



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

In addition to images from this month's competitions, John Humphrey has provided a guide to one of the creative techniques from his talk on 9th February. In 'The Orton Effect' John takes us through each stage of creating this soft-focus effect, originally created with film by Michael Orton in the 1980s.

It's often difficult to find the motivation to get out and take photographs, especially if you find yourself going over the same ground time and again. One way of getting out of the rut is to invest in some new gear - maybe a new camera or a new lens, or an accessory that gives you additional flexibility. It can give you a fresh impetus as you familiarise yourself with your new investment. But how long does it last? Roger Hudson has found a partial answer from Marco Saverese, Editor-in-chief of Eyeshot street photography magazine. If you want to read more there is a link in Snippets.

Finally, Tom Derbyshire, our former President, has a complete home studio kit for sale - details can be found at the end of this issue.

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*).

Members are reminded 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

5th March - **League Competition: 3rd Mono Prints (Judge Michael Lurie)**

9th March - **Members' Evening: All Shoot**

(Everyone present is encouraged to photograph the model)

- **Submit up to 3 DPs for Set Subject: Street Photography (Candid images only)**

16th March - **Set Subject: Street photography**

(Comments by panel then other members)

23rd March - **TBC.**

- **Submit up to 3 DPs for 4th DP Competition**

30th March - **League Competition: 4th DPs (Judge Martin Patten)**

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 heat of the PDI competitions was held on 2nd February, judged by Colin Mill. There were forty-five entries, of which four images were awarded a score of 20 and six a score of 19. Amongst the points he raised were that coloured backgrounds should complement the subject, not compete with it; in some images the highlights were blown, which could easily be remedied with the Highlights slider in Lightroom or other editing software; images of reflections can be made more abstract by excluding the object being reflected (eg a tree, river bank or boat) so that the reflection is the focus of attention. Some entries were very similar to each other (eg flower blooms); although in this case they were from different members, it's not a good idea for similar images from the same person to be entered in the same competition as there is less chance that all three will get a high score as they will be competing with each other.

The second session of the month on 9th February was another instalment by John Humphrey of his always-entertaining and informative talks on Creative Photography.

He began the session with an encouraging (for some of us) diversion on neurogenesis, which is the process by which new brain-cells, specifically neurons, are formed. Although neurogenesis does deteriorate with age it doesn't stop entirely, and in adults it can be encouraged by physical activity and mental stimulation such as learning new skills - which has implications for creativity.

He then went on to explore different creative techniques using a variety of digital filters and brushes (although the techniques he outlined were based on those in Photoshop, many of them are likely to be found in other editing software).

Although filters can be used on their own they can be used in combination, and can also be combined with some brushes to great effect. Two of the more intriguing brushes are the Dispersion and Smoke Brushes. Dispersion Brushes can be used to create a spray effect (similar to the effect created with a mini paint-sprayer). By changing the size of the brush while spraying, a more realistic effect can be achieved than using the brush at the same size throughout. A variety of brushes for different effects can be downloaded from the internet, some of them free. Smoke brushes can be effective in creating ethereal images with the right kind of image, as well as adding realistic smoke to images such as fires, etc. Smoke Brushes can also be downloaded from the internet to create different effects.

Other techniques John covered included Path Blur, which can be used creatively to manipulate the flow of various elements in an image, such as flower petals, independently of other elements; Triptychs are a way of creating a panel of related images - either as individual images presented together, or combined in a single canvas. This can sometimes tell the "story" more effectively than a single image.

More detail on all of these techniques can be found in John's latest book [Creative Photo Editing](#), available from Amazon.

The third round of the Colour Prints competition was held on 16th February, with twenty-seven entries from nine members. The judge, Kevin Day, gave some thoughtful insights into how some of the images could be improved as well as things to avoid, focussing on creative expression rather than technical perfection. He suggested that photographing flowers which have slight imperfections can be more interesting than a perfect bloom, and that white flowers on a black or dark background need more "sparkle" so they stand out more, which can be achieved using the Whites slider (taking care that the highlights are not blown). Photographing wildlife in their natural habitat can be difficult, requiring a lot of patience, and viewpoints are likely to be restricted if you're there "on safari". He pointed out that, generally, simple images work well - it's best to avoid extraneous detail which doesn't add to the "story". As some other judges have noted he warned about jagged or uneven edges when cutting mounts as they can detract from the presentation of the image.

A regular Thursday studio session was held on 19th February, this time a one-to-one shoot with Olga, who was a popular model when she came for an all-shoot session last season. John Marshall has provided a brief summary of the session, with pictures of the set-up and final images of Olga in different poses and outfits.

In the Third Round of the CACC Rosebowl competition on 23rd February, we came third with 245 points, behind Field End with 259 points and Woodley with 251 points. Marlow was fourth with 230 points. Of the entries from Hemel, John Marshall scored 19 with 'Legs Crossed' and Jim Turner scored 20 with 'Snowed In'. There were also some surprising scores, with the more artistic images which usually do well in club competitions getting scores of 14 and 15. Although, it seems, he took pains to appreciate most images, perhaps the judge had an aversion to anything remotely abstract!

For the second (and possibly last?) year we participated in Tring Photography Club's Intimate Landscapes Competition on Thursday 26th February on Zoom. Each club submitted five images, one from each of five different members. Of the thirteen clubs participating, Wallingford came first with 87 points, followed by Harpenden and Tring with 86 points each. Hemel came eleventh with 76 points. Of the five images submitted by Hemel, Jim Turner was third overall with 20 points for 'By a Waterfall'.



'By a Waterfall' by Jim Turner

Jim Turner, Editor

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Studio Group One to One Shoot 19th February 2026

By John Marshall

Having come for one of our "All Shoot" sessions last season, we invited Olga Solo to come to our one-to-one shoot this February. As we were using studio flash units, we were able to get pictures where we stopped motion. This enabled us to better capture the dance moves that she excelled at. She wore three different outfits during the evening which are shown in the images. Firstly she wore a white tutu for which we used a black background. She then changed into a black catsuit whilst we changed to a white background, which we lit to make it show as white in our images. Finally she put on a glamorous yellow dress for fashion/portraiture.





'Leaning'



'Mellow Yellow'



'Arabesque'

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Members' Articles

The Orton Effect

By John Humphrey

The Orton Effect is a processing technique that creates a warm, ethereal, or glow effect. It was developed in the 1980s by Michael Orton using film by processing a sharp, in-focus image sandwiched in the enlarger with a blurred, overexposed version of the same photo. It was effectively a layers-based treatment with film. It can be replicated digitally and is often used to enhance landscape, woodland, and waterfall scenes. It produces a soft-focus appearance without losing overall image structure.

One of the many digital routes to the Orton effect is as follows:

- ❑ Duplicate the starting image as a new layer in software (Layer > Duplicate Layer).
- ❑ Add extreme contrast to the top layer. In Levels use the maximum contrast setting (set Preset to Increase Contrast 3) and then drag the left and right sliders towards the centre.
- ❑ Now blur the top layer with Gaussian Blur (Filter > Blur > Gaussian Blur), again to quite an extreme extent. The blur setting required depends on the nature and resolution of the starting image, and the desired result, so some experimentation could be required here.
- ❑ Reduce the opacity of the top layer until the desired Orton result is achieved. Again, experimentation will be called for with 50% opacity likely to deliver a dramatic effect, and 10–20% a more subtle result.

The illustrations show the settings applied to a picture of hogweed. In sequence: starting picture, high contrast, contrast plus blurring, opacity reduced to 50%, opacity reduced to 20%.



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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

PDI Competition Round 3



'The Spirit of Ecstasy' by John Marshall

This image was taken at the Big Shot Studio in Leighton Buzzard.

A white paper background was lit by two strip boxes - one on each side. The model was lit by a large softbox on the left which was adjusted to give an exposure of f/8 for ISO100. The fill light on the right was a smaller softbox set to give two stops less light than the key light. A wind-machine was aimed at the model from the left pushing the silk chiffon against her body and blowing her hair back. The time of exposure was, of course, determined by the duration of the studio flash units.

The camera used was a Hasselblad 501CM medium format film camera fitted with a Zeiss 150mm lens (90mm full-frame equivalent). The film used was Fuji Provia 100F 120 colour transparency film which was processed commercially in E6 chemicals.

The resulting transparency was scanned on a flat bed scanner and the digital image was cropped and resized using Photoshop Elements.

'Dawn Taken in the Dark' by David Howard

I went to Kempston Studio in February 2024 with Dawn. We were both new to studio work and found Andy very helpful. During part of the session, we were shown the effects of using lighting from different directions.

For this image, one direct light from the model's left-hand side was used. The image was processed in Lightroom. I changed the image to monochrome and then made amendments to a couple of areas. Since the the judge's comment image was judged in the 3rd DPI League Competition, I have darkened the bottom left corner of the image, as suggested by the judge.

Taken on a Canon 6D Mk ii, EF70-200mm f/2.8L IS UML, 1/160sec, f/8.





'Three Blinds and a Curtain' by Roger Hudson

This picture was taken at the Barbican, London, on a bright, sunny day. I took it as I liked the colour of the building and the shadows created by the sunlight. I also liked that each window displayed a different curtain or blind. Adjustments in Photoshop included cropping with a small amount of the 'Skew' tool to straighten the edge and some extra brightening to add a bit more punch.

Taken on a Fujifilm XT-3 with 18-50mm lens. ISO160, f/14, 250th sec.

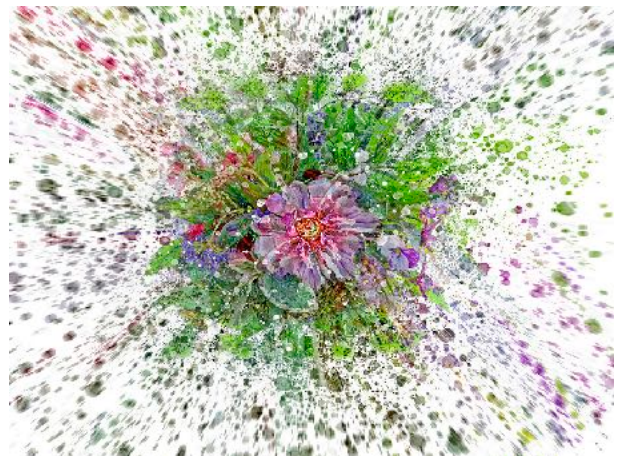
'Flower Shower' by John Humphrey

This is a dispersed image of a flower arrangement.

Taken with a Canon EOS 5D MkIII with a 100mm macro lens, settings f/18, 0.8 sec, ISO 200.

The flowers were positioned against a large white lightbox and the main illumination was dull window light.

The dispersion effect was produced by making two identical layers of the starting picture, stretching one layer to fill the frame using Photoshop's liquify tool and then concealing that stretched layer by applying a black (hide all) layer mask.



The mask was then painted on with one of Photoshop's dispersion brushes to reveal the stretched layer as dispersed fragments. The position and size of the brush was continually adjusted to add variety to the scatter effect.

Finally some radial blur was added to the edge of the frame to add a sense of dynamic movement.



'Rose Bowl' by John Humphrey

This is a blended image of four separate exposures, all taken with Canon EOS 5D MkIII with a 100mm macro lens, settings f/20, 1.6 sec, ISO 100.

The pictures were taken with the flowers positioned against a large white lightbox; the main illumination was dull window light.

Each picture was loaded into a Photoshop layer and the opacity of each layer adjusted to give the desired final blend. A layer mask was added to some of the layers so that greater emphasis could be given to the central roses. Some adjustment of the exact positioning of each layer was needed to

ensure that the edge of the vase was precisely aligned in each image.

The base of the vase was faded out by painting over in white, so that the emphasis in the final picture was on the flowers.

'The Haunted Ruin' by James McCracken

The image was shot around 6pm in April '25 when my youngest son and I were exploring the exciting N.W coastal tip of Scotland.

The ruin was close to Durness where we were staying and has the reputation of being haunted. In the fading light it looked very gloomy indeed and one can imagine all sorts of rumours being imagined over the many years since it was abandoned.



It is so well known that the judge on the night said perhaps it's Ardvreck Castle and he was correct !!!

I felt a longish exposure would add to the atmosphere with some movement in the grey sky and a slight smoothing of the surrounding water so the exposure was 50 secs., aperture f/14, ISO 100 with Pattern Metering.

The camera was a Canon 5D Mk 4, tripod-mounted, with a Polariser and a 0.6 grad to darken the sky, and the Lens used was a 24-70mm Canon Zoom at 24 mm Focal Length.

There were only minor adjustments to the image in Photoshop, the benefits of getting it right in camera.

The image was shot in Raw and converted to jpg in Photoshop Elements, then converted to black and white.

'Deer At Dawn' by Rob Harley

This image was taken at dawn at Richmond Park in late October. I went there as it was the rutting season.

The exposure was 1/500s at f/7.1 and ISO 800 with a focal length of 200mm.

I liked the layering due to the mist, and also the framing of the tree on the left and the canopy overhead. However, there was one big problem with the image. There were five deer, and their silhouettes overlapped making it visually confusing.

Consequently, in Photoshop the first and fourth deer were removed, leaving three deer whose silhouettes were separated from each other. The image now worked much better



'Civic Centre Perspective' by Ullly Jorimann

I took this image at the Marin County Civic Center in Northern California in 2017 on a very sunny day. The Civic Center was designed by Frank Lloyd Wright and boasts some really long corridors, which make for great perspectives. I had success with a similar image before, taken in a different corridor, and thought this might make a similar impression. The red colour seen in the pictures is Frank Lloyd Wright's signature colour known as Cherokee Red. The whole building is an architecture photographer's dream, and I love



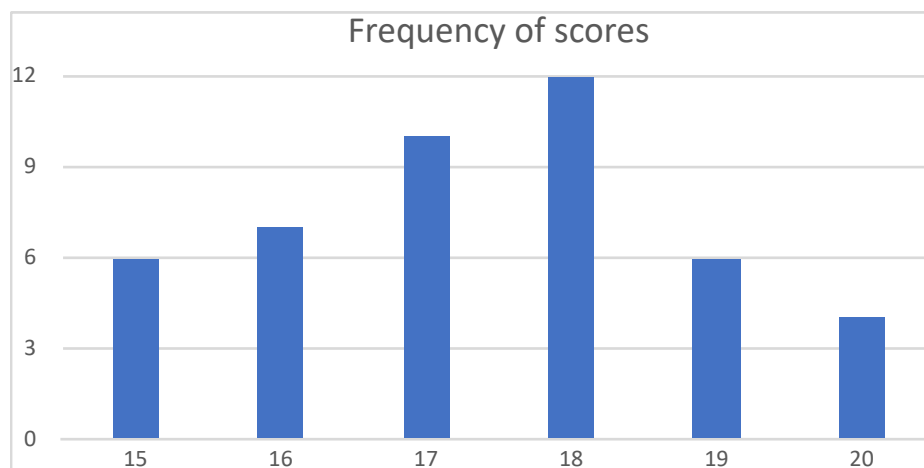
I used my Canon 500D SLR for this with my wide angle variable-focus lens, with polarising filter, and in preset landscape mode, giving me maximum sharpness through the picture. The EXIF details say exposure was f/8 and 1/60 of a second at ISO 100.

I post-processed the image in Elements, cropping to make it symmetrical and improving the ratio between corridor and roof. I darkened the middle bit somewhat to tone down the distracting plants, adjusted the levels for exposure balance and increased the saturation to bring out the colour. Voila!

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PDI Competition Round 3 - Results

Group	Position	Score	Author	JS and Title
C	01	19	Geoff King	14 Now You See Me
			Clare Long	20 The Brighton Belles
	02	18	Geoff King	25 Ram With A View
			Linda van Geene	26 Start Of The Spey
			Linda van Geene	38 Who Are You Looking At
			Mike Mitchell	23 Snowdrops Again
			Richard Anthony	29 Altered Architectural Image
			Clare Long	32 Emerging Seaweed
	08	17	Richard Anthony	15 Canal Reflections
			Geoff King	35 Do You Want To End Up On The End Of A Rop
	11	15	Clare Long	08 Stave Church
			Linda van Geene	05 The End Of A Bad Day
			Mike Mitchell	02 Blakeney Harbour
			Mike Mitchell	42 Anchored
			Richard Anthony	44 Dead Thistles
	B	01	20	James McCracken
John Marshall				13 The Spirit Of Ecstasy
03		19	David Howard	16 Hannah Taken In The Dark
04		18	Ian Shaw	27 Alien Approaching
			James McCracken	10 Ami At The Hot Springs
			James McCracken	22 Late Light At The Olive Harvest
			John Marshall	18 Autumn Dew Drop
			John Marshall	40 Artemis
09		17	Brian Howard	28 Chipping On To The Green
			Brian Howard	33 Medium Decorative Dahlia
			David Howard	12 It's A Wrap
			David Howard	31 A Glance From Olga
			Ian Shaw	45 Changing Colours
14		16	Brian Howard	09 Hellen
	Ian Shaw		11 An Eccentric Snooker Player	
A	01	20	John Humphrey	43 Rose Bowl
			Roger Hudson	21 Three Blinds And A Curtain
	03	19	Brian Burgess	19 Puffin Island
			John Humphrey	01 Flower Shower
			Rob Harley	36 Deer At Dawn
			Ully Jorimann	24 Civic Centre Perspective
	07	18	Rob Harley	30 The Old Harbour
	08	17	Brian Burgess	34 Olga
			John Humphrey	17 Winter Wood
			Ully Jorimann	06 Scaly Beast Of Shopping
	11	16	Brian Burgess	04 Leaves
			Rob Harley	07 Happy And Relaxed
			Roger Hudson	03 The Old Pier, Brighton
Roger Hudson			41 One Trombone	
15	15	Ully Jorimann	39 Camaro Bumblebee	



PDIs Frequency of Scores



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Colour Prints Competition Round 3

'Wherefore Art Thou Romeo?' by Brian Burgess

This was taken on my Canon EOS R7 with a 18-250mm Sigma lens at 212mm zoom hand-held, in Brasov, Romania.

Exposure was f/6.3, 1/1250sec ISO-500.

The original had a window each side of the balcony.

Using Affinity Photo, I cropped in and took out distractions - a white poster on the door, cctv cameras and cables under the balcony.

I applied some clarity to the girl and added a slight HSL saturation.

I left the girl's bump in as I thought she may be pregnant, but it doesn't look natural - it could be a bag? I would clone it out if used again.



'St Pauls' by John Humphrey,

Taken with a Canon EOS R7 with zoom lens set at 62mm. Exposure was f/6.3, 1/200 sec, ISO 100. The picture was taken on the Thames South Bank, looking across the river.

The treatment was to combine the line edges of the original picture using the Edge setting in Photoshop's Smart Blur, and to overlay the edges on a Gaussian blurred version of the starting image using the Darken blend mode.

The result of this treatment is often too dark, so the opacity of the edge layer was reduced, and the lightness of the combined picture was adjusted in Photoshop Levels.

'Meadow Grass' by John Humphrey ,

Taken on a walk near Walmer using a compact camera, the Panasonic TZ100.

Exposure was f/4.6, 1/640 sec, ISO 125.

The treatment was to add texture using Photoshop's Displacement Mapping with an image of ripples on water as the displacing image. Further texturing was applied using Photoshop's Oil Paint filter. Considerable adjustment was made to lighten the image in Photoshop Levels, and to reduce image saturation.



'Baboon' by Rob Harley

This was taken on safari in Chobe, Botswana. The baboons were great to photograph. This one was by the side of the river as our boat went past it. The late afternoon sunshine caught the fur of the creature beautifully.

The exposure was 1/1600s at f/8 and ISO 6400 and the focal length was 600mm.

No changes were made in Lightroom. In Photoshop, again very little needed to be done, just some distracting background branches were removed and the eyes were brightened and a vignette added.



'Dahlia' by Rob Harley

This was taken at Aylett Nurseries in their September display. The weather was not good, but it meant there were raindrops on the flowers. There were plenty of dahlias in good condition, but it was often hard to separate out a single bloom. Dahlias come in many different shapes and colours. I loved the colours of this one.

The exposure was 1/320s at f/14 and ISO 1000 and the focal length was 35mm.

No changes were made in Lightroom. In Photoshop, very little needed to be done. It was cropped square. The flower was brightened and the background was darkened.



'Graphic' by Rob Harley

This was taken with an iPhone 15 Pro Max, near Canary Wharf.

The exposure was 1/150s at f/2.8 and ISO 50 and the focal length was 120mm.

In Photoshop, the image was straightened using the ACR filter; this took me a couple of attempts to get right.

The area under the overhang was blocked out, so it was made less dark. The overall image was made brighter and the contrast was also increased. Finally the image was rotated by 90 degrees - a risk, but it



made it more graphic and invited the viewer to take a moment to understand the image. The judge said the lines in the top left corner should have been made vertical - I'm still not sure I agree with him on that.

'Tree Root' by Richard Anthony

Whilst walking on the beach at Seaton my wife drew my attention to a tree root in the grounds of the yacht club, suggesting I might like to take some shots. It was not clear how the root came to be there as the tree did not seem to have been growing there. The image was taken on my handheld Olympus OM-D E-M10 II micro 4/3 camera fitted with a M. Zuiko 40-150mm lens set at 74mm, 35mm equivalent 148mm.

The exposure was 1/100 sec at f/7.1 when sensitivity set at ISO 800.

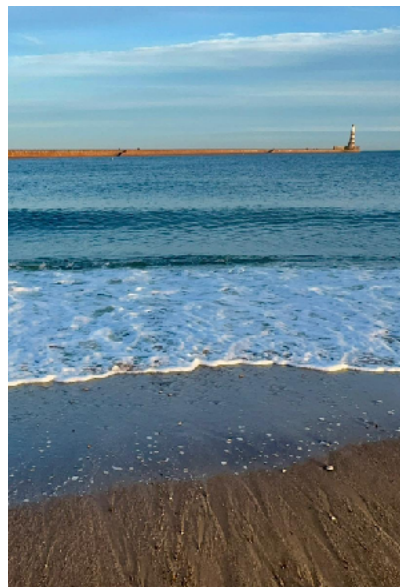
Photoshop Elements 2021 was used for the post-processing that included contrast and saturation adjustments. Half of the image was then copied and flipped to produce a mirror image as I thought this process added a little more interest.



'Tidal Textures' by Clare Long

This photo was taken with my iPhone 15 Pro Max in Roker Harbour Sunderland.

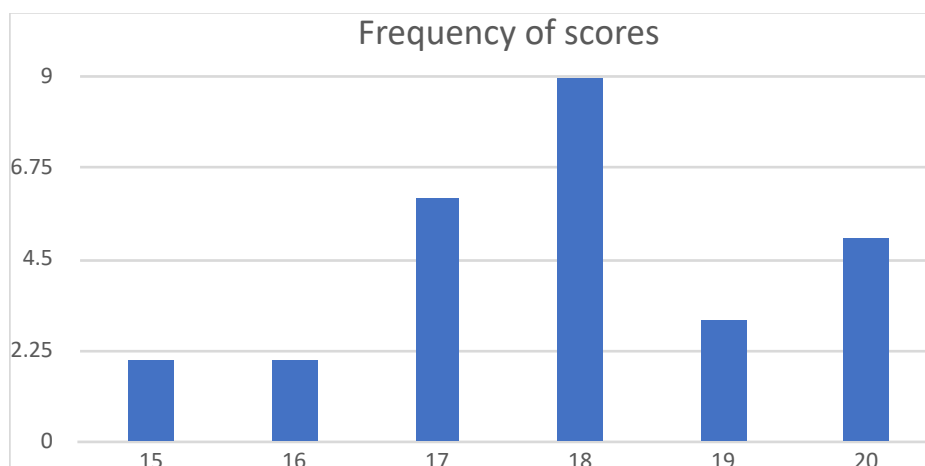
I sat for a while mesmerised by the patterns created by the ebb and flow of the water. I particularly liked the way the sand and water seemed to create layers of different textures and tones. I spent a while cropping the picture to find a cross section that I felt represented the layers you might find in a tapestry.



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Colour Prints Competition Round 3 - Results

Group	Position	Score	Author	JS and Title	Pref
C	01	19	Clare Long	20 Tidal Textures	03
	02	18	Clare Long	02 Autumn Fire	01
			Linda van Geene	17 Back To The Forties	02
			Linda van Geene	26 When Mum's Not Looking	03
	05	17	Linda van Geene	08 I Am Not Bald	01
	06	16	Clare Long	11 Root And Branch	02
B	01	19	Brian Burgess	05 Wherefore Art Thou Romeo	01
			Richard Anthony	12 Tree Root	02
	03	18	Brian Burgess	23 Riding High	03
			Brian Howard	19 Emma Williams	03
			Richard Anthony	25 Spider	03
	06	17	Brian Burgess	14 Eye Of The Feline	02
			Brian Howard	01 Shame About The Grave Yard	01
			Brian Howard	10 Cactus Dahlia In The Rain	02
			Richard Anthony	07 Weakened Links	01
			Richard Anthony	16 Amaryllis	02
	11	16	Richard Anthony	21 Orchid	03
	12	15	Richard Anthony	03 Dahlia After Rain	01
A	01	20	John Humphrey	13 St Pauls	02
			John Humphrey	22 Meadow Grass	03
			Rob Harley	09 Dahlia	01
			Rob Harley	18 Baboon In Chobe, Botswana	02
			Rob Harley	27 Graphic	03
	06	18	John Humphrey	04 Tulip	01
			John Marshall	06 Beauty In Profile	01
			John Marshall	24 I'll Take The Chair	03
	09	15	John Marshall	15 Peony	02



League Competitions 2026 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	18	16	19				150
		Linda van Geene	15	17	16	16	17	15	17	18	18				149
	B	Brian Burgess	17	17	17	16	16	16	19	17	18				153
		Brian Howard	17	15	17	18	16	15	17	17	18				150
		Richard Anthony	15	15	17	15	19	16	17	17	18				149
	A	Jim Turner	16	18		17	17								68
		John Humphrey	19	20	20	18	20	19	18	20	20				174
		John Marshall	18	18	18	17	16	20	18	15	18				158
		Rob Harley	19	17	19	19	17	17	20	20	20				168
CP Total		152	153	141	151	155	134	144	140	149				1319	
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	15	18	17				100
		David Guest	19	17	16										52
		Geoff King				15	17	20	19	18	16				52
		Linda van Geene	20	17	15	19	16	15	15	18	18				102
		Mike Mitchell	18	19	16	17	15	15	15	18	15				100
		Richard Anthony	20	18	17	16	15	19	17	18	15				105
		Emyr Williams	17	16	17	16	14	15							95
		B	Brian Howard	16	17	17	18	15	17	16	17	17			
	Ian Shaw		16	17	19	18	16	14	16	18	17				100
	James McCracken		20	19	17	17	16	17	18	18	20				106
	John Marshall		17	15	16	15	18	15	20	18	18				96
	David Howard		18	16	17	18	16	15	17	19	17				100
	A	Brian Burgess	16	16	16	15	16	15	16	19	17				94
		John Humphrey	15	19	17	17	17	20	19	17	20				105
		Rob Harley	19	18	16	19	20	16	16	18	19				108
		Roger Hudson	17	18	16	15	20	16	16	20	16				102
		Ully Jorimann	17	16	20	17	17	16	17	19	15				103
	PI Total		285	274	269	267	264	261	252	273	257				2402

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Editor's Pick

A selection of other images from this month's competitions



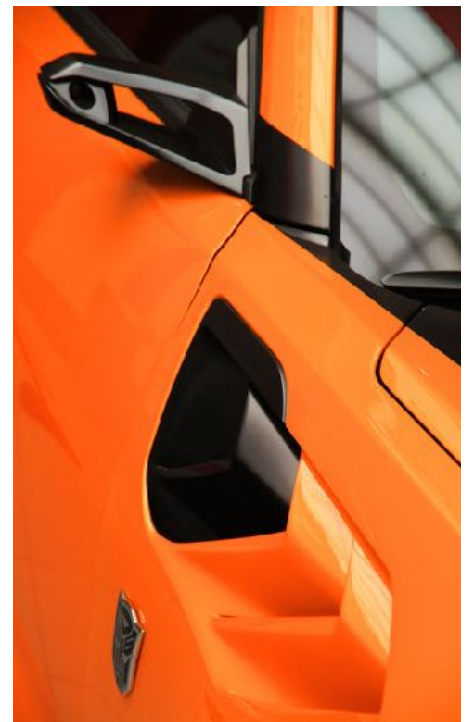
'Medium Decorative Dahlia' by Brian Howard



'Beauty in Profile' by John Marshall



'Scaly Beast of Shopping' by Ullly Jorimann



'Camaro Bumblebee'
by Ullly Jorimann



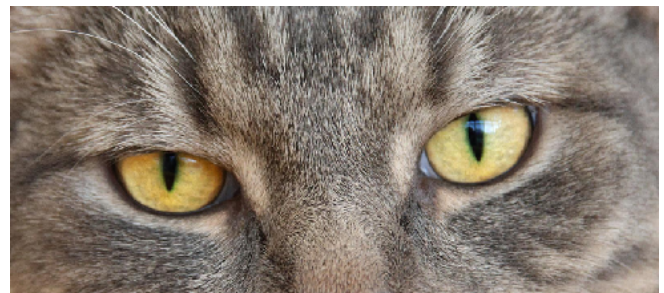
'Orchid' by Richard Anthony



'Weakened Links' by Richard Anthony



'The Old Pier, Brighton' by Roger Hudson



'Eye of the Feline' by Brian Burgess

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Contributions

If you have any stories to share, or any useful hints and tips to pass on to other members, please think of Viewfinder. It would be great to have a different member's article every month.

Perhaps you have an image, or a set of images, that tells a story, or demonstrates a photographic technique or the use of a much-loved piece of equipment; or illustrates an interesting place or an unusual scene. If there is anything photographic that you would like to describe or explain for members, consider submitting something for inclusion in a future edition. You need only to supply a text and the images, and I will put it all into a suitable format for Viewfinder.

If you have something to contribute, please email me using the address in the footer and/or discuss it with me at a Monday meeting. Thank you.

Snippets....

Iconic photography by [Albert Watson](#). A new book of some of his most influential photographs, and some not previously published.

"Albert Watson is one of the most influential and sought-after photographers of the past half-century. His unmistakable, often cinematic style has shaped the genres of fashion, portraiture, fine art and still life. From iconic portraits of David Bowie, Kate Moss and Jack Nicholson to personal explorations of Las Vegas, Scotland and Morocco, a new book – which also features previously unpublished Polaroids from Watson's personal archives – pays tribute to his unique and intuitive vision."

Competitions

[Underwater Photographer of the Year 2026](#)

[Close-up Photographer of the Year 2026](#).

[More images](#) from Close-up Photographer of the Year

Another side of [Martin Parr](#). Martin Parr in Ireland: at The Photographer's gallery until 16th April.

[Easy photo Editing](#) at Chiltern Open Air Museum. Cat Cross (also known to us as Cat Humphries) provides a hands-on session on how to get the best out of editing software.

Chiltern Open Air Museum also has many opportunities for photographers, both in their unique collection of historic buildings and also in the various events they host during their open season: [Calendar of Events](#)

Snippets (Continued)

New Camera, Same Photos

In the days of film the camera was largely a device for holding the film and attaching a lens. The camera body might last many years (unless, like Don McCullin, you use it in a war-zone), and if you wanted to extend the camera's flexibility you would probably buy a new lens.

Now, with digital photography we're encouraged to buy not only new lenses but also new camera bodies with more mega-pixels or new features. As we get to grips with our shiny new piece of equipment we go out with renewed vigour hoping to re-invigorate our possibly dwindling creativity. But is the equipment the answer? Marco Savarese, Editor-in-Chief at Eyeshot Photography suggests the real answer may lie elsewhere [*Editor*].

"What happens after every upgrade, you already know. For a few weeks you convince yourself things have changed: you go out more willingly, everything feels sharper, easier, more "professional." Then the novelty fades, and there you are. Same uncertainties, same automatisms, same way of skipping situations that make you uncomfortable. The new camera solved something, but not what you were hoping for."

This is an extract from Editorial Note #74 by Marco. You can read the full article at [eyeshotphotography](#). (Thanks to Roger Hudson for providing the link).

Food For Thought

"The more I practice the luckier I get." *Gary Player, Golf Pro*

"Don't take photographs "of" things, take photographs "about" things". *Anonymous*

"If you can't find uncommon subjects, take uncommon photographs of common ones".

Simon d'Entremont, Wildlife photographer

"How do you take more interesting photographs? Become a more interesting person" - *Photographer's joke (anonymous)*.

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For Sale: Comprehensive Home Studio Kit - £100 (or nearest offer)

Contact Tom Derbyshire on: derbyshire.tom@gmail.com

Appollo soft box 30in x 30in

Pixapro easy assembly soft box
2ft x 3ft

Pixapro easy assembly soft Box
2ft x 2ft

Pixapro easy assembly soft Box
55in x 10in x2

Coreflash CF D300 159 Watt x4

Coreflash CF D300 159 Watt
original x2

Four lighting stands

Lastolite background support kit

3 paper background rolls

6ft Black/White vinyl backdrop
=very heavy

3ft Painted backdrop

3ft Blue backdrop

3ft Yellow backdrop

Tungsten lighting

Patterson FL500 Flood light

1 x 30W 5400K H27 lamp RoHS

1 x 70W 5400H E27 lampo RoHS

2 x 7 in Reflectors

1 Snoot

Wein advance cordless control

Pocket wizard



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