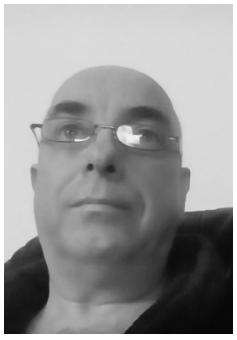
Corley and Fillongley Photographic Club Newsletter

Issue 2 3rd Feb 2014

Next meeting 3rd March 2014, 7.00 – 9.00pm

From the outset I didn't intend to and will try not to make a habit of writing notes for the Newsletter but, after our first meeting last month I felt I had to say something. We, that's Ann, Tracy, Colin and myself were absolutely shocked and amazed at the number of people who turned out on the evening, back in September 2013 we thought if we could double our number to 8 or 10 we would be happy, nearer the time we guessed maybe about 15 – 18 in total, but we had 26 of which 23 joined on the night and I believe the others are joining in February.
We can't thank you all enough and from that first evenings discussions we feel that we have the makings of a brilliant club with a very exciting 1st year ahead of us.
Richard.

Member Profile



My name is Steve Jenkinson...

Over the last few years I have taken to walking and taking a camera with me...

For the last 18 years I've worked within a leasing company at various roles but at present within a customer support team and I support 5 business managers with their work loads.

I initially bought myself a compact digital camera, but could not get on with point and shoot so purchased a Fuji S5700 bridge camera which was fantastic. did some nice pictures but it went walk about, so I had the chance to buy a Nikon D40 on my budget wow thought this was great. Again great pictures...Had a friend into photography and said it would be good to buy a 70mm to 300mm tamron lens motorised with a macro setting...This I will not regret....and now I have just purchased a Nikon D3100 to use with VR 18mm to 55mm and the tamron lens which I'm hoping to better my photography.
Last year I had the opportunity to have a day at Calke abbey with wildlife photographer Andy Parkinson; his photos are out of this world. He thinks nothing of lying in snow inside dry suit for six hours to take one picture of a hare face to face. Please take a look at his web page link below you will be amazed.

http://www.andrewparkinson.com

I love taking macro pictures of insects etc

One day I want to be this good.

Steve

Places of interest worth visiting - Arctic Trek

Ryan (one of our two guides) shouted OK GO and the thought crossed my mind, what on earth was I doing here, minus 30 degrees, hanging on for grim death to the wooden sled pulled by 5 huskies across icy ground. Heart pounding a vision of the bend ahead brought me to my senses and I leaned to the left, just as one would on a motorbike and the first bend was negotiated without coming into contact with the trees. A lovely long straight track was ahead of me, much to my relief, from this moment on I just knew I was going to enjoy this experience, it was the opportunity of a lifetime and I was going to make the most of it.

I was one of a team of seven people from the UK who were met at Alta airport, Norway, 300 miles north of the Arctic Circle, by Ryan, our very own action man; from the first meeting it became apparent that if we didn't enjoy this experience it certainly wouldn't be his fault. Taken to Gargia by minibus we were all very tired and it has to be said cold, minus 26 degrees but the welcome we had when we arrived at the Lodge was of the very best one could ask for, a warm cabin and superb meal later we all felt much better, at dinner we met Arne our second guide and a legend in Norway for his dogs and mushing skills, it would be his dogs and sleds we would be using on our trek.

The following day we were kitted out with the necessary clothing to keep us warm and we also met the dogs and learned how to harness them and fit them to the sled Ryan then took us a walk in the woods where we built a fire and sat on reindeer skins around it, throughout the day Ryan imparted bits of information designed to help us on this trek. Once again we ate well and a pleasant evening was spent chatting, Arne's wife Marianne arrived, a lovely lady, who supplied delicious food for our trek.

Back to our first day of the trek and what a day it was the scenery was spell binding, the wind just howled around us and at times there appeared to be no horizon as the sky and snowy landscape merged together, the faint sun ahead of us and the even fainter moon behind it gave the whole vast landscape an eerie feel.

The dogs are truly phenomenal, Norwegian huskies look more like border collies but they are wonderful animals with extremely friendly natures and all they want to do is run, every morning as we harnessed them the noise, from their excitement at the prospect of another days work, was deafening and work, they certainly did, once on the move they just keep going and at times all that could be heard was the slight crunching sound of the sled moving over the frozen landscape.

Over the next four days we travelled through some of Norway's most beautiful landscapes and stunning mountain views, we went over numerous rivers and lakes some of which had ice 80 centimetres thick, we lunched in the open on soup and frozen sandwiches, it's impossible to stop things freezing in these conditions. On the last day we built a fire at lunch time and toasted crepes and frankfurters over it, then we travelled through some truly wonderful pine forests, unfortunately, as we were travelling downhill, I found it impossible to take my hand off the sled for long enough to get my camera out, so no photos are available of this stretch. Suddenly it all ended, we had reached the collection point for the dogs, a young German couple who worked for Arne, had come to collect them, I was what can only be described as gutted, it was heartbreaking to say goodbye to these magnificent dogs who had worked so hard for me, Nuni and Modig the lead dogs, Mister, Vak and Suuku the workers at the back, as a team they were the best I could have asked for and it still brings tears to my eyes when I think of that parting, I hugged and patted them, they love any amount of attention you give them and they will have a place in my heart forever.

To cheer us up we were taken to the famous Ice hotel, an amazing place that is built in 3 weeks, including many statues, an altar for weddings, numerous bedrooms, a dining room even the light shades were of ice, we had a drink at the ice bar, in ice glasses, it's sad to think that it will all melt come summer but next January it will be built again.

Back to Gargia, a short drive from the Ice Hotel and it was over, how do I feel about this trip, well I did it to raise money for Dogs Trust but what I have taken from it is an experience that is unforgettable, I have smelt of dogs all week and I don't care, the lodges we stayed at were comfortable if somewhat basic at times but I would give anything to do it all again, I didn't see the northern lights but it doesn't matter, I have experienced better things in 7 short days than most people see or do in a lifetime, I cannot begin to explain how cold it was, the temperature ranged between minus 12 and minus 40 but the warmth of the Norwegians we met was all encompassing.

I was one of the lucky ones, I didn't fall off my sled once, but I did fall on the snow and ice many times, I finished the trek with frost bite on my forehead and covered in bruises, I was exhausted and had lived on adrenalin for the whole trip, would I do it again, you bet I would, I am hoping to go and visit on Arne's farm, if

I can afford it, but Norway is a very expensive country, a bottle of wine is £35, and on a state pension it probably won't happen but I have my memories and they will never leave me.
My thanks have to go to Marianne for the wonderful homemade bread and chocolate brownies, Ryan, up graded from action man to superman, Arne, a truly lovely man, I can understand why he is a legend in his own lifetime but most of all the dogs, the real superstars, my admiration for them knows no bounds.
Janet Cheary

For sale and wanted

If you have anything let me know

Request for advice topic

How do you take a perfect landscape shot; how to assess the exposure and lighting on spec naturally and where do you find people to photograph as I love photographing them but my family have got fed up!
Woody

Websites, books, magazines and general interest.

http://www.photographyshow.com/

http://www.pixel-peeper.com is a website where you can view photos taken with a variety of cameras and different lenses, good to look before you buy.

http://www.nickbrandt.com/Category.cfm some amazing black and white wildlife photography

Magazines
If you want to learn more, a £15 6 month sub to one of the monthly magazines is good and often you may get a free tripod or reflector or camera bag too!

Some of which are available;
Practical Photography
Digital Photo
PhotoPlus (purely Canon)
Photography for Beginners- best for early learners
Digital Photographer
Digital Camera
Digital SLR Photography
(Last 3 are more for intermediates???)

How it began for me

My Dad had an old Brownie box camera and when I was at primary school one summer holiday I shot my first film of 8 shots and they were surprisingly OK! Then saved up and bought a Mamiya camera, when at secondary school, with a zoom lens and tried to take 2 or 3 films on holiday every summer. Used to get so excited waiting for the Truprint envelope to drop through the door with prints. Pottered along like that, lost the bug a bit in the 90s but then with the dawn of the digital age, I renewed my interest and for the last 10 years, I have become more and more interested. I read hundreds of weekend supplements, magazines and photo mags, trying to get ideas and improve my shots. My photos took off properly when I bought a Canon 5D MkII with money my Mum left me for a camera. Have picked up second-hand lenses since from LCE (London Camera Exchange). Have shot 2 weddings as a favour for friends and done lots of formal events and general shoots for my employer. Favourite type of photography = people (esp. candid), sports, cities and iPhone app work. If I could retire today, I would and spend the rest of my life as a photographer.
Mark Woodward

Camera subjects – tips and tricks

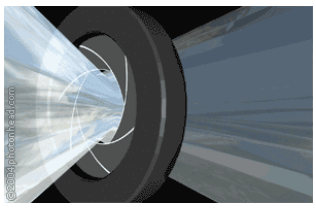
Controlling Exposure

In order for an image to be captured, it must be exposed to light. The camera has two settings that control light, and they work very similar to the human eye.

The Shutter:

The shutter blocks all light from exposing the film UNTIL you press the button. Then it quickly opens and closes, giving the film a brief flash of light.
You can control the length of time the shutter remains open by setting the SHUTTER SPEED.
Longer shutter speeds = more light - Shorter shutter speeds = less light

The Aperture:



Before light reaches film, it must pass through an opening called an "Aperture".
The aperture is like a pupil. You can control the aperture by setting the "Aperture Opening", also known as an F-Stop.
Smaller F-stops numbers = larger openings - larger openings = more light

Brightness is reduced as light passes through an aperture. »

Shutter Speed:

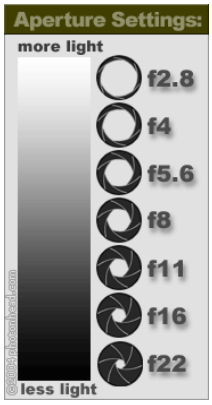
Determines HOW LONG the shutter stays open.
The longer exposures (like 1 second) give much more light to the film than a 1/1000 of a second exposure. So even though the number may look bigger, don't be deceived!

Examples:

A half second exposure is ONE STOP darker than a one second exposure.
A 1/125 exposure is TWO STOPS brighter than a 1/500 exposure.
A 1/1000 exposure is THREE STOPS darker than a 1/125 exposure

Every step in this table represents a ONE STOP change in light. »

Aperture Settings (F-Stops):



Like the pupil in a human eye, the aperture on a camera controls light.
It does so by closing up to restrict light, and opening up to let it through.
Examples:
Moving from f16 to f8 is:
TWO STOPS brighter.
Moving from f5.6 to f8 is:
ONE STOP darker
Moving from f4 to f2.8 is:
ONE STOP brighter.

Every step in this table represents a ONE STOP change in light. »

Balancing Shutter and Aperture:

Exposure is about different combinations of shutter and f-stop settings. These combinations can drastically affect the finished picture. For example, the following three pictures have been given an equal amount of light, but the f-stop and shutter combinations make each one unique.

Why is the background all blurred in the right picture, and sharpest in the left? Because if the exposure is made with a wide aperture (like f2.8), then objects farther away from the subject are thrown farther out of focus. This effect is referred to as "depth of field"
So if the aperture is small (like f22) then objects in the background (and foreground) will appear sharper. However, since more light was required to make the exposure on the left (1/4 Second) the subjects became blurred from MOTION. At 1/250th of a second, the shutter is fast enough to freeze motion.

Take a stop, Give a stop...

Since f-stop and shutter are both measured in stops, keeping balance is easy. If you take away 2 stops from the aperture, you can give 2 stops back with the shutter and end up with the same exposure level.

Get the Most from Your Point-and-Shoot Camera

Just because you've got a relatively inexpensive point-and-shoot camera and not a DSLR doesn't mean you can't take awesome photos. Here's a look at how you can elevate your regular old point-and-shoot shots to greatness.

As popular as they've become in some circles, most people don't own a DSLR camera. They're expensive, they're bulky, and they're entirely inconvenient for toting around in many situations. You can't stuff a DSLR in your pocket. Since a point-and-shoot is the camera most likely to be with you, even if you own a DSLR, squeezing the most photo-taking-greatness out of your point and shoot is a worthwhile endeavour. The following guide covers several key areas for moving beyond basic snap shots and moving towards taking photos you'd want to do more than update your Face book status with.

Know Your Camera

Read the manual:

No amount of reading tips and tricks guides is going to help you if you haven't read the manual. While similarities abound between cameras, every camera model is still unique. Start by *reading the manual*. It's not a sexy start, but even if you consider yourself a master of your chosen camera, you'll be surprised when you learn something new about it.

Know your menus:

Once you've read the manual, start exploring the menus and settings. It's one thing to know that your camera has a special setting for what you want to do; it's another thing to find it in the field when the opportunity to take the photo you want is rapidly fading. Fumbling with the camera is a great way to not get the shot you want. Since most of the time the shots we want are of kids doing cute things and other fleeting moments and not of rocks, even two seconds of lost time messing with your camera can lead to missing a great photo opportunity.

Take photos when it's not important:

Don't buy a camera and then only take it out when you're at a family gathering. Your skills will be on par with those of a pianist who only sits down to play once a year. You're shooting with a digital point-and-shoot camera—what do you have to lose but a few pence worth of electricity stored in the battery? Try out all the settings, take pictures of everything, fill your memory card up with practice shots using this mode and that, far away subjects and close up ones, low light snaps and sunny scenes. You'll keep taking craptacular photos unless you practice with your camera.

Stop Sniping Your Subjects

Before we even get into anything technical about flashes or shooting modes, it's important to focus on technique. If nothing else, you need to stop framing the people and objects in your photos like you're a big game hunter and their head is going over your fire place. Centre-weighted photos are boring. Taking a photo of someone staring into the lens, with a half smile, and their mug dead centre and generically framed against a washed out background is a great way to add a completely uninspiring snapshot to the history—and it's a long history!—of uninspired snapshots.

What alternatives should you try, if you stop taking centre-weighted photos? Try experimenting with the Rule of Thirds; imagine that every scene you look at through your viewfinder is overlaid with a noughts and crosses board. You want to capture interesting things in the intersection points of this 9-square grid and avoid putting things into the centre square. Start looking for the Rule of Thirds in photography, advertising, and other visual media. You'll find it everywhere, and with good reason: It breaks up the monotony of centre-weight focus and it's visually pleasing.

Along with the Rule of Thirds, explore using different angles. The average person is about 5'7" (men tend to be a few inches taller, women a few shorter) so people are used to seeing photos taken at roughly five and a half feet off the ground.

You want to get away from taking photos in tired and conventional ways. Ditching centre-weighted photos with the Rule of Thirds is a great first step, and breaking out of the habit of always taking photos at head-height can also add a lot of visual interest to your pictures. Try getting up high and shooting down—people look great when shot from a few feet above their heads (it does miracles for double chins); get down low and shoot kids and pets—the world is different on their level. Don't be afraid to climb, kneel, lean, tilt the camera, hold it over your head, shoot from the waist, or any other unconventional things to get a photo that's interesting.

Go in Fear of the Flash

For all the awesomeness they've packed into point-and-shoot cameras—you can get a 10MP point and shoot that's smaller than a pack of cards, spectacular flashes are rarely found in point and shoots. It's not really the fault of the camera companies; you can't escape having the flash right next to the lens on a camera so tiny.

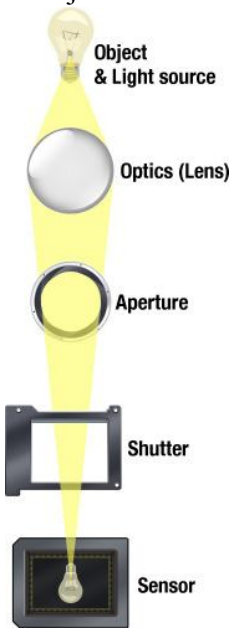
The problem with your point-and-shoot's flash:

When the flash is right by the lens, it shoots light forward parallel to the lens. This results in flat and nearly shadow less photos.

Getting good photos without flash:
Unfortunately you won't find a silver bullet for the flash problems that plague point and shoots, but you can work around them. The best way to deal with flash issues is to ditch the flash all together. Do your best to shoot photos in light where you can avoid turning the flash on, brace yourself against buildings, tables, hold the camera tight to your body for additional stability, and breathe properly so your low-light shots don't turn out blurry.
On the other hand, you shouldn't neglect to take the picture just because you have to use flash. It's worth taking a technically deficient photograph of a family gathering just to have a nice clear photo of your great grandmother with all her great-great grandchildren. When possible, however, avoid using the flash. Practice at home in various lighting conditions to see how your camera handles less than good lighting.
Diffuse the flash when you don't have a choice:
When ditching the flash isn't an option you can always diffuse it. Diffusing your flash cuts down on the distance it can reach and, since the camera has no idea that you're using a business card to bounce it off the ceiling or that you've taped a piece of tissue paper over the flash window, it can mess with the exposure leading to a slightly or greatly under exposed photograph. It's easier to fix under exposure in a photo editing application than it is to fix over exposure—you can rarely fix over exposure—so err on the side of under exposed when you have to error at all.
Diffusing the flash with tissue or other semi-opaque materials helps with cutting down on the harshness of flash on close subjects. If you're going to be tricky and use a business or index card to bounce the flash up, make sure you've got something to bounce it off of. Low white ceilings are great, open air in a park won't help at all.
What your flash is actually good for:
Flashes are great for balancing exposure between a too bright background and a too dim foreground. If you're photographing someone in front of a sunny window, standing under the shade of a beach umbrella against the brightness of a sandy beach, or any other situation where the subject is in an area of shadow against a large area of direct or reflected light, you need a flash.
The flash fills in the exposure and ensures you see the detail in the subject as well as the background.
Ditch Bells and Whistles, Use Presets Efficiently
Point-and-shoot camera features are either rock-solid and necessary or advertising fluff. Getting to know your camera through our earlier advice (read the manual and shoot, shoot, and shoot some more) will help you figure out which features on your camera are useful.
Lose the digital zoom:
One feature you should turn off immediately is "digital zoom". Digital zoom is universally terrible, and you want nothing to do with it. Optical zoom is where elements in the lens actually move to bring the object closer. You can do a better and more detailed job with a photo editing application after the fact than any camera can do on the fly. Never trust the digital zoom to do a good job. Stick with the optical zoom and do your own cropping and enhancing at home.
Blink and smile detection: You should get in the habit of taking 2-3 photos minimum of groups, just to be sure to get the best shot, making marketing gimmicks like blink and smile detection irrelevant.
Know your presets:
While people tend to overuse the gimmicks on point and shoot cameras, they underuse the presets. If you've been experimenting with your camera, you've discovered a variety of presets like Landscape, Portrait, Sports, and so on. These modes are great for their named functions. For example, using Sports mode to take pictures of your kid running around at the park with a ball will normally work great. Sports mode usually increases the shutter speed and engaged continual focus for a higher chance of nailing an action shot.
Clever uses for presets:
You can also use the presets for less obvious purposes. The landscape mode is set up to have a wide depth of field to keep the whole picture in focus, close up trees, distant mountains, and everything in between. You can use the landscape mode in a situation where you want your subject and the background to be in focus. You can also use the Portrait mode to reverse the effect, decreasing the depth of field so that an interesting tree you want to isolate from the background will stand out against an unfocused and distant mountain.
Although it's more ideal to use manual and priority modes on a DSLR, many point-and-shoot cameras do have these modes available. Priority mode allows you to put priority on the aperture—the opening of the "iris" of the lens—and shutter speed. Tinkering with those two allows you to do things like alter the depth of field in portraits and keep the shutter open longer for night time exposures. Manual mode simply allows you to adjust both at one time.
No amount of reading tips or tricks will make you a better photographer or fill up your memory card with great shots, but practice and experimenting will. Scribble down a few tips you want to try out from our guide, grab your camera, and start shooting. If you try a new technique, whether you ditch the flash, shoot from a new angle, or try out the priority modes on your camera, you will improve your ability to take some great photos.

Photography Basics

Ever wonder what it is that actually makes a camera work? This tutorial will cover the inner workings of a camera, and introduce you into **photography basics** and the expansive world of taking better photographs.
To take beautiful photographs you do not need an expensive camera and a bag full of equipment. What is important is the photographer's ability to see his/her surrounding and use knowledge and personal feel for the subject.
This lesson is meant to only cover the basics of photography.



An introduction to Photography

The word "*photography*" is French but is based on Greek word and literarily means "*drawing with light*". That's what photography is all about, without light — no photograph. The art of photography is basically seeing and balancing the light.
The illustration to the right shows the path the light travels from the object to the sensor.
First the light needs to go through the **lens**, which is a series of differently shaped pieces of glass. If the focus is good then the light will meet on the sensor.
The **aperture** is placed inside the lens and is basically an opening that controls how much light reaches the sensor.
On most modern cameras the **shutter** is placed inside the camera body. This piece of mechanics is what controls how long time the sensor is exposed to the light.
The **sensor** is a very sensitive plate where the light is absorbed and transformed into pixels. As you can see on this illustration, the image the sensor picks up is actually upside down, just like our eyes sees the world, the processor inside the camera then flips it.

Aperture

The aperture sits inside the lens and controls **how much light** passes through the lens and onto the sensor. A large aperture lets through very much light and vice versa. Knowing how the aperture affects the photograph is one of the most important parts of photography — it affects the **amount of light, depth of field, lens speed, sharpness and vignetting** among other things.

F-numbers, a mathematical number that expresses the diameter of the aperture, are an important part of understanding how the aperture and **exposure** work. All f-numbers have a common notation, such as *ƒ*/5.6 for an f-number of 5.6. There are a set numbers of f-numbers that are used in photography, there are several different scales but the "standard" full-stop f-number scale is this:
ƒ/# 1.4 2 2.8 4 5.6 8 11 16 22 32
These are known as **full-stop f-numbers**. If you decrease the f-number with one full-stop, like ***ƒ*/4** to ***ƒ*/2.8**, the amount of light that passes through will double. If you increase the f-number with one full-stop, like ***ƒ*/5.6** to ***ƒ*/8**, only half the amount of light will reach the sensor.

There can be several f-numbers between the ones above — depending on what scale is being used. The most common one is a **1/3** scale, which means that every third step is a full-stop, and thus giving you two settings between every full-stop. For example between ***ƒ*/8** and ***ƒ*/11** you will find ***ƒ*/9** and ***ƒ*/10**. This can be rather confusing at first, so here's a short reminder:
A higher f-number = a smaller aperture = less light
A lower f-number = a larger aperture = more light

Shutter

The shutter is what controls **how long the sensor is exposed** to the light. The longer the shutter is open the more light can be captured by the sensor. A fast shutter speed will result in "**freezing**" a moving object and a slow shutter speed will let you capture the **motion** of a moving object.
There is a scale of stops for the shutter speeds just like for the aperture, below are the full-stops.
1/1000 s 1/500 s 1/250 s 1/125 s 1/60 s 1/30 s 1/15 s 1/8 s 1/4 s 1/2 s 1 s
And just as with the aperture, the shutter speed is often on a **1/3** scale, giving your two steps in between every full-stop. For example between **1/60s** and **1/125s** you will find **1/80s** and **1/100s**.
The two primary factors which control exposure are shutter speed and aperture.

ISO

The ISO speed (the name comes from the *International Organization for Standardization*) is a measure of the **film speed**, or its **sensitivity to light**.
With digital cameras the ISO affects the sensor instead of the film, but the

principal is the same. A **low ISO** speed requires a longer exposure and is referred to as slow; a **high ISO** speed requires less time to give the same exposure and is therefore referred to as fast. One step in the ISO equals one full-stop, so the ISO is not on a 1/3 scale — film can be found with 1/3 ISO speeds, but it's uncommon in the digital world. These are the most common ISO speeds.
ISO 50 100 200 400 800 1600 3200
On 35mm film, a film with high ISO speed had much more grain than a slower film — but the modern sensors don't create the same grain with high ISO speeds. Instead it creates **noise**. The digital noise is not as favourable as the film grain and can destroy a photo if it's too visible (the same goes with the grain, but its effect was more subtle and often more liked).
If light is no problem, then always use a low ISO number but if you're indoors with bad light or other conditions when you find the combination of aperture/shutter not to be enough the ISO speed can be a great asset. New digital sensors are constantly developed and the noise levels with high ISO speeds are decreasing with every new release.

Coming Months

3.2.14	7.00			9.00
	Competition marked	Tea Break	Critique	Newsletter + Open Discussion
3.3.14			7.0 – 9.00	
		Photo Shoot with Model and Stills + Photo Editing		
7.4.14	7.00			9.00
	Competition marked	Tea Break	Critique	Newsletter + Still Life Photos Reviewed

Issue 2 - Question Time for novices – Answers next month

1. What defines the amount of light passing through a lens
2. What is the 'Rule of Thirds' used for
3. Depth of Field refers to what
4. What is 'Aberration'
5. Define the term 'Panning'
6. What is the 'Diopter'
7. 'f – stop' refers to the size of the lens aperture, which is the larger f16 or f8
8. Which ISO indicates a faster film/camera sensor 100 or 1600
9. What does exposure refer to
10. Explain the aperture priority mode on a DSLR camera

Stop Press Don't forget, if you won either of the colour or black and white competitions you need to send me the photo so it can be displayed in the March edition of our newsletter. Please send it within 2 weeks from the winning date. Email rh50@talktalk.net

Competition Themes for 2014

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

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