

# Corley and Fillongley



## Photographic Club Newsletter

**Issue 4 – 7<sup>th</sup> April 2014**

**Next meeting 5<sup>th</sup> May, 7.00 – 9.00pm**

What an amazing night we had last month, it was the club's first 'practical' evening and it was undoubtedly the best of its kind I personally have ever took part in. The only problem now is how do we follow that.

I hope everyone enjoyed it and the feedback from Tracy, Ann and Colin is that everyone they spoke to on the night thought it was a very good session and they had learned a lot from others members.

We 'the committee' are absolutely thrilled the way everyone is mixing together and helping each other, long may it continue.

Thank you all for participating and a special thanks to the ones who brought their equipment and props along, and for the help given to some of the members with camera settings etc on a thoroughly enjoyable evening.

Richard



More Ideas needed for practical evenings

## Member Profile

Here goes:

I was born just as the Second World War was coming to an end. In the 1940's photography seemed like a luxury, there wasn't spare money for film or developing - well certainly not in our household. The black box camera came out of the drawer very occasionally. The photographs mum did take of my sisters and I show children ill at ease, shy and very much in awe of the camera.



It was the early 1960's before I purchased a camera to take on my very first holiday abroad. My girl friends and I stayed just outside Athens. We got a bit carried away with the Acropolis and photographed it from every angle. Mum and Dad managed to ooh and aah and say the right thing about our boring photos, they were just happy to have us back safe and sound. While we were away the newspapers back home were full of the skirmishes happening in Greece. It was at that time King Constantine was dethroned and kicked out of his own country, or did he leave of his own accord - can't remember.

I've been boring friends ever since with the various cameras I've owned, all cheap things which soon went on the scrap heap. My favourite camera is the one I have now, a Fujifilm. I've often wished I could take pictures of the same quality as my brother in law who is good with a camera. With a wish for improvement I joined our group as one of the Pointers and Shooters. I enjoy the meetings very much, especially seeing everyone else's take on 'Transport' at the February meeting. I learnt a lot from the critiques given to others and was encouraged by the comments on my own effort.

My camera goes everywhere with me now, but I find myself less than happy with it these days. The zoom isn't good enough to get me as close as I would wish to my desired subject and I can't see the picture I'm trying to take when there's sun comes out. So who knows before too long I might just treat myself to a better camera and fingers crossed I'll manage to get to grips with it!!!

Regards, Margaret Mayes x x

## A bit of fun. 20 Questions.

Name – **Rebekah Mason (Bec)**

1. Where were you born? **Birmingham**
2. When did you get your first camera? **Around 1991 when younger brother born**
3. Can you remember what it was? **No, but it would just be a point & shoot**
4. Money no object, what camera would you buy? **I would buy what I have now, Nikon D3100 as it is comfortable to use & I understand how to use it.**
5. Did anyone in particular inspire your interest in photography? **Not really, I just enjoy it**
6. Best photo you have taken **Don't have one yet.....**
7. Favourite photo subjects **People / family**
8. Favourite all time TV programme **Friends**
9. Favourite current TV programme **Call the Midwife**
10. Favourite type of music **Hip Hop / Rap**
11. Favourite song **Bright Eyes / Art Garfunkel**
12. Favourite singer **Eminem**
13. Favourite film **Star Wars**
14. Favourite actor **Tom Hanks**
15. Favourite place in the UK **Cornwall**
16. Favourite place anywhere else **America (Disney)**
17. Favourite photographic season **Summer into Autumn**
18. Traditional or modern photos? **Modern**
19. Do you have any pets? **No**
20. The one thing you would like to photograph anywhere in the world **Giraffes in their natural habitat**

## **Camera subjects – tips and tricks**

### **A beginner's guide to focal lengths and how they affect photographs**

In the good old days there wasn't much to know about lens focal lengths. A 100mm lens was a 100mm lens; the only thing you needed to know was whether that lens was a telephoto (as it would be on a 35mm film camera), a normal lens (like on a medium-format camera) or a wide angle (as it would be on a 4x5 view camera). Most people quickly learned what the focal lengths represented for their particular camera format. But these days, with so many digital camera sensor sizes and other lens peculiarities, the millimetre measurement of a lens' focal length tells only part of the story. Many other factors go into determining the effects a particular lens will produce—from magnification factor to zoom range and much more. What follows is a lens focal-length primer, with several key points that will help you understand focal lengths as they relate to your camera and to the pictures you use them to make.

1. The focal length of a lens is the measurement of the distance from the centre of a lens to the point at which its image is focused. The longer the distance, the longer the lens. The longer the lens, the more telephoto it's considered. The shorter that distance, the wider the angle of view. The most common measurement of lens focal lengths is in millimetres, although some old-school photographers still refer to large format lenses in inches. (If you're interested, you roughly can convert inches to millimetres by using a 1:25 ratio. An eight-inch lens approximates a 200mm lens.)
2. A full-frame digital sensor is equivalent in size to a 35mm film frame; making this the standard focal length baseline that today's lenses are measured against. Smaller formats often have shorter focal lengths (say, a 10mm wide angle that seems unbelievably short) but in "equivalent" terms they're much more akin to more familiar focal lengths (say, a 17mm lens that is the equivalent to a 28mm lens in 35mm equivalent terms).
3. Lenses have various classifications based on focal length and the field of view they provide. A wide-angle lens provides a much greater field of view, and is generally considered to be any lens 40mm or shorter (again, in full frame equivalent terms). A normal lens—on a full frame DSLR—is the distinction given to any lens that ranges roughly from 40mm to 65mm or so. These lenses are "normal" because they provide an angle of view that approximates that of the human eye. Telephoto lenses on full-frame cameras usually are lenses longer than 70mm, and they range upwards of 300, 600 and even 1000mm. The longer the telephoto, the narrower the angle of view and the greater the magnifying power it provides. That's why wildlife and sports photographers so often use 600mm and longer telephotos. Most amateur users, though, tend to top out around 300mm lenses for most uses.
4. The effect that a smaller sensor has on a lens of a given focal length is called a crop factor or magnification factor. This is because a smaller sensor produces a similar effect to cropping a larger sensor—effectively magnifying the image. Some photographers object to this narrowing of the angle of view because they're used to a lens of a certain focal length producing a certain corresponding angle of view. Other photographers actually prefer a crop factor because it has the effect of making a long telephoto lens behave like an even longer telephoto lens. If you photograph sports or wildlife, a 400mm lens placed on a camera with a 1.5 magnification factor would behave more like a 600mm lens. That's a heck of a telephoto bonus.
5. Some lenses are called prime lenses, which mean they have a fixed focal length. Other lenses are zoom lenses, so they can be adjusted across a range of focal lengths. Some zooms fit within a particular classification, such as wide-angle zoom, normal zoom or telephoto zoom. Many lenses actually zoom from wide to normal, or normal to telephoto. Extreme zoom lenses actually encompass all these qualities in a single lens—say a wide-angle 30mm lens that can zoom all the way to a 300mm telephoto. These extreme zoom lenses are prized for their portability since they offer such a wide range of focal lengths in a single package. The downside is that some extreme zooms are more prone to vignetting and chromatic aberrations when used with wide apertures and zoomed to the extremes.
6. Photographers shopping for point-and-shoot or compact cameras often encounter zoom lens descriptors such as 2X, 3X or 10X. This isn't actually a representation of the precise focal length of a lens, but rather the zoom range that lens covers. A 2X lens, for example, doubles its focal length from its widest to its longest setting—as in a 35-70mm lens. A 3X zoom triples the focal length (like 35-105), and a 10X zoom multiplies it by a whopping factor of ten (as in a 35-350mm lens). The bigger the X factor, the larger the range of focal

lengths covered by a lens. Remember though, just because two lenses offer 2X zooms doesn't mean the lenses have the same focal length. For that, you'll have to compare actual millimetre measurements in 35mm equivalent terms.

7. The longer the focal length of a lens, the shallower the inherent depth of field that lens will produce. The shorter a lens, the greater the depth of field will be even at wide apertures. In practice that means you have to be more precise when focusing a telephoto lens, whereas wide-angle lenses have such depth of field they can be very forgiving of improper focus. Many photojournalists for years have utilized this "benefit" of wide-angle lenses in difficult shooting environments, not only because they take in more of the scene and provide context, but because they have so much depth of field to provide focus from near too far.

8. The longer the focal length of a lens, the more difficult that lens will be to handhold. This is true not only because longer lenses tend to be physically longer and heavier than wide-angle lenses, but also because subtle vibrations and camera shakes are amplified dramatically when using a telephoto lens. A good rule of thumb is to use a minimum shutter speed equivalent to the focal length—for example, when handholding a 500mm telephoto lens, be sure to set the shutter speed no slower than 1/500th of a second.

9. Some lens designations mean that even though the focal length may be the same, the lens won't perform the same. A macro lens, for instance, can focus extremely close, allowing for great magnification of small objects and fine details. One 100mm lens may be designated macro, while another is not. You're bound to pay a premium for the added capabilities, but if making big photos of little objects is important to you, it's well worth the investment.

10. Many photographers utilize special devices to change the effective focal length, or at least the performance, of a lens. Teleconverters are popular among wildlife photographers and those who want to double or triple their lens' focal length (with a 2X or 3X teleconverter) without carrying an additional, and often quite expensive, super telephoto lens. Extension tubes are a similar device, but rather than changing the lens' effective focal length they simply change the focusing range—making a lens focus much closer and behave more like a macro lens would. Like macro lenses, extension tubes are used to allow close focusing are ideal for flower photography and other close-up uses. The downside with both extension tubes and teleconverters is that each requires a sacrifice in available maximum aperture—often as much as two full stops that turn a  $f/2$  lens into a  $f/5.6$ .

Worth it though if you're working at smaller apertures, with flash or if you simply need the close focusing or telephoto extension effect.

#### **Issue 4 - Question Time for novices – Answers next month**

1. What mode would you use on your camera for photographing a fast moving? e.g., a galloping horse.
2. As a general rule of thumb, at what shutter speed do you need to use a tripod?
3. Why might you prefer to use a slower shutter speed?
4. When shooting a well-lit building at night, which of the following will give you the best photo? a) Increasing the shutter speed, b) using a larger aperture, c) Using a flash.
5. Which is better, an aperture of  $f/1.4$  or an aperture of  $f/11$ ?
6. What is "bulb mode" on a camera?
7. When should you prefer a faster shutter speed?
8. What is the fastest possible shutter speed?
9. The Mirror-lockup function in DSLRs helps avoid which problem?
10. In which file format is all data captured by the camera's sensor available?

#### **Websites, books, magazines and general interest.**

<http://www.cambridgeincolour.com> - Great site with loads of tutorials.

<http://www.charliewaite.com> – renowned landscape photographer, check out his prices.

<http://photodoto.com/photography-books-for-beginners> - 10 Photography books for beginners

## Places of interest worth visiting

### Croome (Park) Court

Croome is situated near High Green in Worcestershire. The parkland belongs to the National Trust and the house, right, is on loan to the trust. It is the seat of the Earl of Coventry.

The first thing one encounters, is the visitor centre, this one is different from the usual National Trust centres as it is housed in buildings which were part of RAF Defford, a secret wartime station. The building also contains a restaurant and it is a very nostalgic experience for ex forces members, RAF in particular, as it is laid out in the forties style. The centre also houses a small exhibition dedicated to wartime RAF Defford; soon a larger museum will be opened at Croome as further attraction.



The park, itself, contains the main house, both of which were designed by 'Capability' Brown; also there is a pleasant little church, which is open to visitors, located near to the entrance of the park at the top of sloping grass fields which take you down to the large pond and the river running through the grounds. Richard and I got some really nice photographs here, as there is, encircling the pond, a path which, in turn is surrounded by various trees. On a sunny day you can get some very nice shots with reflections of the trees and bridges on the pond's surface. In amongst the trees, statues and other artworks are dotted around, and are all interesting subjects for the camera. I, personally, was not too enamoured with the

river, although I guess that is more a matter of personal choice.

With many of National Trust properties, photography within the houses is not allowed so Richard and I contented ourselves with walks through the park where we found follies such as, for example, Pirton Tower and Dunstall Castle and also the charming little grotto pictured right.

All in all, Croome is a pleasant place to visit giving plenty of photo opportunity and, I think, a day well spent and an enjoyable experience.

Oh yes, I nearly forgot, if you go to Croome in the colder months, take wellies with you as it can be a wet underfoot in places, especially after a lengthy period of rain. Normal footwear, boots etc., will not suffice.

For those of you who may want to know more, the following links are useful: -

[www.nationaltrust.org.uk/croome/](http://www.nationaltrust.org.uk/croome/)  
[en.wikipedia.org/wiki/Croome\\_Court](http://en.wikipedia.org/wiki/Croome_Court)



### For sale and wanted

**Canon EF50mm f1.8 MI prime lens**, this has the metal mount and the distance scale window.

Excellent order, inspection welcome **£125.00** – *Contact Richard*

**Canon EOS 7D 18MP Camera C/W Battery Grip + 18-55 IS Lens + 2GB CF Card**

The body and grip are 15 months old and have less than 6000 actuations

C/W – Battery & Charger / EOS Utilities CD / Boxes **£825.00**

**Sigma 18-50mm F2.8 Lens – Nikon Fit.**

One of SIGMAS finest lenses

C/W Case **£110.00**

*For details please contact Richard or owner Andy Thomas on 07753 891616*

*E-Mail - [contactandy77@yahoo.co.uk](mailto:contactandy77@yahoo.co.uk)*

**Epson RX 585 all in one printer plus 50+ ink cartridges-very little use. £50.00** – *contact Richard*

## **A Brief Article on Photographic Law**

### **Photography Law**

Some of our members have asked about photographers' rights within the law. This article tries to summarise the main points of law found on various Internet web pages'. It would be very useful to read further using the internet addresses supplied at the end of this article, to get a better understanding of the subject.

There has always been a general principle that "There is no law against taking photographs in public places" but perhaps this now needs to be amended to "One is free to take photographs except where the law provides otherwise."

#### **i. Public places and private property.**

1. Owners of property do not have the right to stop someone photographing it from a public place (e.g. a road)
2. No general restrictions exist on taking photographs on private property if the photographer has permission to be there.
3. However, the owner can impose conditions on entry including "No Photography" (e.g. National Trust; concert venues; museums; football grounds).
4. In addition, even if the property is open to the public, owners are within their rights to ask you to stop taking photos and ask you to leave, including offices; shops; shopping centres.
5. Law of Trespass/Right to roam - allows access to all land, waterways and foreshores for certain activities, photography being one of the permitted activities.
6. This does not extend to buildings; outbuildings; structures and the land surrounding them, e.g. house and gardens; or to land developed for particular recreational purposes e.g. golf courses; sports fields. Property owners can use "reasonable force" to expel trespassers, they cannot confiscate cameras or equipment - this is theft.
8. It is a criminal offence to trespass on railways; aerodromes; military bases; places where explosives are stored. You can, however, take photos on railway stations<sup>1</sup> as long as you don't obstruct the platform and you cannot use flash. There are guide-lines on National Rail's website.
9. There can be a distinction between "recreational" photography and "commercial" photography. For example it is illegal to take commercial photos in Trafalgar Square; Parliament Square; the Royal Parks without written permission. It is illegal to take photos in law courts.
10. It is a criminal offence to obstruct free passage on the highway (including footways and cycle paths). Setting up a tripod in a busy street, however, could be so interpreted depending on the inconvenience caused. The police are most likely to ask you to move and only arrest you if you refuse!
11. Obstructing a police officer in the execution of his/her duties is also an offence so be careful when you take candid photojournalistic snaps of an incident!
12. The heightened fear of terrorism may lead to photographers being challenged when photographing sensitive subjects - power stations; refineries; bridges; dams; ports etc. The Official Secrets Act prohibits taking photos of "prohibited places" "where this may be useful to the enemy". If stopped the answer is to be totally co-operative with the police and be clear about why you are taking the pictures.

#### **ii. Privacy.**

1. It is illegal to harass another person and, taking photos of them could be harassment, if it causes distress or alarm to the person. It refers to a course of action not a single incident. It can be considered harassment if you take more than one photo.
2. Everyone the right to respect for his or her private and family life, home and correspondence. What is an invasion of privacy?
  - Taking pictures of people in a public place is not normally regarded as an invasion of privacy;
  - The key is whether the place is one where a person would have a reasonable expectation of privacy;
  - Using a telephoto lens to take a photo of someone in a private place, such as their home, without their consent is probably an invasion of privacy even if taken from a public place.
3. Commercial use of pictures of individuals is complicated and differs from country to country and the law is stronger in many countries than in the UK. In the UK the photographer can use the pictures as he/she wishes but agencies and other buyers may well want a "model release" form before purchasing.

4. There is an argument that a photograph of a recognisable person may be subject to the Data Protection Act. A model release form puts the issue beyond any doubt.

5. I put this under privacy as birds and animals deserve their own “space” as well! The Wildlife and Countryside Act<sup>23</sup> makes it an offence to disturb some species when they are at or near their nests or their places of shelter.

6. Taking pictures of Children

This is a very sensitive area with the very real fear of paedophiles and sensational newspaper reports making parents uneasy. As the law stands at present a child has no more right to privacy than an adult does when in a public place. In reality that does not stop people challenging photographers and stating the opposite. Whatever the law it would be stupid to take photos of children if the parents or other adults objected. Similarly, it would be stupid to take pictures in dodgy areas where drug dealers or similar may object to your actions.

In conclusion.

There was enough concern about possible pressure on photographers that Austin Mitchell put an Early Day Motion before the House deploring the increase in the number of incidents police have been known to attempt to stop street photography. The above is an attempt to look at what the law is rather than how someone may perceive it.

It is sensible, however, not to get into difficult situations by thoughtless actions and if challenged to remain calm and agree to cease snapping if asked. If threatened by a member of the public call the police, particularly if an attempt is made to take your camera. If challenged by the police then comply with instructions but again remember they cannot take your camera without a warrant.

If someone asks you to stop taking pictures of them then it usually a good idea to comply!

Further reading:-

1. [www.nationalrail.co.uk/passengerservices](http://www.nationalrail.co.uk/passengerservices).
2. [www.naturenet.net/law/sced1.html](http://www.naturenet.net/law/sced1.html)
3. [www.naturenet.net/laws/sced5.html](http://www.naturenet.net/laws/sced5.html)

The following address is worthy of consideration for reading, it has many more points than above <http://www.urban75.org/photos/photographers-rights-and-the-law.html>

If any members' have comments on the foregoing, critical or otherwise, please send to Colin

### **How it began for me**

My Dad always had a camera when we were growing up and I bought my first one when I was about 13 – 14 years of age.

Since then I had always got an instamatic of some kind lying in the sideboard draw with an half used film, used at family weddings, christenings and the occasional holiday but I was never bitten by the bug, that was until 2002.

A then colleague of mine and I were waiting at a customers, we were attending a meeting but it was held up whilst one of the attendees was fighting traffic, I think in all we waited about 2 hours, during that time we went back to our cars and my colleague got out a point and shoot camera and started snapping away, in my ignorance I questioned wasting film, he said its digital I said ‘what’ and he explained.

I was fascinated and hooked; as soon as I got home I was searching on the web.

Very soon I owned a Fuji S2800 which I took on holiday to Scotland and got some cracking photos.

Since then I have owned 2 Fuji bridge cameras, then Canon 400D, 40D, 50D and the latest love of my life a 5D MIII.

The 2 hours in 2002 were the longest I have ever had to wait in a job I have been doing for 24 years, and doing a lot of driving it is the only time I am ever going to be grateful to a traffic jam.

Richard

### Issue 3 - Question Time Answers

1. Aperture size, the focal length of the lens and the distance between you and your subject. The distance between subject and background is also a factor to be considered.
2. A perfect shot needs Aperture + shutter speed + film speed to be considered
3. Noisy images are usually due to too high an ISO setting
4. 35mm would give the wider field
5. Stopping down is about changing the lens aperture to a smaller size. E.g. f5.6 to f11
6. False. They are composition guidelines only; however they are very useful guidelines to be considered in composition.
7. Shutter speed sets how long the shutter stays open.
8. The bulb setting is used when you need a very long exposure.
9. A prime lens is of fixed focal length.
10. Filters are used to modify light.

### Coming Months

7.4.14	7.00				9.00
	Competition marked	Tea Break	Critique	Newsletter + Still Life Photos Reviewed	
5.5.14	7.00				9.00
	Camera evening – Abstract – Water Drops – Bubbles – PC workshop photo editing				
2.6.14	7.00				9.00
	Competition marked by Independent Judge	Tea Break	Critique		

### Stop Press

Don't forget to get out searching for future competition entries.

We have a lady called Jenny coming along to the June meeting, she has offered to judge the photo competition on the evening, Jenny has spent most of her life in photography and was until recently a lecturer at the North Warwickshire and Hinckley College, so let's have everyone bringing along some photos.

**Please please** send me some articles to keep the newsletter going.

### Competition Themes for 2014

07.04.14	People in everyday life	Club Competition	1 b&w, 1 colour
02.06.14	Animals or Birds	Club Competition	1 b&w, 1 colour
04.08.14	Close up/Macro	Club Competition	1 b&w, 1 colour
06.10.14	Celebrations	Club Competition	1 b&w, 1 colour
03.11.14	Photograph of the Year	Best Photographs from the monthly winners	
01.12.14	Autumn Landscape	Club Competition	1 b&w, 1 colour

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