



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).

In This Issue

There are the usual images from this month's competitions - the second Colour Prints and second Mono Prints competitions (which means we are half way through!).

There are some interesting exhibitions in the coming months, with the opportunity to see the work of two very different American documentary photographers - Nan Goldin and Richard Avedon. Nan Goldin documented the lifestyles of people on the fringes of society, mostly those within her own circle of friends and acquaintances. Although Richard Avedon initially made his name in the world of fashion photography he went on to create an interesting portrait of the American West. Details of both are in **Snippets**, as well as a competition to celebrate the green spaces of Hertfordshire.

Jim Turner, Editor

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News, Information, Meetings

Back Issues and Contributions

Previous editions can be viewed and/or downloaded from the HHPS website in the Viewfinder Archive, (under the Viewfinder tab) which goes back to 2016. There you can also find the Viewfinder Index which has been updated to include links to all the articles from January 2016 to June 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

If you know of anyone who may be interested in joining HHPS please bring them along. They can sample up to three sessions before deciding to join (from January *the membership fee for the rest of the season is half the full fee*).

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

February Meetings

- 2nd February - **League Competition: 3rd DPI (Judge: Colin Mill)**
 - 9th February - **Talk by John Humphrey: Creative Photography**
- **Register up to 3 prints for 3rd Colour Print competition.**
 - 16th February - **League Competition: 3rd Colour Print Competition (Judge: Kevin Day)**
 - 19th February - **Studio Shoot: Portraits 1-to-1 with model.**
(Maximum 6 members. Run by John Marshall and Rob Harley)
 - 23rd February - **External Competition - Rosebowl Round 3 Hosted by HHPS. ZOOM Meeting**
- **Register up to 3 prints for 3rd Mono Print competition**
 - 26th February - **External Competition: Intimate Landscapes. ZOOM Meeting**
(Run by Tring Photography Club - details on their [web-site](#))
-

A reminder that the CACC is holding a Championship Day on Sunday 15th February at The Drake Hall, Chiltern Lifestyle Centre in Amersham.

Entrance Fee £5.

THE CHILTERN ASSOCIATION OF CAMERA CLUBS

www.thecacc.org.uk

Championship Day Sunday February 15th 2026

Judges
Carol McNiven-Young FRPS MPAGB EFIAP/g ABPE
David Steel DPAGB
Rosemary Wilman HonFRPS AFIAP ABPE APAGB

Venue
All Club members and guests are invited to:
The Drake Hall, Chiltern Lifestyle Centre, Chiltern Avenue, Amersham, HP6 5AH

- Admission £5 (card/cash/cheque). Raffle tickets £1.

10:30: Doors Open

- Print Delivery (10:30-12:30)

11:00: The Chilterns Hundred Members Exhibition

12:30: Lunch Break

13:30: The Championship - Prints

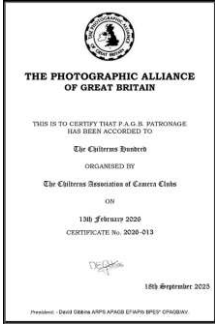
15:00: Tea Break
Display of top prints
(refreshments provided)


15:45: The Championship - Projected

17:15: Raffle Draw

17:30: Closing Remarks

The Club order of merit in the Championship categories determines the invitations by CACC for participation in the PAGB Print and Projected Championships.



Raffle prizes donated by  Fotospeed

V6 January 2026

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.*

To start the new year we had the second round of the Colour Prints competition, with Ben Pike judging twenty four prints. The majority of the scores were in the 16/17 range, with only four prints receiving a score of 19 or 20. However, he made some interesting and constructive comments on composition, increasing contrast in images with flat lighting, the importance of appropriate lighting and backgrounds for portraits, and the use of textured papers to enhance "artistic" images. (See the summary in **Snippets**, provided by Rob Harley).

For the first Zoom meeting in a while we had an absorbing presentation from [David Gibson](#) on his idiosyncratic approach to street photography. In the first half of his presentation he talked about his early influences, which included Henri Cartier-Bresson, Elliott Erwitt, and [Mario Giacomelli](#), amongst others. He initially worked with black and white film and discovered a liking for a surrealist style, showing the influence of Elliott Erwitt, and later a preference for abstract images, emphasising the graphic elements of a scene. Some of this culminated in a series of projects, one of which, 'Subtitles for Life', used street signs as a commentary on urban living, which often involved standing around and waiting for something to happen which would add meaning to the sign he had chosen.

The second part of his presentation focussed on his colour work, which began in 2003 when he started using a digital camera and began to experiment with colour for the first time. This included double exposures (in camera) and Intentional Camera Movements to create a more impressionistic style rather than straight reportage.

The second League competition of the season was the second round of the Mono Prints competition. Overall, the standard of images was high, reflected in the number of high-scoring images (see table of results and distribution of scores chart). The judge on this occasion was Chris Drury whose comments were largely positive.

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The final session of the month on 26th January was a trial-run for next month's external competition on Intimate Landscapes run and hosted by Tring Camera Club. There were thirty-five entries from twelve members, representing variations on the theme. The session was divided into two. In the first half, a panel consisting of John Humphrey, Ully Jorimann and myself attempted to give an appraisal of each image in the light of Tring's definition of an Intimate Landscape (not an easy task, as even within that definition there was room for some interpretation):

"Intimate Landscapes are small scenes that draw the viewers eye to enjoy the detail within that scene. A sense of intimacy is achieved by the scene being enclosed by the surroundings of the scene. Sky or broader vistas are avoided. This opens the opportunities for unique creative images that feature form and pattern and texture."

In the second half the panel chose one image from each member's entries to create a short-list, and gave each chosen image a score from 1 to 5 (the range available in Lightroom's ratings system). From the short-list the panel, with additional input from members, chose five images which would be submitted to Tring's competition. An overall winner for the evening was chosen by members with a show of hands, and went to a frosty early-morning scene by Ian Shaw.

*[If you found yourself seeing faces or animals in photographs of rocks, trees, etc. don't worry. You're not just "seeing things". It's a phenomenon called **Pareidolia** and is defined as "the tendency for perception to impose a meaningful interpretation on a nebulous stimulus, usually visual, so that one detects an object, pattern, or meaning where there is none.....Common examples include perceived images of animals, faces, or objects in clouds or rock formations" and is associated with the tendency of the brain to recognise patterns and apply meaning to what it sees.]*

Jim Turner, Editor

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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.]

This month's high-scoring images

Colour Prints Competition Round 2

'It's a Wrap' by John Marshall

This image of Roseanne was taken at Kempston Studio. A white background was used which was underlit with two strip-boxes to give a light grey effect. Roseanne was lit from the front with a large softbox key light at 45 degrees to the left of the camera position. Another, smaller, softbox was placed diagonally opposite the key light and set to give one stop less light than the key light. This gave the necessary shadows to emphasise the muscle tones of the body.

The camera used was a Micro Four Thirds OM Systems OM1 fitted with a 14-100mm zoom lens (28-200mm full-frame equivalent). ISO was set to 200 and the aperture was f/8, the exposure being determined by the flash duration.

No post-processing was used and the image was printed by Photech Ltd.



'Dry Tulip' by John Humphrey

This is a focus-stacked picture of a tulip which had been slowly dried in a warm place. Stacking software was Helicon Remote.

The tulip was positioned against an orange/brown background and lighting was dull diffuse window light.

The camera was a Canon EOS 5D Mk II fitted with a 100mm macro lens. Settings for each image were 1 sec, f/10, ISO 100.

Final adjustments were made to Levels and the end of the stem faded out in Photoshop.





'London Impression' by John Humphrey

This was originally a shot from London Bridge across the Thames taken with a Canon G1X compact camera.

Settings were 1/500 sec, f/4.5, ISO 100.

The starting image was simplified in Photoshop using the Cutout filter. The picture was then divided into vertical strips, each of which was displaced into new positions as new layers above the original. The composite was

adjusted using Opacity and Blending Modes and then compressed. Final adjustments were made to levels and contrast.

'Suspicious' by Rob Harley

Alan Byrch, playing the role of a tramp, was our model at a Studio Group session in May 2019. It was the day Alan brought in Bonzo, his black dog. John set up harsh lighting so we could make the most of this mature, male face. I liked this image due to the way Alan's beard and long hair caught the light. It was a generally low key image but with areas of contrast.

In Lightroom, the exposure was increased by 2/3 stop. In Photoshop, the hat was made less dark so you could see the edge of the back of it. The eyes were brightened a little.

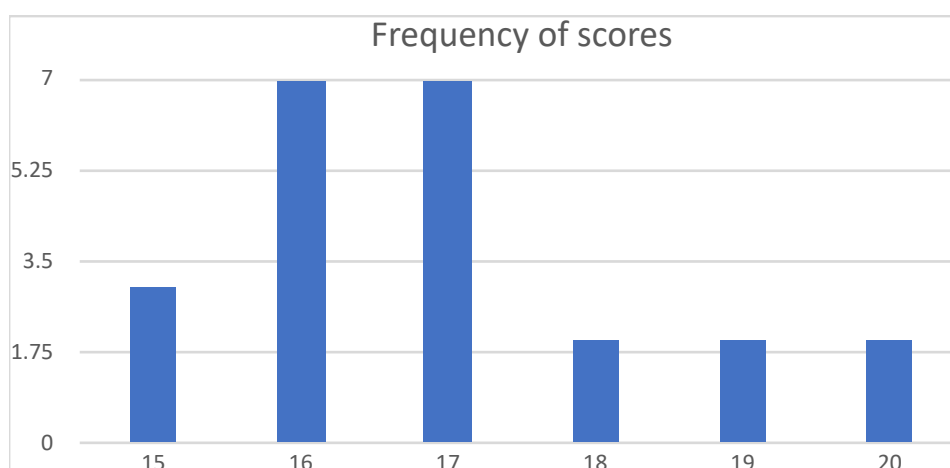
So the post processing was very quick for this image.



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Colour Prints Round 2 - Results

Group	Position	Score	Author	JS and Title
C	01	17	Clare Long	10 At The Water's Edge
			Linda van Geene	16 The Old Man
	03	16	Clare Long	19 The Coast
			Linda van Geene	07 A Mouthful
	05	15	Clare Long	01 The Sea Shore
			Linda van Geene	24 Ready To Go
B	01	18	Brian Howard	02 Just Been Watered
	02	16	Brian Burgess	05 Feeding Time
			Brian Burgess	14 Colours Of Culture
			Brian Burgess	22 Olga
			Brian Howard	11 Emma
	06	15	Brian Howard	20 Lilly
A	01	20	John Humphrey	18 London Impression
			John Marshall	23 It's A Wrap
	03	19	John Humphrey	26 Dry Tulip
			Rob Harley	03 Suspicious
	05	18	John Humphrey	09 Tulip Interior
	06	17	Jim Turner	04 Beaded Leaf
			Jim Turner	13 Leaf Litter
			John Marshall	06 Attitude
			Rob Harley	12 She's Bringing Him Down
			Rob Harley	21 Young Ballerina
	11	16	John Marshall	15 Phalaenopsis



Colour Prints Frequency of Scores

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Mono Prints Competition Round 2



'The Cheeky Girls' by Roger Hudson

This picture was taken in Sersung, a small remote village in Nepal. There were many children in the village and all loved having their photos taken. They got to know me as I generally had the camera with me, taking candid shots as they played and, in this case, posing was not a problem. Light was tricky as this was taken late in the day, hence the high ISO and slow shutter speed

Taken on a Nikon D90 DSLR. ISO 3200 f/5 1/30th sec.

'Before Colour Film' by Brian Howard

It was taken at Canons Ashby July 2024. I used my Canon 80D DSLR camera with an 18 - 134 mm zoom lens set at approx. 50mm. Aperture priority set at f/8, shutter set by camera. There was plenty of light in the room which is quite unusual for National Trust houses.

I opened it in Lightroom and edited it in Photoshop - all I had to do was increase the Levels and set the size. Other than that it is as shot in camera.

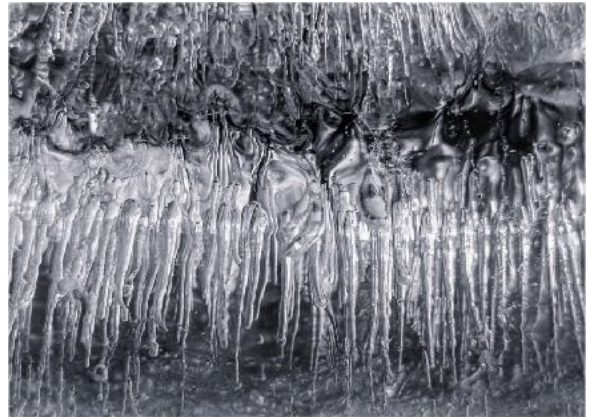


'Solid State Water' by Richard Anthony

During a very cold spell, in order to provide some water for the birds I removed the ice from the garden bird bath and noticed some interesting bubble patterns in it. I took the ice block indoors and used a table lamp to back light it for a series of photographs.

The camera used was a tripod-mounted FUJIFILM Fine Pix S200 EXR bridge camera with the lens set to a 33mm focal length. The sensitivity was set at ISO 100 and the exposure was f/8 at 1/2 second.

The start image was basically monochrome. Lightroom was used to finalise the conversion and adjust the contrast. Photoshop Elements was used to crop the image.



'Vintage Riley' by Richard Anthony

I can't remember the location for the shot other than it was within the grounds of a historic house we were visiting.

The camera used was a handheld digital Sony SLT-A65V fitted with a 50mm prime lens. ISO 200 sensitivity was set with an exposure of f/6.3 at 1/1250th sec.

Lightroom was used to convert the image to monochrome and to adjust the contrast. Photoshop Elements was used to crop the image, removing some of the foreground and background.



'Bo Peep and Shaun the Sheep' by John Marshall

This image of Ivory Flame was taken at a Studio Group session. The background was a "Blue Skies" cloth background and was lit by two studio flash units – one on each side. These were set to give the same exposure as the key light. The key light was provided by a large softbox at 45 degrees to the left of the camera position and the fill light was set to give 1.5 stops less than the key light at a similar position on the opposite side to the key light.

The camera used was a medium format Bronica ETRSi fitted with a 100-220mm zoom lens (67-147mm full-frame equivalent). The camera was loaded with Kodak T-Max 100 120 roll film which was developed in T-Max developer. The resulting negative was scanned on a flat-bed scanner and the digital image was printed by Photech Ltd.



'Daisy Gerbera' by John Marshall

This image was taken with a Micro Four-Thirds OM Systems OM1 camera fitted with a 60mm macro lens (120mm full-frame equivalent).

The plant was placed on my dining room table and lit by natural light coming through a patio door on a cloudy/bright day. A Lastolite reflector was positioned on the opposite side of the plant to fill the shadows. The camera was attached to a tripod and the aperture set to f/16 to give a good depth of field. I used aperture priority exposure with some adjustment, and the exposure time was several seconds. ISO was set to 200.

The resulting image was converted to monochrome in Photoshop Elements and the brightness and contrast were adjusted to give a full range of tones. The foliage at the bottom of the picture was darkened slightly so that the flower stood out as being the main subject. The digital image was printed by Photech Ltd.

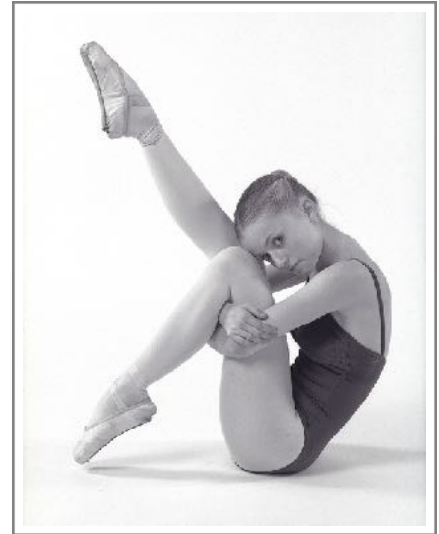


'Equilibrium' by John Marshall

This image was taken at a Studio Group outing to Tring School (formerly The Arts Educational School).

The background was white paper which was lit by two studio flash units – one on each side. These were set to give an exposure one stop more light than the key light so that the background appeared bright white. The key light was a large reflecting brolly at 45 degrees on the left of the camera position and the fill light was provided by another brolly at 45 degrees to the right, and set to give one stop less light than the key light.

The camera was a medium format Bronica ETRSi fitted with a 100-220mm zoom lens (67-147mm full-frame equivalent). The film used was Kodak T-Max 100 120 roll film which was developed in T-Max developer. The resulting negative was scanned on a flat-bed scanner and was printed by Photech Ltd.



'Lines and Tones' by Rob Harley

The model was Anna for this shoot at Kempston Studio. Anna is a great model since she not only has a great figure but also is good at giving expressions.

The key light was on the (viewer's) right, at 90 degrees to the camera; the fill light was on the left at 70 degrees. This was designed to give a good variation of skin tones.

I liked this pose (which is called a "C-shape" pose due to its overall shape) because of its strong diagonal, formed by the two upper arms and lower leg. Both arms also form triangles.

Nothing was done in Lightroom. In Photoshop, the left side was darkened a little and the face was brightened. Texture was added (to the grey background) and skewed on the floor to fit the perspective. So the post processing was very quick (other than adding the texture).

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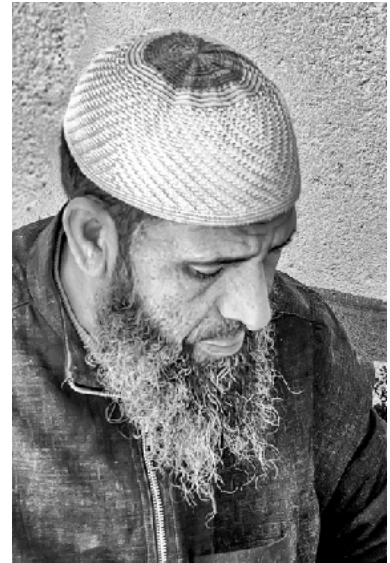
'Thinking' by Linda van Geene

This was taken in a mosaic workshop in Fez, Morocco where the man was working.

The camera was a compact, Micro Four-Thirds Olympus E-M10 Markiii with a 14-150mm zoom lens at a focal length of 63mm, hand-held.

Exposure settings were ISO 250, aperture f/5.5, shutter speed 1/25 sec.

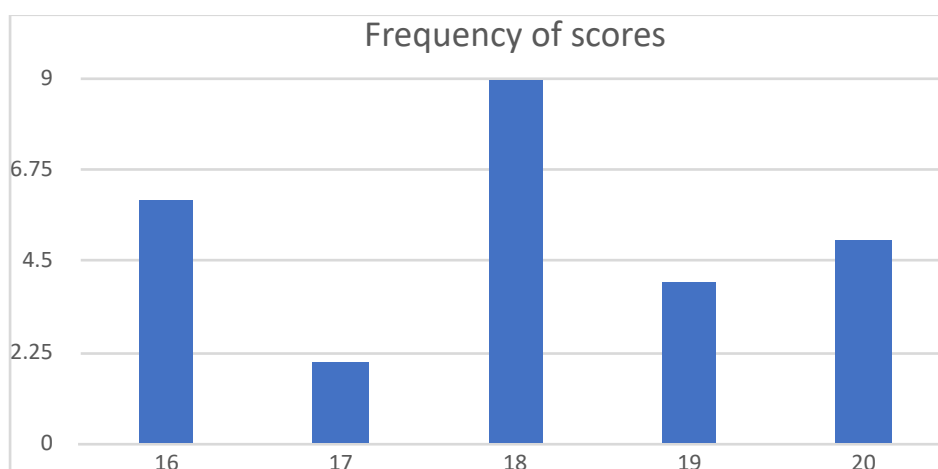
It was converted to mono in Lightroom. A Levels Adjustment was done in Photoshop then some final adjustments, and cropped to size.



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Mono Prints Competition Round 2 - Results

Group	Position	Score	Author	JS and Title
C	01	20	Linda van Geene	20 Thinking
	02	19	Brian Howard	19 Before Colour Film
			Richard Anthony	04 Vintage Riley
			Richard Anthony	26 Solid State Water
	05	18	Brian Howard	01 Get A Move On
			Linda van Geene	11 Abandoned By The Shed
			Richard Anthony	09 Kenilworth Castle
			Richard Anthony	18 Seeing Double And Then Some
	10	17	Linda van Geene	02 Jump For Joy
			Brian Howard	10 AJ
	11	16	Richard Anthony	13 Reflections
B	01	18	Clare Long	17 Times Square
			Clare Long	25 The Seaside
03	16	Clare Long	08 The Coast	
A	01	20	John Marshall	07 Equilibrium
			John Marshall	24 Bo Peep And Shaun The Sheep
			Rob Harley	06 Lines And Tones
			Roger Hudson	05 The Cheeky Girls
	05	19	John Marshall	16 Daisy Gerbera
	06	18	Jim Turner	03 Wilted
			Rob Harley	15 The Curious Lampost
	08	17	Jim Turner	12 Pinnacle
	09	16	Rob Harley	23 Amber Tutton
			Roger Hudson	14 Chill Out Zone
			Roger Hudson	22 Take A Break



Mono Prints Frequency of Scores

Cumulative Scores

League	Group	Author	Round and Preference												Total
			Round 1			Round 2			Round 3			Round 4			
			01	02	03	01	02	03	01	02	03	01	02	03	
CP	C	Clare Long	16	16	17	15	17	16							97
		Linda van Geene	15	17	16	16	17	15							96
	B	Brian Burgess	17	17	17	16	16	16							99
		Brian Howard	17	15	17	18	16	15							98
		Richard Anthony	15	15	17										47
	A	Jim Turner	16	18		17	17								68
		John Humphrey	19	20	20	18	20	19							116
		John Marshall	18	18	18	17	16	20							107
		Rob Harley	19	17	19	19	17	17							108
CP Total			152	153	141	136	136	118						836	
MP	C	Brian Howard	15	16	18	18	16	19							102
		Linda van Geene	17	18	18	17	18	20							108
		Richard Anthony	18	18	19	19	16	18							108
	B	Brian Burgess	17	17	16										50
		Clare Long	16	16	17	16	18	18							101
	A	Jim Turner	20	19		18	17								74
		John Marshall	20	19	20	20	19	20							118
		Rob Harley	19	19	20	20	18	16							112
		Roger Hudson	18	20	17	20	16	16							107
MP Total			160	162	145	148	138	127						880	
PI	C	Clare Long	20	16	17	15	16	16							100
		David Guest	19	17	16										52
		Geoff King				15	17	20							52
		Linda van Geene	20	17	15	19	16	15							102
		Mike Mitchell	18	19	16	17	15	15							100
		Richard Anthony	20	18	17	16	15	19							105
		Emyr Williams	17	16	17	16	14	15							95
	B	Brian Howard	16	17	17	18	15	17							100
		Ian Shaw	16	17	19	18	16	14							100
		James McCracken	20	19	17	17	16	17							106
		John Marshall	17	15	16	15	18	15							96
		David Howard	18	16	17	18	16	15							100
	A	Brian Burgess	16	16	16	15	16	15							94
		John Humphrey	15	19	17	17	17	20							105
		Rob Harley	19	18	16	19	20	16							108
Roger Hudson		17	18	16	15	20	16							102	
Ully Jorimann		17	16	20	17	17	16							103	
PI Total			285	274	269	267	264	261						1620	

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Editor's Pick

A selection of other images from this month's competitions



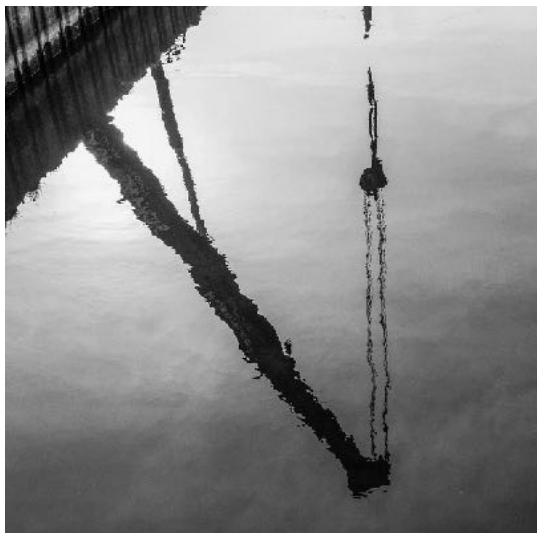
'At the Water's Edge' by Clare Long



'She's Bringing Him Down'
by Rob Harley



'Feeding Time' by Brian Burgess



'Reflections' by Richard Anthony



'AJ' by Brian Howard



'The Seaside' by Clare Long

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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....

From Rob Harley: Notes on 2nd Colour Prints competition

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

- Composition tips included simplifying the image.
- Use backgrounds that are plain or unobtrusive, and of sympathetic colours to echo those in the subject.
- For bird-feeder photography:
 - Get an attractive feeder e.g. use a log, and pin peanuts onto the back of it.
 - The eye(s) especially need to be sharp. If shooting through a window, make sure the glass is really clean and have your lens-hood touching the glass.
- Textured paper can help, especially with artistic images.
- Some images would have benefitted from more contrast.
- For leaf shots, you need to bring order to the chaos. The three leaves presented did this - they were likened to the Fleur-de-lis.
- The importance of separation in composition e.g. in flower images.
- Figure studies are ok if tasteful. Lighting is crucial. A bit of texture on the floor helped by grounding the image in reality - shows it is not AI generated.

Snippets (Continued)

[Portrait of Britain](#) winners 2025. "Portrait of Britain Volume 8 is a powerful testament to the resilience, strength, and unity that define the people of the United Kingdom".

Exhibitions

Not to everyone's taste, but Nan Goldin has been a pioneer of photography as a form of artistic expression for many decades. An exhibition of her work '[The Ballad of Sexual Dependency](#)' is on at the [Gagosian Gallery](#) in London until 21st March.

Perhaps the antithesis to Nan Goldin's style, the Grosvenor Hill Gallery in London (between Oxford Street and Piccadilly) has an exhibition of the works of [Richard Avedon](#) until 14th March.

"At the time of its debut in 1985, Avedon was well known for fashion photography, portraits of people in power, and his work with the civil rights movement. These images [from his series '*In the American West*'], which picture the heart and soul of hardscrabble, working-class America, represented a significant new development in his work."

Competition

"To celebrate 100 years of National CPRE [*the Campaign for the Protection of Rural England*], CPRE Hertfordshire is launching a photography competition to celebrate Hertfordshire's beautiful green spaces.

More than just a celebration of stunning photography, the competition champions Hertfordshire's countryside and invites people to engage meaningfully with the natural world around them."

Organised by the Campaign to Protect Rural England - this is a local / regional public competition - and all the details are shown on the [webpage](#)."

The competition will be judged by Peter Cox, of Tring Photography Club (he will also be running Tring's **Intimate landscape competition** in February).

Food For Thought

"Photography is an art of observation. It's about finding something interesting in an ordinary place. I've found it has little to do with the things you see and everything to do with the way you see them". *Elliott Erwitt*

"The camera is just a machine to record what you've seen beforehand." *Martin Osner, Photographer and Educator*

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