

Newsletter

InFocus at DVCC

October 2026



Learn, Develop, Share, Support

1951-2026

Lets Get Creative

October's theme is "Creative Photography"
Ask yourself this: 'What if your camera didn't have to record reality?'

Photography is often about capturing what is in front of us. We look for interesting subjects, good light, strong composition and the decisive moment. But creative photography asks us to go a step further. Instead of simply recording what we see, **what could we make from it?**

That is the starting point for this month's. Creative photography can mean many different things. It might begin in the camera with a long exposure, intentional camera movement, multiple exposure, unusual viewpoint or an imaginative use of light. A familiar subject can suddenly become something completely different when we deliberately introduce movement or look at it from an unexpected angle.

And it doesn't have to stop when we press the shutter. Modern editing software gives photographers the opportunity to transform their images. We can change colours, distort shapes, remove elements, combine photographs, create reflections or turn an ordinary photograph into something almost abstract. Sometimes the original photograph remains obvious; sometimes it becomes merely the starting point for something new.

"Don't just photograph what you see. Photograph what you imagine."

There are no wrong answers

One of the attractions of creative photography is that there is plenty of room for experimentation. You don't necessarily need expensive equipment or complicated Photoshop skills. A glass of water, a mirror, a piece of coloured card or even a slow shutter speed can provide the starting point for an interesting image.

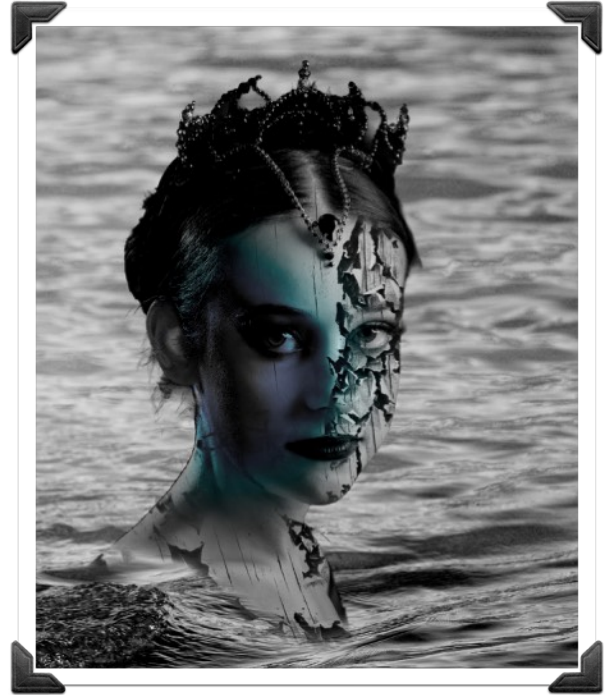


Photo merge and textured layers

Try photographing something close-up until it becomes almost unrecognisable. Look for patterns in everyday objects. Photograph reflections rather than the subject itself. Move the camera during an exposure and see what happens. Take one of your existing photographs and ask yourself what it could become if you stopped treating it as a finished image.

The important thing is to experiment.

What about competitions?

For members who enjoy entering competitions, there is a useful distinction to understand. The **Yorkshire Photographic Union (YPU)** and **Photographic Alliance of Great Britain (PAGB)** rules recognise creative photography as work where the photographer has altered reality. Think elephant holding umbrella whilst wearing a dodgy shower cap, think Morgan Super 4 embedded in the river

Ian's challenge

This month, take an ordinary photograph and deliberately make something different from it. Don't worry whether it is technically perfect. Try something you've never tried before. Turn it upside down. Change the colours. Add movement. Combine it with another photograph. Crop it until the subject becomes an abstract shape. Or simply find an unusual way of photographing something completely ordinary.

Then ask yourself one question:
"What else could this photograph be?"

Guest Speaker

This month we're delighted to welcome **Stephen Spraggon** to DVCC. Stephen is a passionate photographer and speaker who brings a wealth of experience, enthusiasm and a fresh perspective to photography. His approach encourages photographers to look beyond simply recording what is in front of the camera and to think creatively about the images they make. Whether through technique, composition, experimentation or post-processing, Stephen's talks are both informative and inspiring, with plenty to get us thinking about our own photography.

We're looking forward to an entertaining and thought-provoking evening, and hopefully leaving with a few new ideas to try ourselves! perfect.

Try something you've never tried before.

However, the rules also place importance on photographic material being the photographer's own work, and competition categories can have specific requirements about manipulation and AI-generated content. Depending on the competition, this can include significant manipulation of colour, form and shape, or combining photographic elements to produce a new image. So, if your creative image is destined for a YPU or PAGB competition, it is worth checking the rules for that particular competition before submitting it.

Creative photography is an opportunity to play.

The Adamski effect and Pep Ventosa and Turning photographs into impressionist art

Ever looked at a photograph and thought, *"How did they do that?"* The Adamski Effect is one of those techniques that can transform a perfectly ordinary photograph into something much more artistic and abstract and do some research into Pep Ventosa



Neither Adamski or Pep Ventosa style, just a bit of intentional camera movement

Adamski effect

Named after photographer **Josh Adamski**, the technique typically combines a recognisable, relatively sharp subject with a background that has been stretched and blurred to create the impression of movement. The result can look almost like a painting, with colours and shapes flowing through the image.

The effect is particularly effective with **trees, woodland, architecture, seascapes and people**. Imagine a lone tree remaining sharp while the surrounding woodland appears to flow vertically. Or a person standing on a beach, clearly defined against waves and sand that seem to stretch away in a dreamy horizontal direction.

There are several ways to create the effect. It can be achieved partly in-camera using intentional camera movement and longer exposures, but a popular approach is to create the effect in editing software. The background is isolated and given a directional motion blur, while the main subject is kept sharp and placed back over the blurred layer.

Give it a try

Look through your existing photographs for an image with a **strong, simple subject and an interesting background**. Trees are a great place to start. Try vertical movement for woodland or buildings, and horizontal movement for beaches, water or horizons.

Experiment with the direction and strength of the blur, and see what happens. The aim isn't to make a realistic photograph - it's to turn a photograph into an impression.

Look up Josh Adamski photographs and draw some inspiration.

Have a look at this [Learn about creating Adamski style images](#)

Pep Ventosa

Seeing the Familiar Differently!

Most of us are used to taking a photograph from one position, pressing the shutter and moving on. Spanish photographer Pep Ventosa takes a very different approach. Rather than making one photograph of a subject, he makes many photographs of it, moving his camera slightly each time, and then combines those images into a single, often dreamlike picture.

The result can look almost like a painting. Trees appear to move and overlap, buildings seem to grow from the centre outwards, and familiar subjects become something much more abstract. What makes Ventosa's work particularly interesting is that the individual photographs are usually quite ordinary. It is the process of combining them that creates something new.

The technique is often associated with his *"In the Round"* series. The basic idea is remarkably accessible and doesn't require an expensive camera or specialist equipment. What it does require is patience and a willingness to experiment.

Give It a Go

Start with a subject that has a reasonably strong shape. A tree is an excellent starting point, but you could also try a statue, a building, a garden ornament or even a person. The important thing is that the subject stays roughly in the same area of the frame while you move around it.

Rather than standing in one position, take a series of photographs from slightly different viewpoints. Walk around the subject, taking a picture every few steps.

Try taking perhaps 20 to 40 photographs. Keep the exposure consistent throughout the sequence, so manual exposure is preferable. Manual focus can also help prevent the camera changing focus from one frame to the next. Don't worry if the photographs don't

line up perfectly. In fact, the small differences between the images are an important part of the finished effect.

Once you have your photographs, the creative work really begins. The images can be layered in Photoshop or similar software, with the opacity of individual layers reduced so that several photographs can be seen simultaneously. Experiment with different blending modes and layer positions. You don't necessarily need to use every photograph you took. One approach is to keep a recognisable central part of the subject and allow the surrounding images to become increasingly loose and abstract. Another is to let the different viewpoints overlap almost completely, producing a soft, painterly effect.

Now for some creative photography that is bordering on impressionistic art look up Pep Ventosa and this YouTube tutorial

Have a look here: [Pep Ventosa Style tutorial](#)

A photograph too far ?

Feel as is that's maybe a step to far then look up intentional camera movement (ICM),

Get you subject in focus, set your exposure, but balanced for a slow shutter speed, now take your photograph, BUT and its an important BUT, whilst the shutter is open deliberately and slowly move you camera either to the left or right, then start all over and this time move it faster, then start all over and move the camera up and down....Or if you are using a zoom lens, whilst the shutter is open zoom in or out as your fancy takes



<https://www.iphotography.com/blog/lens-ball-photography/>

Something a bit simpler ?

Try using a lens ball, Photography using a clear glass sphere (lens ball) that refracts the scene behind it into a sharp, inverted image inside the ball, a creative way to reframe landscapes and architecture. How do I use a lens ball? Place the ball on a steady surface, get close, focus on the image inside the ball (not the surroundings), and use a wide aperture to blur the background so the ball stands out. A tripod helps for precise focus and composition. watch for reflections of yourself in the glass.

Photoshop and Similar

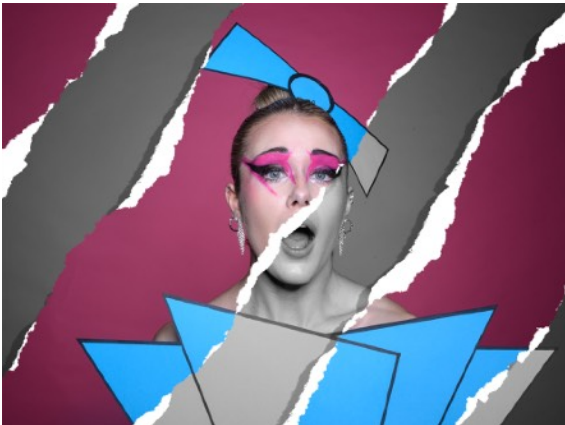
Whilst there are many creative facets to your photography you can create. 'In camera' double exposure, and intentional camera movement being the prime examples, for creative types photoshop and products similar to this are the go to place.

However let us not forget that creative photography and compositing precedes photoshop by some 100 years and of course concepts such as dodge and burn are techniques clearly rooted in the physical darkroom. Look up, In Oscar Gustave Rejlander, who in 1857 created *The Two Ways of Life* – A highly staged allegorical scene made by combining around 30 separate negatives. Lady Clementina Hawarden's *Photographic Study* (1863-64) – is a carefully arranged photograph using a mirror to show a woman both in profile and in reflection, creating ambiguity and a sense of psychological mystery and of course the *Cottingley Fairies* in 1917.

More recently perhaps look at the work of David Hockney, or look up *Faking It, Manipulated Photography before Photoshop*, (2012) by Mia Fineman

So in reality Photoshop offers the modern tools for doing what was being done over a century ago, and of course with more and more options and tools to assist your creativity.

There is no space here to give any hints and tips about using Photoshop as a creative tool in your photography as there are no doubt tens of thousands of YouTube videos, Facebook reels and perhaps millions of internet articles for you to look at !

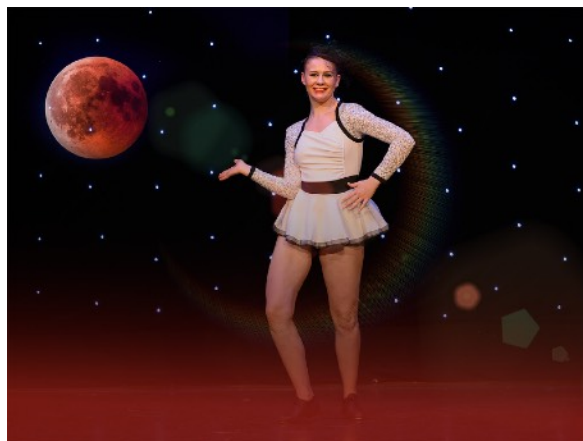


Eloise with mono layers underneath colour layer and "torn paper" brushes on mask



Eloise with shapes drawn in photoshop to act as a mask on an adjustment layer

Dancer at Montgomery Hall in Wath with added lens flare added moon and added coloured gradient fill



Sport Action and Movement: Members Showcase



Arabesque by Eloise, Photo by Nigel



Wheelchair Rugby-League.
Luis Domingos of the Eagles v Edinburgh Giants



Peaty's Downhill racing by Martyn Ellis



Local Football by Martyn



A day at the beach by Ian Peel



(Note images may have been cropped to meet space of newsletter

75th Anniversary: Time for change

As we move into our 75th year we thought we'd explore some options for a new logo and badge to reflect "moving forwards"

If you'd like to have a go at designing a new logo badge then let us have your design before the 14th October (email it to Nigel) and we'll let everyone know the outcome on the 21st. Which of these do you like?

1



2



3



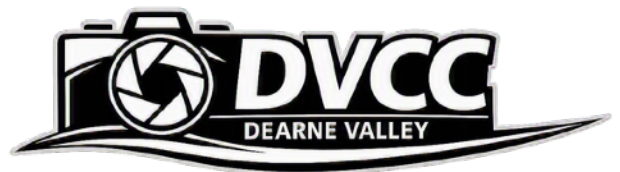
4



5



6



The images in 6 are more or less the same but one is on white background and one on a black background and a monochrome version

Learning

Things we learned from Sport Action Movement Month

- ✱ Prepare and plan your photoshoot before hand, scout the best locations.
- ✱ Get low down for greater impact.
- ✱ Its not always about the ball, look for off action emotions, amusing shots, crowd reaction.
- ✱ Fast shutter freezes action, wide open aperture (smaller number) blurs the background.
- ✱ When shooting dance in a studio its single shot mode: Wait for the dancer, when they are ready let them get to the optimum position for the pose (have you done a dry run to determine the best position) then take your shot. Then reset and start again.
- ✱ It's all about you timing your shot.
- ✱ It's the flash that freezes the motion not the shutter speed. There is no need to fire off lots of photos one after the other, thus firing the flash like a 'machine gun'. This will result in 'discomfort' for the model, missed shots because the flash isn't ready and poorly composed shots.
- ✱ Flash lights need time to get ready after shooting (about 2 seconds)
- ✱ The trigger goes onto your hot shoe with the display on the trigger facing you.

Coming Soon (October)

7th October	ZOOM	External Speaker	Stephen Spraggon
14th October	Wath	Practical	Creative and Fine Art
21st October	Wath	Social	75th Anniversary
28th October	Wath	Practical	Halloween Model night featuring Bev Kisby

Upload your images

This is a **representation** of what to do, but don't post them via Royal Mail use the website upload link.

It's easier than you think !

Its a lot easier than not doing it this way: you don't have to think what to call your folder for one thing.

