



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

This month sees the end of the League Competitions, so there are images from the Fourth PDI and Fourth Colour Prints Competitions (images from the Fourth Mono Prints Competition were not available for this month's issue so will appear next month).

John Marshall has written a summary of this month's Studio Shoot, with images of the set-up and resulting portraits of the model.

In Snippets there is a link to an interesting article on Street Photography by Damien Demolder in Amateur Photography magazine suggesting that a slow shutter speed can create a better sense of a bustling city (and perhaps poses an intriguing question - how long is a "Decisive Moment"?).

If, like me, you were enthralled by the Artemis 2 Moon Mission (and, yes, I did stay up to watch the full transit!) I've included a few of the many photographs taken by the crew during what must have been a breath-taking experience (one of the crew has said he had to be reminded by his crew-mates that they still had to work, as he gazed at the view from their window). One of the Mission Controllers even managed to coin a new word - "Moonjoy".

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 March 2026, 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

May Meetings

4th May - **Bank Holiday. No Meeting**

- [Submit up to 3 DPs for "I Was Robbed" Set Subject](#)

11th May - **Set Subject: I Was Robbed"**

[Submit DPs/Register prints for Annual Awards](#)

[Submit up to 3 DPs for "Two or More People, but not a crowd" Set Subject](#)

18th May - **Set Subject Competition: Two or More People, but not a crowd (Judge: Kevin Day).**

[Bring in Annual Awards Prints \(with JS numbers\).](#)

21st May - **Studio Shoot: Portraits, One-to-One with model**

Model TBC. Maximum 6 members can shoot (run by John Marshall and Rob Harley)

25th May - **Bank Holiday. No Meeting**

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 meeting on 30th March was the fourth (and last) PDI Competition, judged by Martin Patten. There were 41 images in total, with a mixture of landscapes, studio portraits and street photography. He suggested that straight portraits (ie not studio portraits) don't necessarily work as competition images, and that for candid images of street performers it helps to provide a donation, then wait before taking a photograph. Street photography sometimes needs more context. For studio portraits, attention to detail is important to ensure there are no distractions, such as a stray piece of hair. The background for photographs of flowers should complement the flower, not compete with it. He also felt that a black background for delicate flowers can be too brutal.

There was no meeting on 6th April as it was a Bank Holiday, but the following week was the Fourth Colour Print Competition for which there were 24 entries, judged by Peter Cox from Tring Photography Club. He began by saying that his emphasis as a judge would be on creative merit rather than just technical expertise. Among his comments were that a square format works best when the subject is in the centre of the frame, making the image more symmetrical; and interesting expressions in portraits draw the viewer in so they engage with the subject. He suggested that generally it's good to aim for simplicity in photographs, which avoids distractions and make for a more aesthetically pleasing image.

The session on Thursday 13th April was a one-to-one studio shoot. John Marshall has provided a summary below, with photographs from the session.

The Canal Walk on 20th April replaced the programmed Bluebell Walk. Nine members, including a potential new member, met at the Threshers Wine Shop car park at the Northchurch side of Berkhamsted and joined the canal towpath at that point. Walking in the direction of Cow Roast it was as much an opportunity to socialise on a sunny spring evening, not just an opportunity for photography. (The Wikipedia entry for Cow Roast states that "the name..... is almost certainly a corruption of the name 'Cow Rest', indicating a place where there were pens and grazing for resting cattle en route to market", although there was a settlement there in pre-Roman times and a subsequent Romano-British settlement). Starting at just after 7.00pm we walked until just before sunset, then turned back and returned to the car park in time for a drink at a nearby pub.



The final session of the month, on 27th April, was the fourth round of the Mono Prints Competition, judged by Roger Weightman. Roger was impressed by the quality of the prints and the way they were mounted, although he suggested that for some images it would help to position the prints a little higher in the mount so that the main subject is at eye-level. Among his general comments was a personal view that tattoos on female portraits are better left hidden (although it wasn't clear if he felt the same about males as there were no portraits of males with tattoos). He also suggested that posing portraits with the model's hands behind her head can look uncomfortable (for the model or the viewer?).

Jim Turner, Editor

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Studio Group One-to-One Session With Gem

By John Marshall

The Studio Group welcomed Gem to model for us on 16th April. Photographers were David Guest, Rob Harley, Brian Howard, David Howard, John Marshall and Linda van Geene.

David Howard met Gem at Hemel Hempstead railway station whilst the rest of us set up the background and the lighting. The background was the white vinyl one and a “blue skies” cloth background was used to cover the vertical section of the white background. The idea was to simulate a beach with a blue sky. The blue background was lit using two flash units fired into silver brollies, whilst the key light was provided by a large octobox softbox to simulate hazy sunlight. Gem was asked to bring swimwear and beachwear to give a beach theme to the shoot.

The evening went well and both the photographers and the model enjoyed the evening. Gem was impressed by the number of props that the photographers brought with them to add to the theme. She worked well with all these during her posing.

I’m sure we shall be seeing Gem featuring in next season’s competitions.





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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 4

'Horgabost Beach, Outer Hebrides' **by James McCracken**

The image was taken on one of the few sunny days of my trip there last year.

The weather pattern is unpredictable but when it is good the sea vistas and beaches are wonderful, but oh the winds and rain!!!

The image was taken near one of the few parking areas overlooking the beach.



The camera, a Canon 5D Mk iv, was on Aperture Priority with a Canon 24-70 mm lens set at 24 mm, with a polariiser and 0.6 N.D. grad. filter to slightly darken the sky, and mounted on a tripod; shutter speed was 1/50th of a sec, at f/16 with ISO at 400.

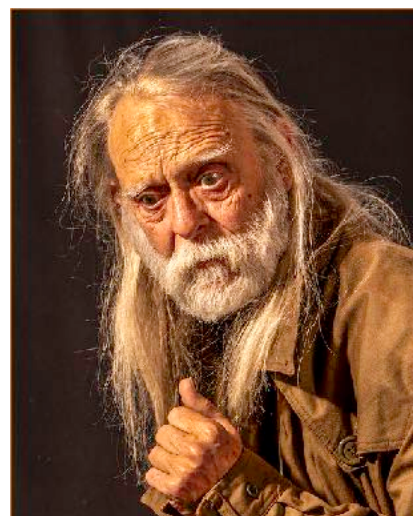
The exposure metering was set at centre-weighted average.

There were a few minor adjustments in Photoshop Elements but they were indeed minor - the benefits of getting it right in camera.

'I Can't Remember' by Brian Howard

It was taken at an all-shoot. It is of Alan, who came as a tramp and a very good one at that.

It was taken on my Sony A77 mark 2. The lens was an 28 to 80 mm zoom set at 80mm, the ISO was set at 200, and the shutter speed was 1/125th sec. All I had to do was crop the photo in Photoshop - no other editing was necessary.





'Frozen Silence of Lapland' by Brian Burgess

This photo was taken on our visit to Lapland, Finland, at their Ice Hotel. It was -15 deg C, and, at 3.30pm, already getting twilight, giving an ethereal blue glow that illuminates the snow-covered landscape

It was taken on my Canon EOS R7 with a Sigma 18mm–250mm f/3.5-f/6.3 Macro HSM Lens.

It was handheld with exposure settings of 1/80s at f/3.5, ISO100, and zoomed to 18mm

The original blue tint did not look right, so I adjusted the white balance to give a whiter snow. I added slight vibrance and saturation, plus a bit of sharpness using Affinity Photo. I then cropped to bring the hut onto the centre line.

The original had a person, plus some bins and cable between the trees, which I cloned out.

'Sarong Camera' by John Marshall

This image was taken at Kempston Studio. The model, Helen Diaz, was wearing a red sarong and the subject was lit using studio flash.

The camera used to take the picture was an Olympus OMD-E1 Mark III micro four thirds camera fitted with a 12-100 mm zoom lens. ISO was set at 200 and the aperture was f/8. Exposure time was governed by the duration of the studio flash units with the camera set at 1/60 second.

The judge missed the play on words in the title (of course!) but, in many ways added to them by saying that the image reminded him of a seventies advert in the

Amateur Photographer magazine. The camera is, in fact, a fifties Leica IIIF fitted with a Leitz 5cm Summicron f/2 lens with a 5cm bright-line finder in its accessory shoe.

The idea was to pay lip service homage to "shooting from the hip" - a technique often employed by Henri Cartier-Bresson to record his "decisive moment" images.



'Dockey Wood at Sunset'

by David Howard

This image was taken while the sun was still above the horizon - you can just see it on the left third above the bluebells. It is a single shot which has been processed, firstly in Lightroom, and then in Photoshop.

In Photoshop, a duplicate layer was created and then this layer blurred to give the effect of ICM. The layers were then blended to produce the final image.

Taken on a Canon EOS 6D Mark II, 17mm focal length.

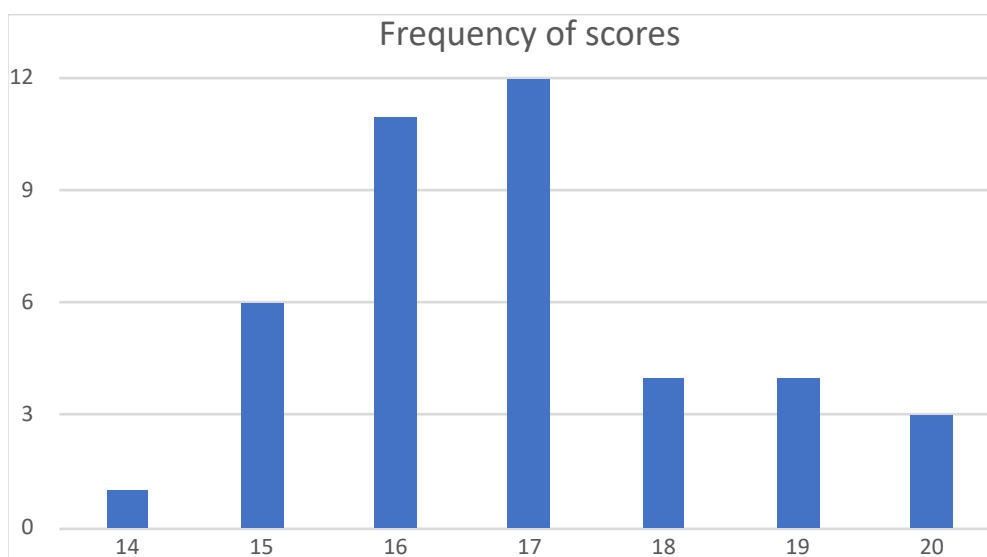
Exposure was 1/100sec. f/5.6 at 1SO 2000.



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PDI Round 4 - Results

Group	Position	Score	Author	JS and Title
C	01	19	Linda van Geene	23 Lunch
	02	17	Alan Williamson	17 Olga
			Richard Anthony	07 Windswept
			Richard Anthony	31 Seal, Surf And Sand
	05	16	Clare Long	10 Street Artist
			Clare Long	20 The Election Campaigner
			Clare Long	41 Fast Food
			Linda van Geene	05 Girl In The Window
			Linda van Geene	36 Chateau Of Azay-le-Rideau
			Richard Anthony	27 Two Way Symmetry
	11	14	Alan Williamson	12 Foggy Morning
B	01	20	David Howard	03 Dockey Wood At Sunset
			James McCracken	35 Horgabost Beach, Outer Hebrides
			John Marshall	32 Sarong Camera
	04	19	Brian Howard	28 I Can't Remember
	05	18	Ian Shaw	25 Walking The Dog
			James McCracken	06 The Elegant Power Of Dance
	07	17	Brian Howard	14 A Double Orchid Dahlia
			Brian Howard	37 Back-Lit Orchid
			Ian Shaw	02 Beech Wood In Spring
	10	16	James McCracken	19 Rare Swallowtail Lunching At The Salvia
			John Marshall	16 Nigella
	12	15	David Howard	22 A Different View Down The River
			David Howard	39 Are There Three Of Me?
			Ian Shaw	33 Quartz Crystals
			John Marshall	11 Who Will Tell Her?
A	01	19	Brian Burgess	29 Frozen Silence Of Lapland
			John Humphrey	24 Astrantia Smoke
	03	18	John Humphrey	04 City Of London
			Rob Harley	30 Centre Of Sir Alf Ramsey Dahlia
	05	17	John Humphrey	40 Ranunculus In Ice
			Rob Harley	09 Happy And Relaxed
			Rob Harley	15 I Want You To Play With Me
			Roger Hudson	08 The Narrow-Boat Cat
			Roger Hudson	21 Over The Garden Wall
			Ullly Jorimann	26 Under The Canopy Of Stone
	11	16	Brian Burgess	18 Low Tide On The Thames
			Ullly Jorimann	01 Woodland Cascade
			Ullly Jorimann	34 New River Reflection
	14	15	Brian Burgess	13 Daisies
			Roger Hudson	38 And The Band Played On



4th PDI Competition Distribution of scores

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Colour Prints Competition Round 4

'Nature's Colours' by Rob Harley

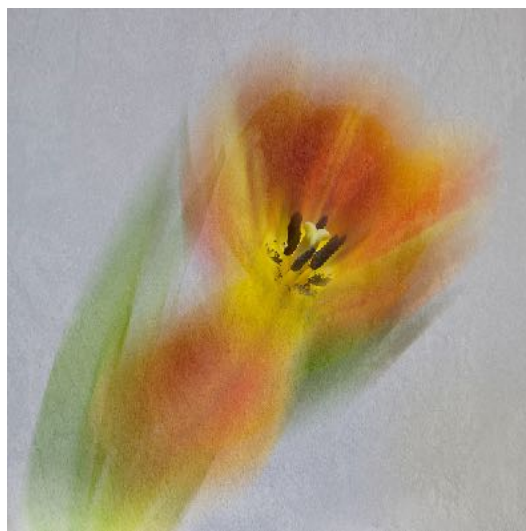
The image of this tulip was taken at home against a white card background. The nearest petal of the tulip was pulled down to allow the stamen to be visible. The exposure was 8s at f/32 and ISO 100 and the focal length was 100mm. A tripod was required for such a long exposure.

All the edits were made in Photoshop.

The image was flipped horizontally to slant from the bottom left to the top right. Extra canvas space was added around the flower, to give room for blurring.

A copy was taken and it was made bigger. Three Path Blurs were used to blur the petals upwards along their natural curves.

A copy of this new layer was taken and made bigger again.



A sharp version was placed on the top and a mask used to reveal just the stamen.

Finally, texture was added using a top layer of concrete, with 30% Opacity and Blending Mode of Luminosity.



'Pressed Lily' by John Humphrey

This was a flower pressed in the microwave oven. Microwave pressing is very much faster than conventional dry pressing, taking only a few seconds. The flower is pressed between sheets of blotting paper, with weights on top to maintain pressure.

The pressed lily was photographed on a lightbox to give a pure white background and back illumination that reveals the structure of the flower.

The camera was a Canon EOS 5D MkIII with a 100mm macro lens. Exposure 1/13 sec, f/16, ISO 400. The Photoshop Oil Paint filter was then applied to give a slightly abstract, more flowing appearance. The final image was printed on textured matt paper to create a more artistic impression.

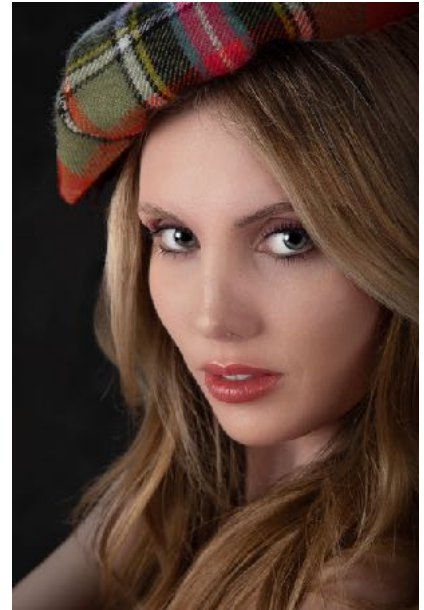
'Roseanne' by Rob Harley

This was taken at a Studio Group session in the Salvation Army hall in April 2023 with one of our favourite models, Roseanne. The key light was an Octobox and the fill light was a vertically-aligned strip box.

The exposure was f/11 at ISO 200 (taken at the flash sync speed of 1/200s) and the focal length was 105mm.

All the edits were made in Photoshop.

On the (viewer's) left, Roseanne had a hand reaching up to the bottom of her hat. It was not showing the side of her hand, so a judge may have objected to it. So it got amputated. This also simplified the image, which is always good.



'Building Site' by John Humphrey

This was photographed in Kuala Lumpur with a Canon EOS 40D with a zoom lens set at 250mm. Exposure 1/250 sec, f5.6, ISO 400.

The site was full of interesting detail but also presented a geometric structure that I felt was a powerful composition. Since I was somewhat below the level of the building, the resulting image was skewed and therefore needed straightening with the perspective adjustment tools in Photoshop Camera Raw.



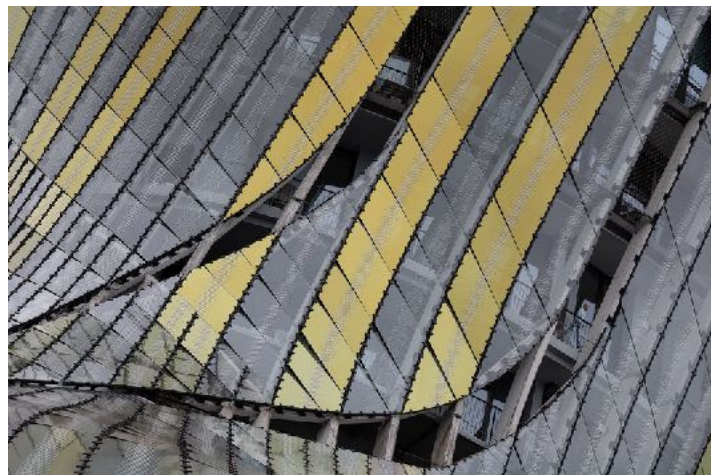
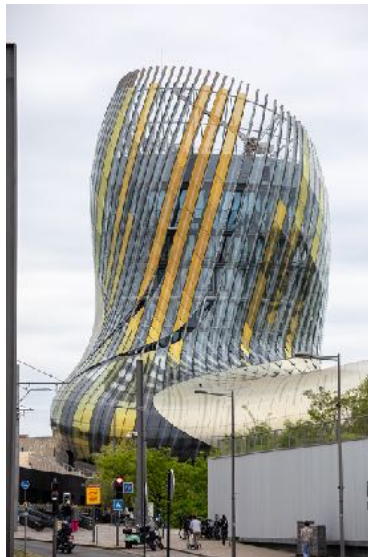
'La Cité du Vin Building in Bordeaux' by Rob Harley

This building is a modern wine museum dedicated to the universal heritage of wine. It was designed to resemble a swirling wine decanter. My entry was an abstract from it, but you can see the building better in the other image with this article. The key creative choice I made was what to include in the frame - there are plenty of other good "crops" available.

The exposure was 1/500s at f/8 and ISO 500. The focal length was 110mm.

All the edits were made in Photoshop.

In order to add an extra element, and one that would not be spotted immediately, a person was put into the image. If you look carefully you will recognise him. He was darkened and desaturated to fit the image and to de-emphasise him. Putting him behind the railings was a bit fiddly.



'At The Waters Edge' by Clare Long

Inspired by a camera club presentation by Tony North, I set out to explore the urban landscape of Manchester. Guided by my son, I spent four hours immersed in the city's historic canal network, captivated by the intricate "tangle" of industrial bridges and Victorian architecture.

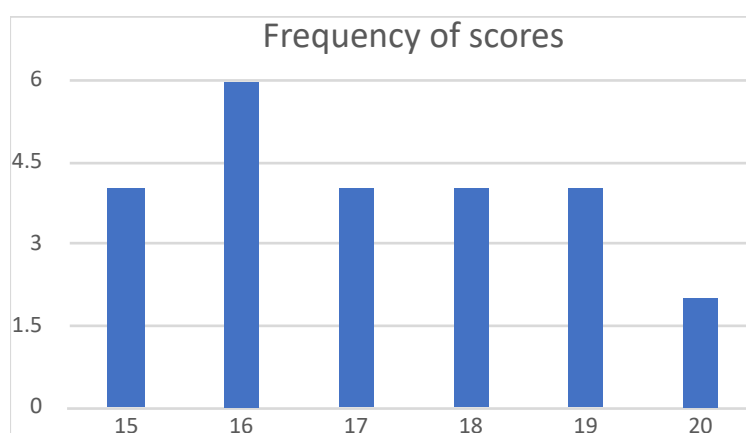
Despite the bright sun and the bustling crowds gathered at the canal-side bars, I wanted to capture the structural solitude of the area. I waited a significant amount of time for the foot traffic to clear, finally capturing this shot as a single figure emerged from the shadows of an underpass. Taken on an iPhone 15 Pro Max, the image remains unedited except for a slight crop.



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Colour Prints Competition Round 4 - Results

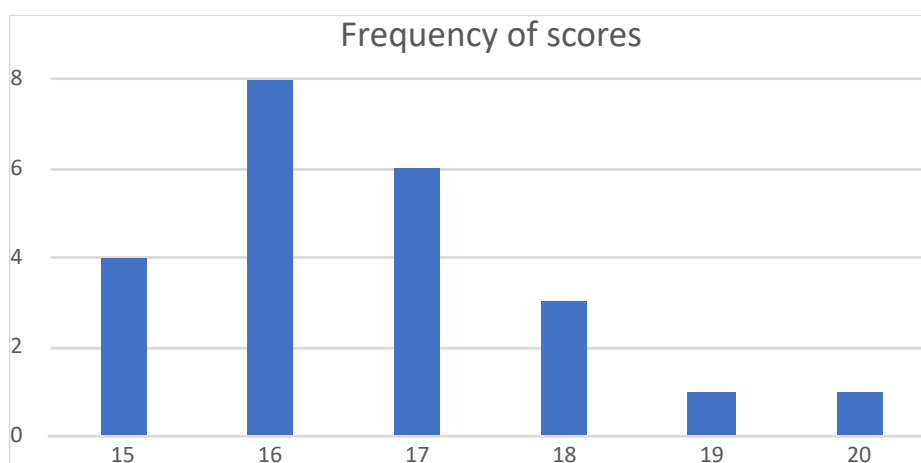
Group	Position	Score	Author	JS and Title
C	01	19	Clare Long	09 The Water's Edge
	02	18	Linda van Geene	10 Dancer
	03	17	Clare Long	17 Forest Path
	04	16	Clare Long	01 Autumn Harvest
			Linda van Geene	18 The Gopher
	06	15	Linda van Geene	02 Big Bridge Little Boat
B	01	18	Brian Burgess	16 Artic Tern
	02	17	Brian Howard	05 Lily
			Richard Anthony	20 Reflections
	04	16	Brian Burgess	08 Cactus Dahlia
			Brian Howard	13 The Beads Are Stuck
			Brian Howard	21 Bee On A Wallflower
	07	15	Brian Burgess	24 The Winding Path
			Richard Anthony	04 Tulip
			Richard Anthony	12 Neglect And Decay
A	01	20	Rob Harley	11 Nature's Colours
			Rob Harley	19 La Cite Du Vin Building In Bordeaux
	03	19	John Humphrey	06 Building Site
			John Humphrey	14 Pressed Lily
			Rob Harley	03 Roseanne
	06	18	John Marshall	07 You Don't Say!
			John Marshall	23 Caught!
	08	17	John Marshall	15 Daisy Gerbera
	09	16	John Humphrey	22 Havana



4th Colour Prints Competition Distribution of Scores

Mono Prints Competition Round 4 - Results

Group	Position	Score	Author	JS and Title
C	01	18	Brian Howard	12 Olga
			Linda van Geene	17 Concentrating
	03	17	Brian Howard	04 Decorative Dahlia
			Richard Anthony	23 Canal Scene
	05	16	Brian Howard	19 Emma
			Linda van Geene	09 Ready To Go
			Richard Anthony	02 Dublin Bridge Balustrade
	08	15	Linda van Geene	01 Anyone Seen Hercule
			Richard Anthony	10 Lookout Posts
B	01	19	Clare Long	11 The View Not Taken
	02	16	Clare Long	03 Cobblestone Descent
			Clare Long	18 Generations Apart
A	01	20	Jim Turner	13 Noir-ish
	02	18	Jim Turner	05 The Harbour
	03	17	John Marshall	07 Alixxiia
			John Marshall	21 Sitting Pretty
			Rob Harley	14 A Touch Of Class
			Roger Hudson	22 Early Morning On The Grand Union Canal
	07	16	Rob Harley	06 Surprisingly Speedy
			Rob Harley	20 Attitude
			Roger Hudson	16 Side By Side
	10	15	John Marshall	15 The Way To St. Paul's
			Roger Hudson	08 Alixia



4th Mono Prints Distribution of scores

Cumulative Scores 2025-26

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	16	19	17	202
		Linda van Geene	15	17	16	16	17	15	17	18	18	15	18	16	198
	B	Brian Burgess	17	17	17	16	16	16	19	17	18	16	18	15	202
		Brian Howard	17	15	17	18	16	15	17	17	18	17	16	16	199
		Richard Anthony	15	15	17	15	19	16	17	17	18	15	15	17	196
	A	Jim Turner	16	18		17	17								68
		John Humphrey	19	20	20	18	20	19	18	20	20	19	19	16	228
		John Marshall	18	18	18	17	16	20	18	15	18	18	17	18	211
Rob Harley		19	17	19	19	17	17	20	20	20	19	20	20	227	
CP Total			152	153	141	151	155	134	144	140	149	135	142	135	1731
MP	C	Brian Howard	15	16	18	18	16	19	16	18	17	17	18	16	204
		Linda van Geene	17	18	18	17	18	20	20	19	17	15	16	18	213
		Richard Anthony	18	18	19	19	16	18	17	18	20	16	15	17	211
	B	Brian Burgess	17	17	16										50
		Clare Long	16	16	17	16	18	18	16	17	18	16	19	16	203
	A	Jim Turner	20	19		18	17					18	20		112
		John Marshall	20	19	20	20	19	20	17	18	18	17	15	17	220
		Rob Harley	19	19	20	20	18	16	18	18	20	16	17	16	217
	Roger Hudson	18	20	17	20	16	16	16	16	19	15	16	17	206	
MP Total			160	162	145	148	138	127	120	124	129	130	136	117	1636
PI	C	Clare Long	20	16	17	15	16	16	15	18	17	16	16	16	198
		David Guest	19	17	16										52
		Geoff King				15	17	20	19	18	16				105
		Linda van Geene	20	17	15	19	16	15	15	18	18	16	19	16	204
		Mike Mitchell	18	19	16	17	15	15	15	18	15				148
		Richard Anthony	20	18	17	16	15	19	17	18	15	17	16	17	205
		Emyr Williams	17	16	17	16	14	15							95
		Alan Williamson										14	17		31
	B	Brian Howard	16	17	17	18	15	17	16	17	17	17	19	17	203
		Ian Shaw	16	17	19	18	16	14	16	18	17	17	18	15	201
		James McCracken	20	19	17	17	16	17	18	18	20	18	16	20	216
		John Marshall	17	15	16	15	18	15	20	18	18	15	16	20	203
		David Howard	18	16	17	18	16	15	17	19	17	20	15	15	203
	A	Brian Burgess	16	16	16	15	16	15	16	19	17	15	16	19	196
		John Humphrey	15	19	17	17	17	20	19	17	20	18	19	17	215
		Rob Harley	19	18	16	19	20	16	16	18	19	17	17	18	213
Roger Hudson		17	18	16	15	20	16	16	20	16	17	17	15	203	
Ullor Jorimann		17	16	20	17	17	16	17	19	15	16	17	16	203	
PI Total			285	274	269	267	264	261	252	273	257	233	238	221	3094

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Editor's Pick

A selection of other images from this month's competitions



'Neglect and Decay' by Richard Anthony



'Under the Canopy of Stone'
by Ullly Jorimann



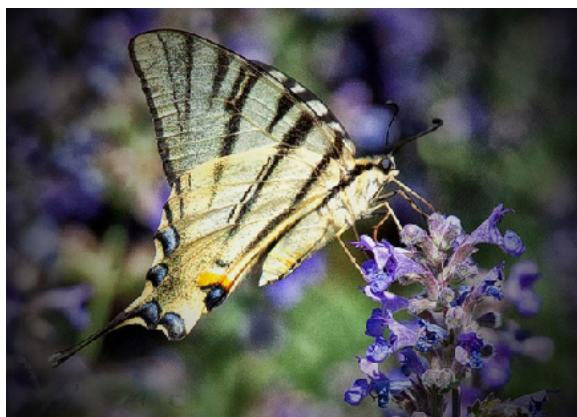
'The Narrow-Boat Cat'
By Roger Hudson



'Daisy Gerbera'
by John Marshall



'Big Bridge, Little Boat'
By Linda van Geene



'Rare Swallowtail Lunching at the Salvia'
By James McCracken



'Autumn Harvest'
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....

In an [interesting article](#) for Amateur Photographer magazine, [Damien Demolder](#) argues that Street Photography doesn't always have to involve images which are sharp and detailed. Sometimes using a slow shutter speed can better capture the ebb and flow and busy-ness of urban life than a static image of "the decisive moment" can.

"When I started using a longer shutter speed in the street I expected traffic-trail streaks to appear behind my subjects as they sped along the pavement. However, humans don't travel like cars. They have legs instead of wheels, and as they walk their top half bobs up and down. Instead of the straight streaks I anticipated I got undulations of light and colour as shirts, jackets and hats bounded along."

Continuing the Street Photography theme: if you're planning a trip to Paris before the end of May (or would like to) there is an exhibition of photographs by Martin Parr at [Jeu Du Paume](#) until 24th May. Called 'Global Warning' it "offers a fresh look at Martin Parr's work in light of the widespread disorder of our time.....For fifty years.....Martin Parr has painted a striking portrait of the planet's imbalances and the excesses of our lifestyles".

"I'm creating entertainment, which contains a serious message if you're willing to read it, but I'm not trying to convince anyone - I'm simply showing what people already think they know."

Snippets (Continued)

Competitions

[World Press Photo](#)

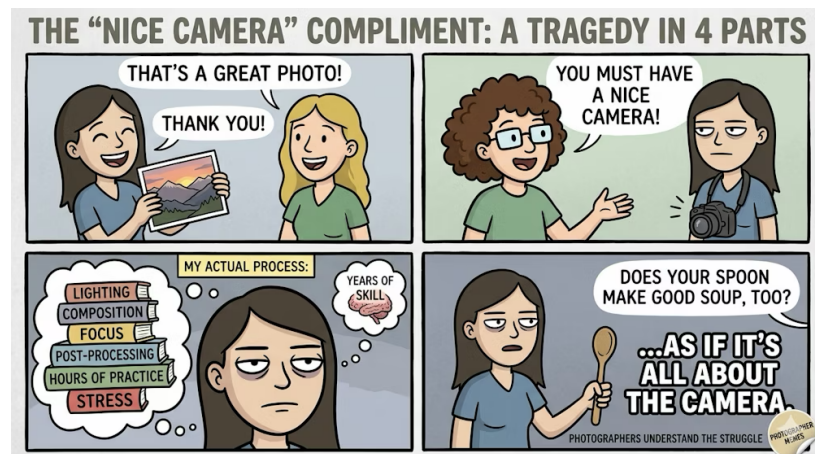
[Sony World Photography Awards 2026](#)

Food For Thought

"Every giant leap begins with leaving something familiar behind." *NASA Mission Controller*

"The only photographer with whom you should compare yourself, is the one you used to be." *Anonymous*

"Every time you defend a photo because you remember what you felt, you are judging the moment, not the image."
Marco Savarese, Editor-in-Chief, Eyeshot magazine



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"Copy, Moonjoy"

"Moonjoy" seems to have been something of an unofficial call-sign as the Artemis 2 crew got their first close-up view of the moon before their fly-by of the moon's far side. In that spirit I couldn't resist these images of the Moon and Earth, taken by the crew using two 20-megapixel Nikon D5 cameras (chosen by NASA because they were proven to provide better protection against radiation from the sun. Some reports add that a recently-released Nikon Z9 was included at the last minute) with 18mm-24mm and 80mm-400mm lenses, and spare batteries; a Go-Pro for video footage; and their own iPhones for personal use. Some of the images, especially the night-time shots of the Earth and the solar eclipse, were taken at 52,100 ISO, giving an exposure of 1/4 sec at f/4 - although I don't suppose NASA relies on proprietary editing software for de-noising and enhancement!



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