



Distinctive Image

featuring...

Barbara Jenkin, GMPSA/B, SPSA
England

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Demure Carlotta

Barbara's whole philosophy regarding photography is 'Seek Inspiration—learn—develop and evolve—inspire others.'

Her first camera was a Kodak® Brownie 127, and she knew nothing of F numbers, lenses or composition. But she knew that she wanted to create images, began to read camera magazines and was fascinated by the images within.

Later she became a member of Camborne Redruth Camera Club in Cornwall England in 1973 where her photographic education really began. Surrounded by many talented photographers, all darkroom proficient and using SLR cameras, it wasn't long before she was also using an SLR and even dabbled in the darkroom. However, the most important thing at this time was absorbing photographic knowledge from the experts in the club. They demonstrated good use of depth of field, composition rules and accurate exposure in their images. Her husband, Malcolm, a talented photographer taught her a lot and she

assisted in his shoots watching and learning. It was many years later that she realized just how much information had been absorbed.

With the purchase of a Nikon® F90 X in the mid 90's came a major breakthrough; it had the auto focus feature which overcame a vision problem. Her photography took off in leaps and bounds. At this time, it was mainly taking landscapes as she had no interest in photographing people.

In the year 2000 she made the leap into the digital world with a Fuji® Finepix S1Pro because it was compatible with all the Nikkor lenses. Digital gave the freedom of no longer being restricted by the price of film; she could now take unlimited images and experiment with all the settings on the camera. In 2006 she moved up to a Fuji Finepix S5Pro.

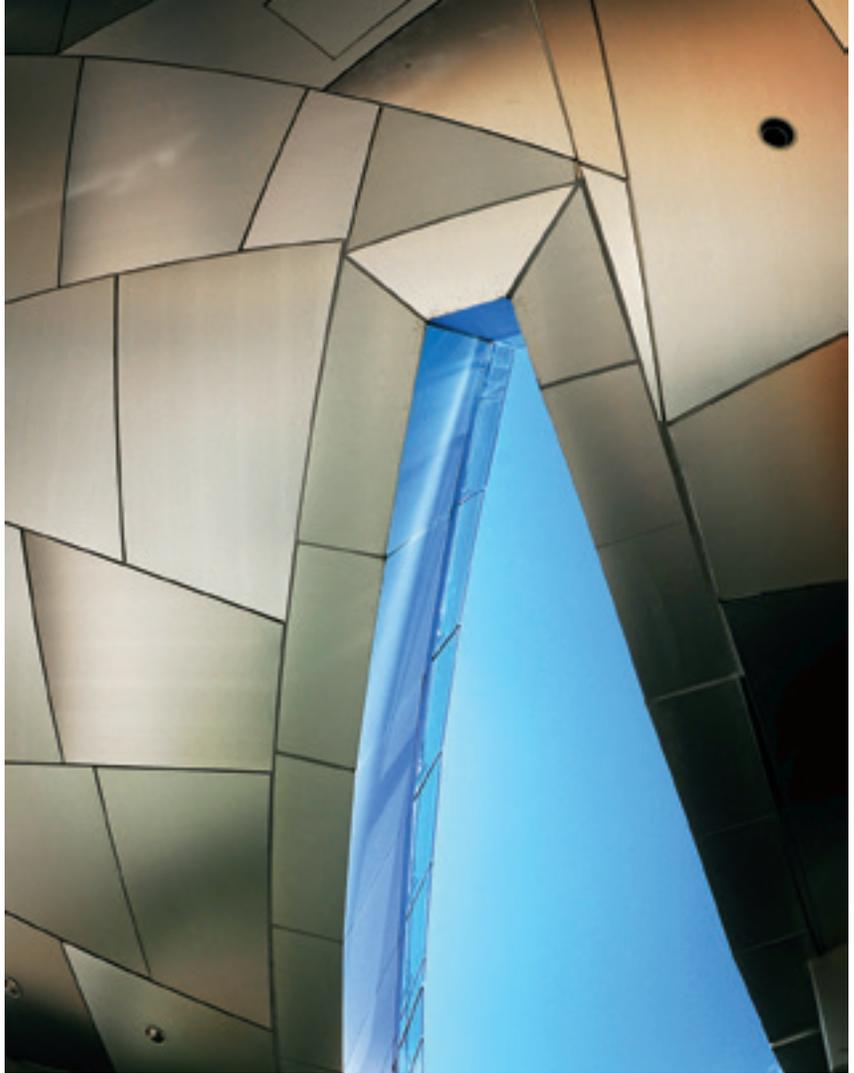
As part of her job as an educator she attended a trade show where Adobe® Elements was being demonstrated and was lucky enough to be given a copy of the software. Barbara says, "All I had to do was listen to an hour-long lecture on how

to use it.” Immediately she could see the potential for photography. She felt her creativity would now know no bounds!

After retirement Barbara and Malcolm started to travel, regularly visited Las Vegas and joined the Nevada Camera club. This club was much larger than the one in the UK and the work was stunning. They managed to attend meetings about five times a year. A recurring theme at meetings was the promotion of PSA by **Dennis Gershick, APSA**, he was enthused about the benefits and opportunities and so they joined and Barbara progressed to the Nikon D700.

It was at Nevada Camera Club that she met **Gary Potts, APSA, GMPSA, SPSA**, and he encouraged her to enter International Exhibitions. This is when she really started to develop in terms of skills and genres. Entering exhibitions, exposed her to hundreds of stunning winning images which inspired her to improve, learn, and develop. It was due to some exhibitions having specific sections for nude and portrait images that inspired her to try those genres and apply for her first PSA star in EID in 2010.

As her body of work improved and became more prolific, Barbara started to think about distinctions and her first came from the Royal Photographic Society. She gained LRPS in 2010 and ARPS in 2012. The ARPS is a panel of 15 images and her chosen subject was Modern Architecture. She had been photographing the emergence of a huge building project in Las Vegas



Tiles and Sky



Compassion

for the previous five years. Her statement of intent was as follows:

From Reality to Abstraction

I photograph modern buildings to explore the interplay between lines, shapes, planes and textures. As a building grows from inception to fruition images emerge and disappear again as the building evolves. I explore the tension and conflict between the permanence of the structures and the impermanence of the captured image, which depends on factors like time, viewpoint, light and weather.

Reflective surfaces in modern architecture provide a further dimension to creating interesting reflections and refractions, the first stage in reaching abstractions. I then go one step further to develop abstractions by applying creativity and imagination. The abstractions retain the intrinsic truth of the original whilst expanding the image to a creative standalone image.

My panel begins with three images taken from quirky viewpoints with creative intent, the next four explore distortion, reflection and refraction, before culminating in the final three which are pure abstraction.

At about the same time she applied successfully for AFIAP and also PPSA and was awarded PPSA at the San Francisco Conference

As she moved through the PSA and FIAP

Photos © **Barbara Jenkin, GMPSA/B, SPSA**

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Distinctions her interest and involvement in camera clubs increased. She was producing better work and achieving better results in club competitions. So she decided to move into judging by taking the judging course run by Western Counties Photographic



Butterflies and Ballerinas



Curves

Federation in the UK. This helped tremendously and she became more adept at being self-critical. Her first experience judging was at Wadebridge Camera Club in Cornwall, it went well and she discovered that she enjoyed the judging and feedback process. From Camera Club judging she moved on to International Exhibition Judging, her first one being the Great British Print Circuit.

Last year she took on PSA Interclub Creative competition and persuaded her club to Join PSA. Barbara says, “the members love the *PSA Journal* and enjoy the various interclub competitions. Despite being reluctant at the start once a club member gained a ribbon and the club was mentioned in the *Journal* they were hooked. Membership in PSA is certainly motivating.”

In her early days of photography, the main focus was architecture and landscape but entering exhibitions has led her into other areas. When trying a new genre, she always looks for a workshop and her first Fine Art Nude workshop was run by the Royal Photographic Society in 2013. She soon realized that photographing a body relies on the same elements as photographing a building, shape, form, lines, planes and light. Anything beyond that is creativity and dressing the scene. She came into portrait photography not long after attending another fine art nude workshop, one of the models decided that day that she did not want to do nude anymore so it was a portrait or nothing. It was her turn to shoot the portrait girl. Because most of the other participants wanted to shoot the nudes, she was able to work with this girl most of the day. She found enjoyment in doing portraits and developed her skills and experimenting with hats, wraps and pashminas as well as applying creativity in the computer.

Barbara’s interest in dance photography came from an inspiring ballet image by PSA member **Valerie Duncan, GMPSA/B**, and immediately knew it was an area she wanted to try. She asked a Bristol Photographer, Derwood Pamphilon if he could arrange a workshop. He agreed and Barbara and two others travelled to Bristol to try their hands at dance. She applied the same principles of composition and lighting which she already knew. She now began to develop skills in the area of dance and hired a large studio with enough room for leaping and movement. Next, she began to merge the two genres of fine art nude and dance.

In 2016 she applied for the first of PSA’s portfolio distinctions, for this she returned to her roots in architecture. This was her statement of intent for her winning portfolio *Lines, Curves & Shapes*.

Barbara Talks About Her Portfolios Lines, Curves & Shapes

“My panel is inspired by the emergence of a modern complex of hotels and commercial properties. It took over four years to complete, I was attracted to the different shapes and textures

and the interplay of lines, curves and reflections. As the complex emerged the patterns and images changed, some disappearing forever. The diversity of materials used added to the complexity of shape, texture and design. Each time I visit this complex I find new images and hidden vistas.”

In 2018 she progressed to SPSPA with the subject of dance. This was her statement of intent for her portfolio *The Power of Dance*.

The Power of Dance

“My panel is inspired by dance and the emotions experienced and transmitted by the dancers. The dynamism and energy of dance are infectious and have the power to create joy and excitement for the viewer, and to elevate the spirit. The treatments I have used are intended to enhance and reflect the mood of the dance.

“My main motivating factors in my photography have been the pursuit of distinctions through PSA and FIAP, the amazing images I have been exposed to and my own desire to learn develop and push the boundaries. A desire to expand my creativity.

All of these factors have had an impact on my club involvement, I now mentor fellow members and enjoy sharing my expertise, I give presentations and judge regularly at clubs throughout Cornwall and the Southwest of England.

I cannot stress enough the interplay of pursuing distinctions, visiting exhibitions, studying catalogues and talking to like minded photographers. All of these factors have been vital to my development.”



Flame Dancer

Artists Statement



For me the world of photography is about creating images of both reality and beauty, it is about pushing the boundaries and realizing my vision. It is about expanding my horizons and developing my skills. I enjoy learning from experts in their field and also sharing new knowledge as I acquire it.

I believe that to create a good manipulated image the original must be well exposed and sharp, this then gives me total control over how the image will end, I can choose to soften and blur or retain the crispness of the original. I can adjust the saturation or brightness at will. It is all about options. I think the edges between art and photography are being blurred due to the powerful software that has been developed in recent years. The only limit for the photographer is their imagination and their ability to learn the software techniques

When I develop an image, my aim is to create an end product which pleases me aesthetically, I try not to follow trends slavishly but will often give a new idea a trial and see where I can take it. When I am inspired by an image, I see how I can adapt and make it my own.

I find that as my work evolves, I merge ideas and genres, often melding dance and fine art nude, and just as my early work with buildings I am slowly moving from Reality to Abstraction.

When I have a shoot arranged, I begin planning and the anticipation and excitement begins to build. I create a mental mood board and work out what I will need to achieve it. Although I plan meticulously, I am also open minded to the unexpected. When a model turned up with red hair instead of the brown hair, I was expecting I saw it as an opportunity and leapt to the challenge. As I progress through a shoot it can be a roller coaster of emotions, depending on the rapport I develop with the model. The first high comes when I begin to capture my vision (viewed on the back of the camera) once I have that I relax and work on developing my theme. At the end of a shoot I am usually buzzing with exhilaration despite being exhausted. The real moment of truth comes when I upload my images to the computer, relief as I see that I have achieved my goals, and sometimes surprise as I recognize that I have captured the X factor. That one image that stands out, the model's expression, the props, and the lighting all coming together to create magic.

Now the hard work begins, I feel energized to begin editing and often begin with use a well-practiced technique that I know will work. After the satisfaction of producing a good image I then move to the experimental stage and this is the most stimulation phase of all. Some of my best images have emerged from the random approach phase of editing.

When the editing is done, I experience a feeling of calm satisfaction and am energized by my creativity. Photoshop has allowed me to find and unleash my creativity. My advice to beginners is don't be afraid to try new genres, try new techniques and above all enjoy your photography. Be inspired and then inspire.



Aria Storm Girl



Wild Wood Dance

Technique

Firstly, may I say I am not overly technical, I learn what I need to know as I go along. I use a Nikon D850 and do use a variety of settings. I never travel without the handbook; I like to be able to look up things when I am stuck. My lens of choice when traveling is Nikkor® 28-300mm, a versatile all-purpose lens. However, I do sometimes use a wide-angle lens as well if exploring buildings.

For portraits I use Nikkor 80-200mm f2.8, usually in my studio where I have a lighting set up of up to five Bowens® flash heads. My main light is equipped with a beauty dish. I use a variety of backgrounds but often cut out my subjects and create a background specifically for them. I love using flowers as props and also hats and fabric drapes.

For me it is the magic which happens in the computer that sets the mood of the portrait. I use Portrait Professional® software which is very versatile and it even allows the photographer to adjust the model's make up. This is helpful during a shoot because whatever colour lipstick the girl is wearing, I know I can change it. I do a lot of thinking and planning before a shoot and usually have a good idea of what my final result will be. I also use Nik® software when producing monochrome images.

For dance photography I use Nikkor 24 -70 f2.8. I have to hire a larger studio and usually hire one with a huge white infinity wall. This is painted white so again thought has to go into the planning. Often when working on dance images I use Topaz® software, particularly Impression® 2. I make three layers of my image after adjusting the levels, layer 1 I cut out the dancer using Creative Cloud. The second layer I apply Impression 2. I then look at the effect of putting layer 1 on top of layer 2, it is now the random approach comes in, I try different



Walk in the Painting

layer styles and layer attributes, I often use hard light if I want an edgy image or screen if I want a gentle result. Basically, I try out different things like altering the saturation or the brightness or the blur. Recently I have also started to make and use my own brushes and to dabble in painting. In the area of dance photography, I am always looking for new props and after seeing dancers use rose petals in a dance on TV, I sourced thousands of silk rose petals from Amazon, this resulted in much fun and laughter when I used them and some great images which have done well in International salons. My most recent acquisition is butterfly wings, these work well and give a sense of movement as the ballerina poses, combine these with petals for a further leap into creativity. ■



Dynamic Butterfly



Aria in Limelight



Les Sylphides