

# Viewfinder

THE NEWSLETTER OF FIELD END PHOTOGRAPHIC SOCIETY

August 2007  
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**Read about FEPS Member Harry Myers Book – ‘Pictures and Premiers’ with a tribute written by Sir Roger Moore.**

**Get to know how to compose a Digital Montage in time for one of the digital competition themes.**

**An interesting exhibition at the Tate Britain is reviewed by FEPS member Adrian Herring.**

**Chris Wallace tells us how he put together his entry which gained 1<sup>st</sup> place in the Print of the Year Competition.**

## How We Are – Photographing Britain Tate Britain 22 May — 2 September 2007

I see a lot of photographic exhibitions during the course of a year but am rarely driven to print. Why this exhibition? Difficult to say except that, at one level, it is extremely frustrating but at another very rewarding. It is definitely not a 5\* event but not far behind.

The exhibition seems relatively directionless, as it attempts the impossible by tracing photography in Britain from its inception (William Fox Talbot) to the current day, through the work of many well-known photographers. I found the early work inspiring, well presented and informative, even though it ranged from playing card images to disturbing pictures of early plastic surgery and a female mental home.

Moving into the first half of the C20th, there is a superb panel of work containing one of Angus McBean's best images and a tremendous set by the fashion/portrait photographer, Madame Yevonde. For once we also break away from the incessant pool of Cecil Beaton celebrity pictures and find instead four great images of the blitz, sitting beside a group of Bert Hardy Picture Post covers.

What is strange is that the exhibition then wanders across the medium by showing us early colour recipe book images, next to splendid portraits by the likes of David Bailey and Norman Parkinson.

The photographs displayed, representing the last 30 years of the C20th and the beginning of the C21st have, by definition, to be highly selective. I must say I struggled with a lot of these, particularly images of dead animals/birds squashed on the road. Many also seemed to me a poor representation of certain photographers, in particular Martin Parr. That said there are a set of sensational projected images by Derek Ridgers

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from his series, Club and Street Portraits.

At the end of the day, I have to ask myself, would I go back for a second viewing? The answer is a resounding yes, even though I felt it was a bit like breaking into a piggy bank and finding a mixture of twenty pound notes and buttons.

**Adrian Herring**

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## **DIGITAL MONTAGE.**

As Montage is the first of our digital set subjects and takes place early in the season on September 17th, I thought it would be useful to include the definition and some hints about how to create a montage in Photoshop or Elements.

First of all the definition of montage as used for our competition is as follows:

**“Montage is a composition made up of various existing images arranged so that they join, overlap or blend to create a new image”.**

A reminder that, as with all our competitions, all must be the author’s own work, including any backgrounds or borders used.

Obviously this gives you a huge amount of scope to be creative and can be on any subject you like. Here are a few tips that may help you to decide what to do and how to tackle it.

1. The first tip is to assemble all the images you are going to use in your montage and make sure that they are all the same resolution. This will prevent any problems of trying to mix part of an image at 300 dpi with another at 72 dpi.

2. You can create a montage in Adobe Photoshop or Adobe Photoshop Elements in several ways, but whatever method you choose, it is best to add each new element to the montage as a separate layer. This process allows you to manipulate each element individually. (If you cut and paste, each element will appear on a new layer automatically). When all of your elements are assembled in the final image, you can resize or move the layers (the added images) so that they are in the desired position.

If the Layers palette does not appear on your screen, choose Window > Layers. See Photoshop or Photoshop Elements Help for more information about using Layers and the Layers palette.

### **To create the montage:**

1. Choose File > New to create a new blank image. Specify the image size based on the desired final result (for our digital competitions this is 1024 pixels wide by a maximum of 768 pixels high).

**Note:** If your images differ in resolution or pixels per inch, they might display at an unexpected size in the final montage image. You can use the steps below on transforming layers to resize the images appropriately. Due to the final image being projected and not printed you should consider how many elements it is viable to fit on the screen without them appearing too small.

2. Choose File > Open, and open the first image (Image 1) to be added to the montage

background. You will now have the montage background and the first image (Image 1) open at the same time.

3. Select the Move tool. Click anywhere within Image 1, drag from the Image 1 window to the background image window, and release the mouse button. Image 1 displays in the montage image window on a new layer, called Layer 1.

4. Double-click the words Layer 1 in the Layers palette, and rename Layer 1 so that you can keep track of your layers.

5. Close the Image 1 window so that only the montage image is now open. Your Layers palette now contains a Background layer and the new layer that you renamed.

After you have added your first image to the background image, open the next image to be added. Repeat steps 2 to 5 to add all your images to the montage.

### **To resize, reposition, and rotate the images or layers in the Montage:**

1. In the Layers Palette, click once on the layer that you want to adjust, to target that layer.

2. Choose Edit > Free Transform (Photoshop) or Image > Transform > Free Transform (Photoshop Elements).

3. Note the bounding box around the edges of the layer and the anchor points on all four corners and sides (eight in total). Resize the layer by dragging the anchor points. If a layer displays larger than the montage frame, drag the layer in any direction until you can see a corner of the image. You can then transform the image using the anchor point on the visible corner.

Rotate the layer by positioning your cursor just outside the bounding box, clicking, and dragging. You can rotate the layer when your cursor changes to a curved double-headed arrow.

4. In the option bar at the top of the screen, either click the check box to accept the transformation or click the circle with the slash through it to cancel the transformation.

Repeat steps 1 to 4 to resize, reposition, and rotate each of the other layers in the image until you are happy.

### **To rearrange the stacking order of the layers:**

To change the stacking order of the layers or the way the layers overlap, drag any layer in the Layers palette above or below another layer.

This method obviously assumes that the images you are mixing together have already been extracted from their original backgrounds. If you need to extract a part of an image there are several ways this can be done, such as erasing the background with the eraser tool, using the magic wand to select the background and then deleting it or using the layer mask. Obviously your choice of method will depend on the individual images and your level of experience. The eraser is probably the easiest method.

Don't forget to also experiment with different blending modes to blend the parts of your montage together. For example, screen mode will remove any black background from an image. Finally flatten your image using Layers/Flatten image and save the final result as a jpg file for submission to the competition at least a week beforehand.

The format of the filename is Title in CAPITAL letters then a space then "by" then another space followed by the name of the author in lower case. For example:

ANIMALS MONTAGE by val walker. jpg

## Extra Help

We will be playing a tutorial of how to create a montage on the first evening of the new season at the beginning of September, so you will see how it is done on the screen. That may be a bit short notice so better to make a start now. At least get your ideas and images organised!

There is plenty of additional help on the web for both inspiration and methods of creating montages. Try typing in "Photoshop montage" into your browser.

Best of luck

Val

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## Winner's Enclosure

'West Hyde Trees at Easter' by Chris Wallace  
(1<sup>st</sup> place in Colour Print of the Year)

This shot is my personal favourite to date. For around 9 years I drove past this tree in a field adjacent to the M25 on my way to work. This Easter I finally got round to getting out



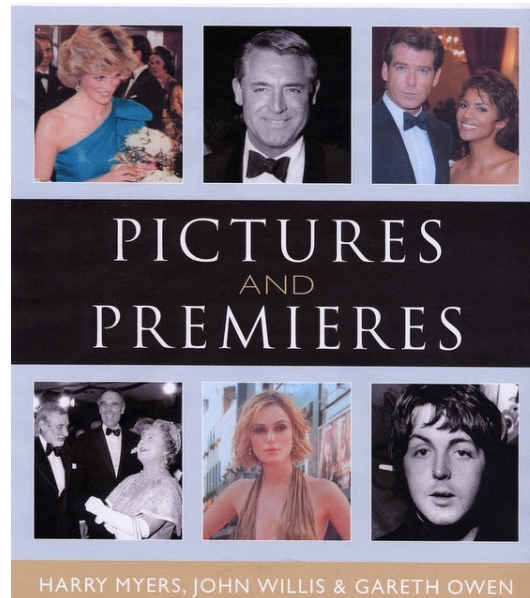
the Ordnance Survey map and finding out how to get to it. At 5:30 in the morning on Good Friday, after driving down a single track road with passing places and a short hike through saturated wet grass later I reached the tree. What the image didn't convey (thankfully) was the non-idyllic road noise from the motorway immediately behind me! Shooting 5 bracketed exposures (-2,-1,0,+1 and +2 stops) and combining them at home with Photomatix software (from [www.hdrsoft.com](http://www.hdrsoft.com)) showed there was potential, but additional flare and lower contrast from using a graduated filter straight towards the sun spoilt the qual-

ity. Saturday I was in Leicester, but Sunday I made another early morning visit, this time without using filters and relying totally on the software to cope with the high dynamic range. This was technically much better, but the light and clouds were a little uninteresting. Monday I went out again: this time success! At last all the early mornings paid off and I knew I had the image I wanted. All it needed was a little cloning to get rid of a distracting tree peeking out over the hill, and lots of masking and tweaking curves and colour saturation to bring out how I perceived the scene. For the technical geeks out there who are interested (yes, I'm one as well!), the shot was taken on a 10 mega pixel Pentax K10D digital SLR fixed on a tripod using a 16 to 45 mm zoom lens at the 16mm setting, exposure using f19 at 1/10<sup>th</sup> to 1/180<sup>th</sup> of a second.

Chris Wallace.

## Pictures and Premieres

It is now possible to order Harry Myers' book from Amazon – at a discount. It will not be published until September but you will be first in the queue to get a copy when available. Harry will, of course, sign your personal copy. See the tribute from Roger Moore below.



*I must have attended scores of premieres over the years; something of an occupational hazard you might say.*

*The buzz and excitement is fantastic. The crowds gather early in Leicester Square, the red carpet is rolled out ... ah, the magic of movies!*

*I much prefer attending other people's premieres if I'm honest, as I don't feel nearly so nervous, nor need to worry if the audience don't like the film that I'll never work again.*

*One familiar face at many, if not most, of the premieres I attended in London was Harry Myers. His friendly smile stood out in an ocean of flash bulbs and lenses. He was never intrusive or pushy. He was always dressed immaculately in black tie and tuxedo. He was highly regarded and respected by everyone. How times have changed.*

*I am delighted that Harry has finally put together 300 of his and Scott's terrific photographs in this book, along with many of his anecdotes. He's even been kind enough to feature me in a few.*

*See you at the next premiere!*

A handwritten signature in black ink, which appears to read 'Roger Moore'.

**Sir Roger Moore KBE**

# FIELD END PHOTOGRAPHIC SOCIETY

## ROLL OF HONOUR 2006-07

Trophy	Class	Name
McLellan	Class 1 Prints	M. Longhurst, FRPS
Martin	Class 2 Prints	K. Wallace
Friendship Cup	Aggregate of Prints	M. Longhurst, FRPS
Jefferson	Class 1 Slides	M. Dennis, CPAGB
Ann Temple Cup	Class 2 Slides	K. Wallace
Merit Shield for Colour	Aggregate for Slides	M. Dennis, CPAGB
Edith King Memorial Cup	Print Portfolio (Home)	C. Wallace
BPD Phototech Cup	Print Portfolio (Trade)	not awarded
Kenneth Gaseltine	Portfolio of Slides	C. Wallace
Wright	Digital Set Subject	C. Wallace
Norma Bateman Rosebowl	Set Subject Slides	T. Weller
Povey	Slide of the Year	V. Walker, ARPS
Jewell Cup	Mono Print of the Year	D. Leather, MPAGB
Bison Shield	Colour Print of the Year	C. Wallace
Katharine Herring	Best Lady's Aggregate	M. Dennis, CPAGB
Shepherd Tankard	Progress in Prints	P. Trowell
Ruislip & Eastcote	Progress in Slides	J. Coombe
Pinner & Northwood	Votes in Exhibition	R. Staff
<b>Promotions to Class 1</b>	<b>Slides Prints</b>	<b>K. Wallace K. Wallace</b>