



BSCC NEWSLETTER

Volume 2 Issue 1

January/February 2011

COMMENT

Welcome to a New Year and a new Newsletter both in format, style and collator — more of that later.

Well we are well into a new season and I would like to say a warm welcome to all of our new members, (of which I am one), and hello to the existing members on behalf of the new members !

We hope you all enjoy participating in all of the Club activities this season and hope that it is not too overpowering when you see what is going on about you.

I can recall my first camera club event as a new member and how daunting I found this experience —getting to know people was difficult and the competition stan-

dards seemed to be set very high in both the standard and advanced group for prints and digital images.

Lets look quickly at “getting to know you” and “competitions”.

We have just held a Discussion Evening and at this meeting it was agreed that we try and reintroduce name badges which we hope will assist new members in approaching existing members and improve the signing in at meetings.

Badges can be collected at the door when signing in for the meeting. It should be noted that signing in is required for safety reasons in order that in the unlikely event of a disaster of any

nature we can identify members present at muster points and ensure the groups safety.

With regard to the competitions for new members take a look at what is being shown and jump in with both feet, but remember it is all subjective. It is one persons view on your photograph/image. It's a sound method of improving your photography as a whole and also improving other members at the same time.

Yes it is hard to accept criticism but the buzz when you score 20 is a great feeling !

Best Wishes for 2011

David Woods

NEWSLETTER COLLATER

Following the recent Discussion Evening I have volunteered to undertake the collating/publication of the Clubs newsletter.

I am a new member to the club but must stress that this is YOUR Newsletter so contributions and ideas for

future editions would be appreciated.

The Club would like to use the Newsletter to enable communication between members with the sharing of ideas, techniques, and exploring new areas of activity, completion results etc.

My email address is:

woodsdrv@aol.com

I look forward to hearing from you by email and at club meetings.

Thanks

David

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BISHOPS STORTFORD CAMERA CLUB

MEETS WEEKLY ON TUESDAYS FROM SEPTEMBER TO MAY, 7.45 FOR 8.00 P.M. AT::

HOCKERILL SPORTS & SOCIAL CLUB

BELDAMS LANE,
BISHOP'S STORTFORD,
HERTFORDSHIRE
CM23 5LG

WEBSITE:

CLUB MENTORS A NEW ROLE AND DIRECTION

Many potential new members attend several meeting of a photographic club then decide not to commit to the club they have selected. There are many reasons why and the following may highlight some of the reasons:



CLUB MENTORS REQUIRED.

COULD THIS BE YOU?

1. Lack of assistance with getting to know their camera controls quickly and effectively.
2. Who do I talk about any type of photog-

raphy

3. Lack of User Groups/ Mentors within the club

Following this months discussion group it would be appreciated if members could advise the committee if they are willing to participate in any of the following:

1. Forming a Mentor Group for each grouping of DSLR by Manufacturer—Canon, Nikon, Pentax etc to coach new and existing members to understand their camera functions better.
2. Establish mentor groups for styles of photography — Macro, Landscape, HDR, Portrait, Studio, Fine Art, Night Photography etc
3. Participate in workshops for Photo-

shop and the above styles of photography.

Please contact Kevin or Geoff if you feel you are able to participate in the above.

Thanks

David

BLUEBELL RAILWAY OUTING 20/11/2010

"Sat Nav is different to me in every car I have been in.

*Arrive by one route
Depart by another.!*

We did eventually arrive back on the M25!"

On the 20/11/2010 Geoff arranged an outing to the Bluebell Railway, near Crawley, West Sussex.

A group of 5 left Bishops Stortford

and met up at Horsted Keynes Station at approx 9:30am.

The journey was, for the M11, M25 and M23 was uneventful, via sat nav, but the journey back missed the M23 and joined the M25 at Oxted!

The day was very enjoyable for all, marred only by Geoff suffering a fall at the end of day and damaging his lens hood. Thankfully Geoff, in true 007 style, "shaken but not stirred", brushed it off and the day continued to the night shots of Horsted Keynes Station



I was amazed at the number of locos and carriages under restoration and the range of engineering skills required.

The XMAS Party Runs were in progress and as a result the line was very busy.



No doubt the photos will be entered into club competitions. Can we all coordinate our entries and enlighten the judge and members ?

Our Thanks to Geoff for arranging an enjoyable day out.

Bob, Barry, Andy and David



Group Photograph
Bluebell Railway.
L to R Bob, Barry, Andy, David and Geoff

PHOTOWALKS

7/11/2010

A Club Photo Walk was undertaken to the City of London organized by Emma, who could not attend at the last moment. It is understood that the day was enjoyed by all. The following are photographs downloaded from the Clubs Facebook page.



The start of the day.



The caption on Facebook reads " I really fancy a tomato. But can't seem to find any".

More Photo Walks are planned possibly one a month. If you want to organize one please do so and post it on Facebook.

Photo walks can also be announced at Club meetings. It is suggested that two

to three weeks notice be given.

WORKSHOP

It is the Club's intention to include a workshop article or Photo tips in each Newsletter.

This month's workshop is on the Histogram and has been prepared for the Newsletter by David Woods.

Please feel free to email me any tips or articles that you pass on.

Available resources to us NOW are:

Photographic Magazines donated by members —Great articles and tips can be found within them.

Useful internet links for the link section would be appreciated.

"Our Club has much to offer each member singly or as a group. If we learn to share we can all grow together and benefit each other and the Club as a whole"

DIGITAL WORKSHOP—THE HISTOGRAM

The histogram can be found in two areas within the realm of digital photography.

The first is on the screen on the back of your camera and is normally selected by the following means:

1. On a Canon pressing the INFO Button whilst in playback mode after taking the photograph or during previewing all of your pictures.

2. On a Nikon Press the right and left buttons on the D pad when reviewing the photograph
3. For other makes please consult your hand book.—(Sorry I am a Canon Owner!)

The second is within photo editing packages such as Adobe Photoshop CS3/CS4/CS5, Adobe Photoshop Elements as a window

How the histogram is utilized within each area is slightly different and in this workshop article the in camera histogram will be explored in general terms.

In both areas the histogram represents the pixels contained within your image by representing the count of pixels stacked by using the values 0 to 255 where 0 represents Black and 255 represents White on a grey scale image.



0 for black is on the left hand side and 255 for white is on the right hand side.

Black therefore represents the Shadow details—under exposure and White represents the Highlight details—over exposure of your image.

Midtones are represented in the middle area of the histogram.

Tall peaks in the histogram represent a high count of pixels within that area of the histogram. When taking photographs the aim is to keep the peaks within the centre area of the histogram.

This will ensure that both shadow and highlight details are not lost.

The following histogram represents a sound exposure where shadows/highlights are not lost.



Correctly exposed Histogram—Bell Shaped

The left and right sides of the white area are not stacked to the left or right side.

The histogram represents a BELL Shape. This histogram also gives latitude within photo processing packages for adjustments to tones.

The following histogram represents an under exposed image. Shadow detail has been lost and will appear black in the image. Whilst the highlights will retain detail they will not be overly bright but they will not be representative of the scene photographed. They will be darker and under exposed, not as white as they should be.



Under Exposed Histogram.—Skewed to the left

Adjustments within photo processing packages will be difficult when trying to bring back shadow details as data has been recorded darker than it is and some but not all shadow details have been recorded.

Correction can be made by correcting the exposure within camera by increasing the aperture to a lower f-stop no (from f8 to f5.6) or selecting a slower shutter speed (from 1/60 to 1/30) and retaking the photograph.

The following histogram represents an over exposed image. Highlight detail has been lost and will appear pure white in the image whilst the shadow details will be retained they will not be representative of the scene photographed. They will be lighter and over exposed



Over Exposed Histogram— Skewed to the right

Adjustments within photo processing packages will be difficult when trying to bring back highlight details as all the highlight data has not been recorded in the original image and will have been effectively lost by the camera sensor.

Correction can be made by correcting the exposure within camera by increasing the aperture to a higher f-stop no (from f8 to f16) or selecting a faster shutter speed (from 1/30 to 1/60) and retaking the photograph.

FURTHER THOUGHTS

It is known that the perfect histogram cannot always be achieved and that a compromise may have to be made to achieve the end.

If a photograph is taken in bright sunlight the histogram will be naturally stacked to the right. There being more bright pixels than dark pixels

If the photograph is taken at night the histogram will be naturally stacked to the left. There being more dark pixels than light pixels.

The histogram is therefore indicative of where shadows and highlights are capable of being captured within the dy-

namic range of your cameras sensor capabilities.

Within photographic editing packages there is scope to recover shadow details, they are there, but under exposed, and some details can be recovered but where highlight details have been not been recorded by your sensor there is nothing to recover in your photograph.

So there is a balance to be made by the photographer.

Filters can be used—Graduated Filters are one example but there is one very useful in camera tool that can be used to determine the amount of highlight

clipping present within the photograph being taken.

This tool is the Highlight Clipping Warning normally displayed during playback and turned on within the menu options of your camera.

In conclusion Highlight Clipping/Overexposure is to be carefully controlled or if possible avoided !

HDR PHOTOGRAPHY

For those interested in HDR Photography a full set of instructional/workshop DVD's has been donated to the Club for members to use

These DVD's originate from Trey Ratcliff, aka "www.stuckincustoms.com",

one of the world leaders in this subject and are well worth viewing for HDR techniques.

A visit to his web site displays what can be achieved and details software available to you.

It should be noted that a lot can be achieved using CS3/CS4/CS5 Photo-shops Merge to HDR method and utilizing layer masks and local adjustments.

The following HDR imaged was processed via Photomatix for the base tone mapped image then processed 100% within Photoshop Elements version 8 using layer masks and local adjustments as required.

By: D.V.Woods



HDR Image St James the Great,
Thorley, Bishops Stortford.
D.V.Woods

The internet is a source of amazement to us all. There is so much knowledge out in "the cloud" it is often hard to find. The following links have proved useful to members. It must be noted that the Club have no responsibility for the recommended links content

USEFUL INTERNET LINKS

HDR Photography

www.stuckincustoms.com—Travel Photography in HDR.

Photoshop Goodies