

Dear Member,

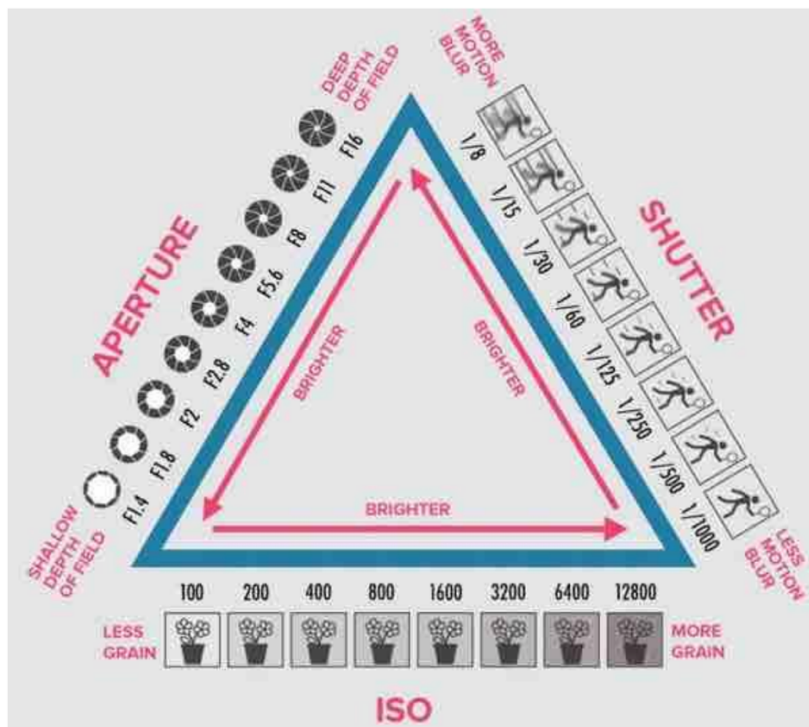
The meeting was well attended with 19 members in the Hall, 1 on Zoom and 5 apologies.

1. Announcements

Alan Boyd, a new member attended the meeting.

2. Presentation - The Photographic Triangle - by Gowan Clews

Gowan presented the concept of the "Photographic Triangle", which shows the relationship between three very important aspects of photography, Aperture, ISO, Shutter speed.



- Shutter Speed - Controls the time period that light can pass onto the Sensor
 - A speed of 1/100 allows twice as much light as 1/200
 - A short time say 1/1000 sec can "freeze" a sporting action, e.g. tennis
 - A longer time say 1/100 would be suitable for a Landscape or portrait.
- Aperture - Controls the distance that a subject will be in focus i.e. "Depth of Field"
 - Subject at the point of focus distance will be in focus
 - Each increase in f-number halves the amount of light entering the camera
- ISO - A measure of "Film/Sensor's" sensitivity to light falling on the Sensor.
 - Each increase in ISO doubles the sensitivity
 - 200 is twice as sensitive as 100, 400 is twice 200 and so on.
 - A low ISO, say 100, gives an image with fine grain or noise
 - A high ISO, say 6,400 can give an image with larger grain or noise

Changing one of the three settings will require a change to the other one or two.

- The settings below will all allow the same amount of light to fall onto the sensor
- | Shutter | ISO | Aperture | Shutter | ISO | Aperture | Shutter | ISO | Aperture |
|---------|-----|----------|---------|-----|----------|---------|-----|----------|
| 1/100 | 100 | f2.8 | 1/100 | 100 | f2.8 | 1/100 | 100 | f5.6 |
| 1/200 | 100 | f4 | 1/200 | 200 | f2.8 | 1/200 | 100 | f4 |
| 1/400 | 100 | f5.6 | 1/400 | 400 | f2.8 | 1/400 | 100 | f2.8 |

3. Competition Results - "River Thames"

U3A Hillingdon Photo Group - September 26			
Photographer	River Thames	Pos	Tot
Denise Buckingham	London skyline	1	11
Andrew Longhurst	Port Meadow Oxford	1	11
Susan Madigan	Old & New City of London	2	10
Margaret Dorigan	The Thames at Sonning	2	10
Brian Hillier	Tea by Tower Bridge	3	9
David Easton	Standing Guard	3	9
Denise Buckingham	Night out in London	4	6
David Easton	Stella Rose at Cookham	4	6
Steve Binysh	Big Ben	4	6
Margaret Dorigan	Teddington Lock	5	4
Karl Schlachter	The Thames at Windsor	5	4
Brian Hillier	Big Chain found by Fluke	6	3
Sue Finch	Richmond Bridge	6	3
Sue Finch	Richmond River View	7	2
Ian Brown	Teasel's on the thames	7	2
Peter White	Through the Bridge	7	2
Susan Madigan	Canary Wharf	8	1
Ian Brown	Beetle & Wedge Moultsford-on-Thames		0
Norma Shirley	High tide at Kew Bridge		0
Steve Binysh	St Pauls and the City		0
Karl Schlachter	Thames Barrier		0
Norma Shirley	The City Barge - _HELP_ Strand on the Green		0
Peter White	Working Thames		0
			99

4.1 Comp - River Thames - Joint First - "London Skyline" - by Denise Buckingham



Gestalt theory explains how the brain interpreted this photo according to its principles

- First sub-comment is how the principle is applied, second is the effect

1. Continuity (Good Continuation)

- Your eyes naturally follow the **flowing curve of the River Thames** and the horizontal span of the illuminated bridge stretching across the water.
- Even though the boats and reflections break up the water's surface, your brain effortlessly perceives the river as a single, continuous pathway leading your gaze deeper into the background.

2. Proximity

- The illuminated skyscrapers in the centre (such as the Walkie Talkie and the City of London cluster) are packed tightly together.
- Because these buildings are close to one another, your brain immediately groups them together as a single entity: **the city skyline**. You perceive them as a distinct "cluster" separate from the dark sky above or the water below.

3. Similarity

- The photo features distinct repetitions of visual elements, such as the glowing warm window lights of the office towers, the repeating red aviation warning lights on top of the buildings, and the rhythmic arches of the bridge.
- Your brain groups these similar colours, shapes, and textures together. For instance, you instantly recognize all the bright, vertical shapes as "buildings" because they share similar visual characteristics.

4. Figure-Ground Relationship

- This principle is about how we separate the main subjects (the "figure") from the background (the "ground").
- The brightly lit buildings, the illuminated St. Paul's Cathedral dome, and the glowing bridge stand out sharply as the **figure**. The dark night sky and the deep shadows of the river serve as the **ground**. This high contrast is what gives the skyline its dramatic, three-dimensional pop.

5. Closure

- Look at the dome of St. Paul's Cathedral on the left or the silhouettes of the boats on the water. Some parts of their structures are shrouded in shadow or blended into the dark sky.
- Even though the visual information is incomplete, your mind uses its past knowledge to **fill in the missing gaps**, allowing you to perceive the complete, rounded shape of the cathedral dome and the solid structures of the boats without even thinking about it.

4.2 Comp - River Thames -- Joint First - "Port Meadow Oxford" - by Andrew Longhurst



Gestalt theory explained how the brain interpreted this photo according to its principles

- First sub-comment is how the principle is applied, second is the effect

1. Continuity (Good Continuation)

- Your eyes naturally track the **sweeping, curved path of the thick tree trunk** as it grows out from the right bank, arches over the water, and extends its branches toward the left.
- Even though the branches intersect with leaves, background trees, and their own reflections, your brain easily traces the smooth, continuous flow of the wood rather than seeing it as broken, isolated stick segments.

2. Symmetry and Reflection (Isomorphism)

- The calm, glassy surface of the water creates a near-perfect mirror image of the overhanging tree limbs.
- Your brain naturally pairs the actual branches with their corresponding reflections. This creates a sense of balance and unity, making the top half (the physical world) and the bottom half (the water) feel like two halves of a single, connected visual system.

3. Proximity

- The individual stones making up the bridge on the right are laid tightly next to one another. Similarly, the green leaves cluster densely together on the branches.
- Because the stones are close together, you don't see hundreds of individual rocks; you perceive one solid structure: **a stone bridge**. The same happens with the leaves, which your brain groups into distinct patches of "foliage."

4. Similarity

- The image relies on distinct groupings of colour and texture. The rough, brown bark shares a texture; the leaves share a vibrant green hue; the bridge features uniform earthy grey and beige stones.
- Your brain instantly categorizes these elements by their shared traits. You immediately separate the "organic vegetation" from the "man-made stone bridge" because their visual properties are completely different.

5. Figure-Ground Relationship

- This scene presents a complex figure-ground challenge because the elements are heavily layered.
- The massive, dark tree trunk in the foreground acts as the primary **figure**, standing out sharply due to its size and sharp detail. The stone bridge and the distant green trees recede into the **ground** (the background). However, because the branches cross in front of the bridge's archway, your brain relies on this layering to calculate depth, realizing instantly that the tree is closer to you than the bridge.

4. Competition results - "Shot of the Month"

U3A Hillingdon Photo Group - September 26			
Photographer	Shot of the Month	Pos	Tot
Susan Madigan	Ringed Plover	1	17
Steve Binysh	Neon Pedicab Night Ride	2	12
Denise Buckingham	A view from the river	3	10
David Easton	On the Way to Berlin	4	9
Margaret Dorigan	Stitched Up	5	8
Andrew Longhurst	Old Oak...RIP	5	8
Denise Buckingham	Step dancing	5	8
Norma Shirley	Clematis 'P D'	6	6
Mark Buckingham	Look at that one with the Funny Hat!	6	6
David Easton	Adore and Endure	6	6
Karl Schlachter	A Hillingdon Sunrise	7	3
Mark Buckingham	Street Artist	7	3
Brian Hillier	Crane Fly on carpet	8	2
Sue Finch	Meconopsis Poppies	8	2
Susan Madigan	Classic boat festival	9	1
Margaret Dorigan	The Joker	9	1
Andrew Longhurst	A Small White		0
Karl Schlachter	Autumn in August		0
Ian Brown	Egyptian House Moulsoford-on-Thames		0
Steve Binysh	Formal garden at Ascott House		0
Brian Atkinson	keeping an eye open		0
Sue Finch	King Henry 8th Gate		0
Brian Hillier	My tomatoes were fruitful		0
Norma Shirley	Not so slow a Mover		0
Ian Brown	Prairie dog		0
Brian Atkinson	St Pauls bay Malta		0
			102

5.1 Comp - Shot of the Month - First - "Ringed Plover" - by Susan Madigan



Gestalt theory explained how the brain interpreted this photo according to its principles - First sub-comment is how the principle is applied, second is the effect.

1. Figure-Ground Relationship

This is the most prominent principle in the image. Gestalt theory states that our minds instinctively segment a visual field into a focal object (the figure) and the background (the ground).

- **The Figure:** The plover bird stands out clearly as the main subject.
- **The Ground:** The solid blue water and rocky terrain recede into the background.
- This clean **Figure-Ground Segregation** is achieved through **sharp focus** on the bird contrasted against a slightly blurred background, as well as the tonal contrast between the bird's white plumage and the dark blue water.

2. Law of Proximity

The **Law of Proximity** dictates that items close to one another are perceived as a group.

In the lower right, individual leaves, stems, and seed pods are densely packed together. Instead of processing every individual leaf separately, your brain instantly clusters them together, categorizing the area as a single entity: "a patch of vegetation."

3. Law of Similarity

This principle states that the brain naturally groups elements that share similar visual characteristics like colour, shape, or texture.

You automatically group the small pebbles on the ground because they share similar gray tones and rough textures.

- Similarly, the green foliage on the right is grouped together by its shared vibrant colour, distinct from the blue water and grey gravel.

4. Law of Continuity (Good Continuation)

The human eye prefers to follow continuous pathways, lines, and curves rather than jagged or disjointed transitions.

The curved contour of the bird's back, flowing naturally down to its tail feathers, forms a smooth line that guides the viewer's eye along the subject.

The thin, vertical brown twigs on the left also create subtle leading lines directing your attention upward and inward toward the centre of the frame.

5.2 Comp - Shot of the Month - Second - "Neon Pedicab Night Ride" - by Steve Binysh



Gestalt theory explained how the brain interpreted this photo according to its principles

- First sub-comment is how the principle is applied, second is the effect

1. Common Fate (The Dominant Principle)

- The driver, the carriage, the wheels, and the neon lights are all moving together in the exact same direction (to the right) at the exact same speed.
- This is a textbook example of "Common Fate." Even though the pedicab is made of completely different materials—a human body, metal bars, fabric canopy, and plastic signs—your brain instantly binds them together as a **single moving object** because they share a synchronized trajectory.

2. Figure-Ground Relationship

- The pedicab and the rider are sharply focused and vividly lit with bright neon streaks. The background consists of heavily motion-blurred, streaking blue and dark lines.
- The sharp, brightly coloured pedicab stands out instantly as the **figure**. The blurred, streaky environment recedes as the **ground**. The camera's panning technique creates a powerful contrast that allows your eyes to lock onto the subject without being distracted by the background environment.

3. Continuity (Good Continuation)

- The glowing neon LED strips trace the curves of the wheels, the frame of the bike, and the edges of the carriage.
- Your eyes naturally follow these continuous lines of light. Even where the light strip bends sharply or is partially obscured by the rider's leg, your brain smoothly connects the path of the light, using it to map out the physical boundaries and architecture of the vehicle.

4. Similarity

- The photo features distinct clusters of visual properties. The vehicle is defined by vibrant, saturated neon lights (pinks, yellows, blues), while the background is dominated by a uniform, dark blue motion blur.
- Your brain groups all the bright, multi-coloured neon elements together, recognizing them as parts of the same festive vehicle, while isolating them from the dark, streaking background texture.

5. Closure

- The front wheel and handle bars are moving fast, causing slight motion blur at the very front of the bike, and parts of the bike frame disappear into deep shadows beneath the rider.
- Your mind automatically uses its existing knowledge of bicycles to **fill in the missing details**. You don't see a fragmented object; your brain completes the structure, assuming the hidden or blurred mechanical parts are fully intact and functional.

7. Next competitions Theme -> "Photos with Mirrors" and "Shot of the Month"

The theme "Photos with Mirrors" would like you to take photos where one or more mirrors or reflective surfaces such as shop-windows were used to take the photo.

A few suggestions are;

- With two mirrors the subject could appear many times
 - A curved mirror or surface would distort the subject, e.g. Fair-ground's "Hall of Mirrors"
 - A subject next to a shop-window would reflect half the subject
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- Submit entries by midnight Sunday 18 Oct 2026
 - Submit votes by midnight Saturday 24 Oct 2026

. Meeting 26 Oct - Presentation - "Creating a Photo Album" by Brian Hillier

9. Thank you to

- Brian Place for assistance in setting up equipment
- Gowan Clews for his presentation
- Mike Briskman for taking the register
- Anna Hillier and Carol Mitchell for making teas and coffees
- Andrew Longhurst for preparing the Google Albums and chairing the competitions
- Tony Kemp for maintaining our website with winning photos and presentations

Kind regards,
Brian Hillier,
Photography Group Leader