 17mm-85mm lens at 73mm focal length, hand-held, from a distance of just over a metre (so quite close). Exposure was 1/125 sec, f/8 at ISO 100.

Because the lighting was quite harsh I reduced the contrast in Lightroom, then increased the saturation of the dog's coat, which was enhanced further in Nik ColorEfex with a warm filter. The "glow" which the judge admired was created with a soft-focus filter - enhanced further by printing it on satin-like Baryta paper, similar to traditional darkroom paper, but with a very slight texture.

**'Airstream Reflection' by Roger Hudson**

This was taken in Monterey, California, and was part of a larger shot of the reflection in an old Airstream caravan. I took a number of different shots and angles of the caravan but liked this one the best.

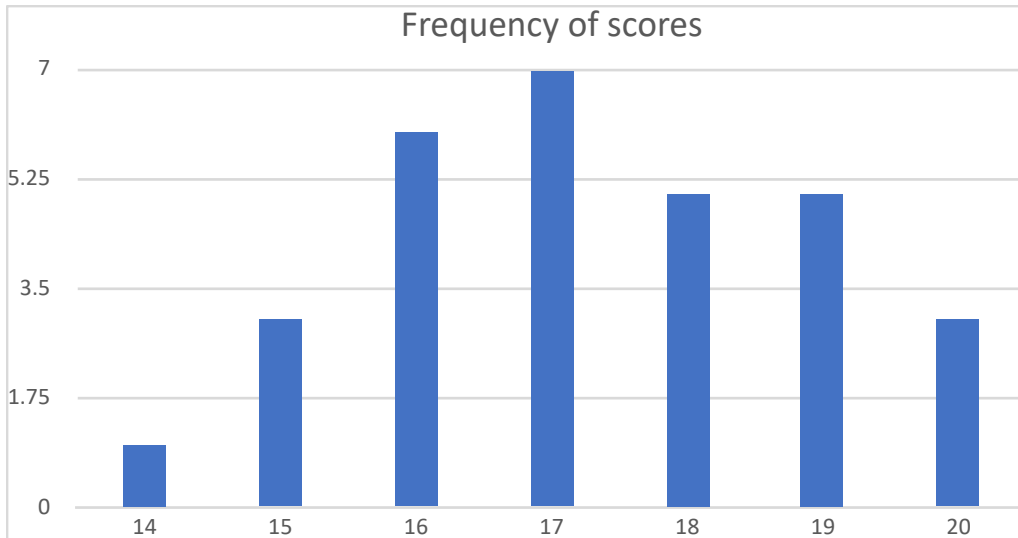
Apart from some extra contrast and a little brightening of the image there is no additional post processing, even though it looks as if a filter has been added!

Taken on a Canon G7X mk2, ISO 125, f/7.1, shutter speed 1/800 sec.



## Colour Prints Competition Round 4 - Results

Group	Position	Score	Author	JS and Title	Pref
C	01	19	Roger Hudson	25 Airstream Reflection	03
	02	18	Richard Anthony	21 Reflections In A Woodland Pool	03
	02	18	Roger Hudson	05 A Little Wave	01
	04	17	Roger Hudson	10 Olga	02
	05	16	Richard Anthony	04 Orchid	01
	05	16	Richard Anthony	14 My Sand Slurry Sculpture	02
	07	15	Clare Long	02 Lisbon Tuk Tuk	01
	07	15	Clare Long	16 The Street Entertainer	02
	09	14	Clare Long	19 Focused Fun	03
B	01	20	Brian Burgess	12 Olga	02
	02	17	Brian Burgess	20 The Circle of Life	03
	02	17	Brian Howard	29 Shivani	02
	02	17	Brian Howard	30 Orchids	03
	02	17	Dawn Murphy	11 Dance Like No One Is Watching	02
	02	17	Dawn Murphy	07 Feathers In Her Hat	01
	07	16	Brian Burgess	06 Shaggy Highland Grazer	01
	07	16	Brian Howard	28 There's Nothing In There	01
	07	16	Dawn Murphy	26 That's Torn It	03
A	01	20	Jim Turner	08 Snowed-In (Airy Bnb)	01
	01	20	John Humphrey	03 Epiphyllum	01
	03	19	Jim Turner	17 Portrait Of A Much-Loved Friend	02
	03	19	John Humphrey	13 Flower Power	02
	03	19	John Marshall	22 All Tied Up	03
	03	19	Rob Harley	23 On The Move In Mashutu, Botswana	03
	07	18	John Marshall	18 Red Head	02
	07	18	Rob Harley	09 Giddy Up	01
	07	18	Rob Harley	15 Bunch	02
	10	17	Jim Turner	24 Portrait Of A Tree In Blue	03
	11	16	John Humphrey	27 Green Wood	03
	12	15	John Marshall	01 Boudoir	01



Colour Prints 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	16	16	18	203
GUEST, David	17	15	16										48
HUDSON, Roger	19	16		14	14	18	17	18	18	18	17	19	188
LONG, Clare	17	17	16	19	16	19	17	17	15	15	15	14	197
Group B													
Name	Round 1			Round 2			Round 3			Round 4			Total
BURGESS, Brian	15	16	16	18	17	18	19	19	17	16	20	17	208
HOWARD, Brian	15	14	14	18	19	16	16	18	19	16	17	17	199
MURPHY, Dawn				16	16	17	18	20	17	17	17	16	154
Group A													
Name	Round 1			Round 2			Round 3			Round 4			Total
HARLEY, Rob	18	19	20	20	20	19	20	19	20	18	18	19	230
HUMPHREY, John	18	20	20	18	20	20	20	20	19	20	19	16	230
MARSHALL, John	17	19	18	18	20	20	19	18	18	15	18	19	219
TURNER, Jim	20	20	17	16	14	20	18	15	20	20	19	17	216
VAN GEENE, Linda	20	17	17	17	15	17							103

[\[back to Contents page\]](#)

**Editor's Pick**

A selection of other images from this month's competitions



'Drama in the Sky' by Ian Shaw



'Orchid' by Richard Anthony



'Reflections in a Woodland Pool'  
by Richard Anthony



'We Come In Peace' by Roger Hudson



'Feathers in her Hat'  
by Dawn Murphy



'Autumn Reflection'  
by Clare Long



'Olga' by Roger Hudson



'Wow! What a Sandpit!' By David Guest



'The Pink Umbrella' by James McCracken

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[\[back to Contents page\]](#)

## 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....

I'm sure most photographers now are aware that manipulating photographs didn't start with Photoshop, but here are some [interesting examples](#), some more plausible than others.

[Guardian Readers' Photographs](#)

### Food For Thought

"Beauty is everywhere..... once you see it remember to not follow trends but rather to stay true to yourself and your eye."

*Tatiana Hopper, Film-maker and Photographer: Lessons from Saul Leiter*

"To me, photography is an art of observation. It's about finding something interesting in an ordinary place....I've found [it] little to do with things you see and everything to do with the way you see them."

*Elliott Erwitt*

[\[back to Contents page\]](#)