



BSCC NEWSLETTER

Volume3 Issue 3

December 2011/January 2012

COMMENT

Well here we are half way through the Club season and the scores are now on the doors and the club program is well underway.

We, the committee, hope you are all enjoying the season to date, if you have any ideas for next year's programme please let the committee know.

A variation on the normal programme this year was The Millennium Reptiles Evening which was enjoyed by all. See the web site for further news and images.

Up and coming in the Club programme are the following :

6/12/2011 –Peter Chastney Competition.

Rules are on the Web Site. Please let Janet know if you are entering.

The following are important dates for us all for external competitions.

EXTERNAL COMPETITIONS

Cambridge Digital Competition

25/02/2012

At Whittlesford. Entries are in the process of being selected by The Committee.

Please be prepared to email or provide Geoff with a full size image to resize if your image is selected by the Club.

St Ives Print Competition.

25/02/2012

Eight prints required for a panel. Selection is progress by the Committee.

It has been agreed that Jim Jones will mount the selected prints for this competition. This will enable the prints selected to mounted to a common, (high), standard and ensure the Clubs profile is maintained following last years step up the rankings.

Please be prepared to provide to Jim a copy of your print for mounting in good time.

If selected a full size digital copy of the JPG file used to produce the image is also required for the EAF

EAF Competitions

Digital Exhibition on

12/02/2012

Key Dates:

Image Selection early December.

Club application form needs to be submitted by **7 January 2012.**

Digital Images need to be submitted by **21 January 2012.** These will require resizing to the EAF Competition sizes.

Please be prepared to email or provide Geoff with a full size image to resize if your image is selected by the Club.

EAF Print championship is 11/03/2012

The prints should be mounted and conform to EAF regulations. (40cm x 50 cm mount). Assistance with mounting prints will be made available to members.

Members will be advised if their print has been selected.

Please assist the Club in preparing for these competitions.

Thanks

David Woods

Inside this issue:

Comment	1
Slide Competitions	2/3
Photo Task	3
Workshop	4 to 8
Member Profile	9
External Competitions	10/11
Competition Results	11/12
Photo Critiques	13/14

**BISHOPS STORTFORD
CAMERA CLUB**

**MEETS WEEKLY ON TUES-
DAYS FROM SEPTEMBER TO MAY,
7.45 FOR 8.00 P.M.
A T.:**

**HOCKERILL SPORTS & SOCIAL CLUB
BELDAMS LANE,
BISHOP'S STORTFORD,
HERTFORDSHIRE
CM23 5LG**

WEBSITE:

**WWW.STORTFORDCAMERA
CLUB.ORG**

BSCC SLIDE EVENING NOTES

Why Take Slides?

- 1) For the fun of it!
- 2) Good discipline and practice (composition and exposure).
- 3) Makes good use of "old" and "discarded" film cameras.
- 4) Temporary escape from the electronic and digital world

Which Film to Buy

Fuji Provia 100 or Velvia 100 (£8 or so plus processing), Sensia 100 or 200 ((£12 or so process paid); Boots 200 (£8.16 or 3 for 2 plus processing); Agfa Precisa 100 Process Paid from Discount Films Direct for £7.96 plus postage (e.g. £2.95), other online sources etc.. Slides can be processed at Photosound, Menor, Boots, Jessops etc..

Buy your film now and take your photos by mid-January to allow time for processing!

How to Expose for Slide Film

Important not to overexpose which will burn out the highlights (similar to digital). For ISO 100 film, the following guide can be used:

“Sunny 16 Rule”

1 / film speed @ f/16 in bright sun

ISO100 Light Conditions	Seashore or Snow Scenes Under Bright Sun	Bright Sunlight	Hazy Sunlight	Cloudy Bright	Cloudy Day or Open Shade
Lens Aperture	f/22	f/16	f/11	f/8	f/5.6

(Exposure Time 1/100 Sec.)

Which Camera to Use/Buy

Any 35mm film camera - your old Olympus, Pentax etc. SLR, rangefinder, or compact film camera (the latter can be bought for a few pounds from charity shops - a new battery might be as much as the camera). Fully automatic is fine.

BSCC SLIDE EVENING NOTES

Submission of Slides

Labelling of slides for projection: place a spot on the front of the mount at the bottom left-hand corner as the slide is viewed in the hand or in a hand-viewer.

Three slides can be submitted for the slide show per member to make sure that we have enough for a good evening.

Procedure

Brief informal discussion of how the members found the experience of taking slides and any lessons that were learnt which will help them with their general photography.

Running Order

Judges Preview of Slide show

Break for tea/coffee

Hand out of voting slips

Slide show repeated and a unique identification number will be called out for each slide (lights up just enough so members can note down their favourite 4 slides)

Hand in of voting slips and counting of votes to reveal winner and 3 (?) runners up (plus a "just for fun" vote?).

This is intended to be an informal exercise and evening so you can take it seriously or just do it "for fun"!

PHOTO TASK (FORMALLY COLOUR TASK)

For new members the Photo Task Subjects for 2011/2012 Season are:

Agriculture

Architecture

Shadow

World in Motion

Dereliction

Antiquities

Tree Architecture

Fire

Any ideas ??? !!!

Remember that all images are Digital and MUST be taken after the date of the AGM April 2011.

One image in any of the Four Categories is required to enter.

Colour and Monochrome images can be entered.





WORKSHOP

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

This month's workshop has been prepared for the Newsletter by David Woods.

Please feel free to email me any tips or articles that you want to 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"

This month following the Studio Workshop we are following up with a note on camera flash.

Sorry this article is written from the Canon point of view as I have been unable to "nick" a Nikon

Flash photography is the combination of ambient light and artificial light.

The following will assist in the understanding of how we can control this light when utilizing flashes.

SA AF

SA = Shutter Speed which controls AMBIENT Light
and

AF = Aperture which controls the FLASH Light.

It must be remembered that the duration of the camera flash is emitted for only a very short duration of the shutter speed.

Technical aspects concern the following:

- Flash Synchronization Speed
- First or Second Curtain Flash
- Flash Mode to be used:
 - Manual Flash
 - E TTL Flash
- White Balance Settings
- Controlling Ambient Light/Flash Light
- Master Flash
- Slave Units
- Groups A, B or C

1. Flash Synchronization Speed

This is the shutter speed at which your flash will synchronize with the Flash and the opening and closing of the camera shutter. There are four types of synchronization:

- 1st Curtain
- 2nd Curtain
- High Speed
- Slow Speed



Synchronization starts with the pair of curtains your DSLR has. These curtains are called the shutter and are an assembly of blades which keep your sensor in the “dark” until the correct moment of exposure.

The curtains are activated when you press the shutter button.

1. The Second Curtain flies opens first, closely followed by the First Curtain flying open and exposing your sensor to the light entering your lens— A mixture of Ambient Light and Flash.
2. At the right moment the Second Curtain will close ending the exposure.

The difference between the timing of the opening of the First Curtain and the Closing of the Second Curtain is your Shutter Speed.

The Synchronization Speed is therefore the fastest shutter speed at which the first curtain is completely open before the Second Curtain closes.

If your shutter speed is too fast a black band will appear at the bottom of your image. This is caused by the Second Curtain closing and covering your sensor.

Canon Flashes sync at a speed between 1/60th and 250th of a second.

First or Second Curtain

First Curtain

The default sync setting for your camera is First Curtain. This means that the flash will fire when the First Curtain is fully open. This is fine but if your using a slow sync speed/shutter speed and you are photographing an object with lights on it any trailing lights will appear in front of the object not behind. (Flash freezes object, object moves through the image leaving trails as it passes through the image).

Second Curtain

To avoid the above Second Curtain Sync can be used. Second Curtain Sync fires just before the Second Curtain closes.

Second Curtain Sync is only available when you have a Canon Speedlite attached to your camera and with the Canon flash System Second Curtain Sync is not available when using wireless flash modes.

High Speed Sync

High Speed Sync can only be set via the use of a speedlite flash unit. This mode enables the flash to be fired at any shutter speed you desire. The effect on the speedlite is to reduce the power of its flash by emitting short bursts of flash.

Slow Speed

This is where you set a longer shutter speed to allow more ambient light from the background into your camera. Night scenes can dictate this mode of operation.

If your camera is set to Av mode it may not slow the shutter speed enough to collect enough ambient light therefore under exposing the image.

The Flash/Shutter Sync Speed is set within the cameras menu system. This setting is found under the Custom Functions Tab for Exposure under the sub menu **FLASH CONTROL**

Flash Sync Speed in Av Mode

Auto—Shutter remains open for as long as the camera thinks is necessary to fill the background with ambient light

1/200 to 1/60th Auto— the sync speed will be within this range

1/200 sec (Fixed) - Shutter Speed set at 1/200 of a second.

2. Flash Modes

Two flash modes are available to you:

- E TTL where the camera controls the correct flash exposure for the scene being photographed. Flash exposure compensation is available in this mode to lower or increase the flashes power. This can be set via the camera or attached speedlite. (You can use your Camera in Manual mode, Av mode and set the speedlite flash to E TTL mode.)
- Manual Flash—The speedlite is set to manual. You can then control the power of the flash in 1/3 or 1/2 stop intervals on the Speedlite

3. White Balance

- Set to Auto or Flash

4. Controlling Ambient Light/Flash Light

Flash photography is the combination of ambient light and artificial light. The following will assist in the understanding of how we control this light.

SA AF

where SA = Shutter Speed which controls AMBIENT Light

and

AF = Aperture which controls the FLASH Light.

It must be remembered that the duration of the camera flash is emitted for only a very short duration of the selected shutter speed.

We can therefore :

Under Manual or Av or Tv camera modes:

Increase or decrease the shutter speed to control the ambient light entering the camera for a fixed length of time

and/or increase or decrease the aperture setting to control the flash light entering the camera.

Under Manual Flash Mode increase or decrease the flash power setting

Under E TTL mode flash compensation is used to control the flash strength.

4. Master, Slave and Groups

Master Flash

A Master Flash is a unit which is capable of controlling other Flash units settings. Within the Canon system the following are designated master flash units:

- 580 Ex II Speedlite
- 580 EX Speedlite
- 550 EX Speedlite
- ST-E2 Wireless Transmitter
- 7D Pop up Flash
- Macro Ring Light MR-14EX
- Macro Twin Lite MT-24EX

Slaves

A slave unit is a flash unit which can be controlled by a MASTER Flash. The following speedlites can be used as slaves in the Canon Flash System:

- 580 Ex II Speedlite
- 580 EX Speedlite
- 550 EX Speedlite
- 430 EX II Speedlite
- 430 EX II Speedlite
- 420 EX Speedlite
- 380 EX Speedlite

Slave units operate on a line of sight basis. The Slave must be able to see the pre flash and flashes coming from the Master Unit.

Groups

The Master and Slave Units are grouped into the following groups:

- A
- B
- C

The Master Unit is always in Group A. Any number of Speedlites can be assigned to each group.

The whole point of assigning speedlites to groups is so you can fire them at different power levels.

If you are shooting in E TTL the power of each group is adjusted by means of a ratio. When you set the required ratio E TTL adjusts the power level of each group/speedlite.

In manual mode the power level of each group is adjusted individually not by ratios.

In both E TTL and Manual Mode the Canon Wireless System will control the groups of speedlites.

A guide to Canon ratios is as follows:

A ratio of 1:1 means that each flash is of equal power. The power ratios that can be set range from

8:1 1:1..... 1:8.

The Ratio for Slave Group A is always on the LEFT. The Ratio for Slave Group B is always on the RIGHT.

The ratio stops do not refer to F Stops. If a Ratio of 8:1 is set it means that Slave Group A is 8 times more powerful than Slave Group B.

Group C is a standalone group not controlled by ratios but by Flash Exposure Compensation.



This means that the total ratio adjustment for each group is in total 3 f Stops split as follows by ratio:

- On a 2:1 Ratio Group A is one stop brighter than Group B
- On a 4:1 Ratio Group A is two stops brighter than Group B
- On a 8:1 Ratio Group A is three Stops Brighter than Group B

In all cases the ratios/power levels for Group A and Group B, and the FEC for Group C can be set on the camera body when using a 580 EX II speed light and a camera older than the 400D

As a note I always arrange my Flash Groups so that Group A is my Left and Group B is on my Right !!

Speedlite Zoom Feature

Canon Speedlites have a zoom function on them. This function can be set to Automatic or Manual modes.

In Automatic Mode the Speedlite zooms up the maximum zoom of 105mm as reflected by the zoom set on the camera lens.

In Manual Mode you set the zoom.

This is quite a useful feature as you can modify the spread of light on your subject from a wide arc to quite a narrow arc.



MEMBER PROFILE

This year we will be running a "meet the member profile".

David Woods is the third profile in this new section.

Well here goes:

BSCC Role: News Letter Editor, Committee Member, Assistant Web Master

Age: A youthful 59

My interest in Photography developed whilst I was attending secondary school and helped establish a Photographic Club with a Physics Master and several other pupils. The Club ran until I left school and I was hooked, line and sinker!

Two years ago I retired, and after travelling the world for over 30 years, Europe, UK, Middle East and China, I now live at home 24/7 enjoying family life!

I have two daughters aged 22 and 25 and a very understanding wife.

The loft is full of old photographs and slides, which have now been ruined after 25 years of incorrect storage- ouch!

My first Camera was an Instamatic 127 Camera from Kodak. This camera followed me everywhere and I took many slides with it whilst on holidays and various away days.

This camera was followed by several Pentax SLR film cameras, and compact Canon digitals, sadly the Pentax film cameras and lenses have been moved on and I am now wholly digital.

I joined BSCC last year, 2010/2011 season, after being a member of Yatley Camera Club for a year, whilst working away from home.

At a Club meeting every one stepped back, I was too slow and now produce the Club newsletter, I think I volunteered, but at my age memory fails me!! I hope you all enjoy my efforts.

This year I am serving on "The Committee" as well for my sins.

I enjoy HDR photography, landscape photography, photographing church interiors and flowers. I have tried macro but have not had much success to date, shaky hands and out of focus!!

I have recently procured a basic umbrella kit to try portrait photography, using off camera flashes. Models are now being sought, in earnest!! Its great to watch everyone disappear as you set the kit up. Bye Dad, Bye David, just popping out! Where did I put that old toy doll? Well its better than a vase of flowers!!

I enjoy The Club evenings and the activities that the club offers to us, and appreciate the efforts put in by others for our members.

Last year I was lucky enough to win three trophies in the Mono Print Exhibition Competitions and several certificates in other classes. My first wins in over 25 years.

So this year who knows, its all up to the judge on the day!

Regards

David





EXTERNAL COMPETITIONS

The following are details of external competitions that BSCC will be participating in this season 2011/2012. Prints and Digital Images are selected by the Club Selection Panel.

Club Members are welcome at all competitions. Tickets on the door are required for St. Ives and E.A.F Competitions. Tickets for Cambridge Digital must be ordered in advance by 3rd December 2011 via Janet Hosford.

EAF Exhibition Entries

Entries for this exhibition are made by individual members but submitted via the Club.

Print entries, 4 monochrome per author and/or 4 colour per author, to be made to Janet Hosford on or before the 6th March 2012.

Digital Images entries 4 per author to Geoff Eldridge before the 3rd March 2012. These must be submitted on disc by Geoff Eldridge to the EAF.

Technical details for this competition/exhibition can be found on the [EAF Web Site](#) re Mount sizes, Digital Image Sizes and Rules.

External Competition Dates

These have been arranged in date order and the number of images required for each competition is also detailed.

21 January 2012 (Saturday)

Cambridge Digital Competition at Whittlesford. 35 Clubs take part.

5 rounds on set subjects, max 2 images per author.

Round 1 Monochrome (Open Subject).

Round 2 People (Colour or Monochrome).

Round 3 Landscape (Colour or Monochrome).

Round 4 Natural History (Colour or Monochrome).

Round 5 Open -Any subject (Colour or Monochrome).

12th February 2012 (Sunday)

EAF Print and Digital Image Competition at Harlow.

Prints 25 prints per club. Maximum of 5 Prints per author - at LEAST 9 must be monochrome.

Digital Images 25 images per Club. Maximum of 5 Digital Images per author.

25th February 2012 (Saturday)

St Ives Interprint at St Ives (35 Clubs take part).

8 prints per Club. Maximum of 2 per author.

12 March 2012 (Monday)

Moulsham Shield Competition at Chelmsford (8 Clubs take part).

EXTERNAL COMPETITIONS

8 Digital Images per Club. Maximum of 2 per author.

10th May 2012 (Thursday)

Harlow Inter-club Battle at Harlow (6 Clubs take Part)

10 prints per Club Maximum of 2 per Author

CLUB COMPETITIONS RESULTS TO DATE

Digital Images

Name	Points	Position
Kevin Scott	78	1
Brian Johnson	74	2
Christopher Maby	71	3=
Mark Smith	71	3=
David Woods	70	5=
Andrew Macpherson	70	5=
George Dann	70	5=

Colour Prints

Name	Points	Position
Kevin Scott	76	1st
Barbara Egerton	68	2 =
Andrew Macpherson	68	2 =
John Godfree	66	3 =
Tony Watts	66	3 =
David Woods	65	4
Julie Smith	64	5 =
Jean Plate	64	5 =
Steven Sheldon	63	6=
Nigel Otter	63	6 =

COMPETITIONS RESULTS TO DATE

Mono Chrome Prints

Name	Points	Position
Andrew Macpherson	66	1st
Tony Watts	65	2 nd
David Woods	64	3 rd
Barbara Egerton	63	4 th

The above results are up to the following date 29/11/2011. Round 2 of each.

Many thanks for all members who have supported the above competitions by entering.



Photo Critiques

(Copied with permission from: Scott Bourne, Photofocus <http://photofocus.com/2011/11/21/photo-critique-guidelines/>)

Photo critiques are a good way of learning more about photography.

Unfortunately, with the Internet turning everyone who owns a camera into an “expert” it’s hard to get a really valuable critique.

I’ve created this set of guidelines for people who are sincerely interested in learning how to be critiqued or how to critique others. This is not a mandatory list. It’s not all-inclusive.

If I didn’t put something on the list, it doesn’t mean I forgot it or that I don’t think it’s important.

I have made editorial decisions here based on what I think will be most helpful to my audience. This is just a starting point.

It’s a series of guidelines to help me/you critique photographs.

It’s subjective, but it can be easily modified to your own tastes.

1. Exposure

I look for a solid exposure. I don’t want to see any significant blown highlights or blocked-up shadows.

2. Composition

I look for balance, and visual acuity. I also look for a strong subject, and prefer photos that have a beginning, a middle and end. i.e. images that have depth. There needs to be a place for the eye to enter and exit the image. There should be no merges or intrusions into the frame. I want the horizon level and the vertical lines straight.

3. Background

I look for backgrounds that are not distracting and that do not take away from the subject. I want images that avoid unfortunate juxtapositions like a tree growing out of the subject’s head.

4. Focus

The main subject, or the important part thereof, should be in sharp focus. For example on portraits of people or animals, the eyes should be in focus. I prefer shallow depth of field.

5. Story

I look for a story in the image. I want to know (just by looking) what the photograph is about. I ask – does it speak to me? Is there too much or too little information.

6. General technical quality

Does the image suffer from camera shake, color fringing, too much noise or chromatic aberration? Is the white balance correct. Is the image over-processed? Is the color, amount and quality of light right for the image? Are there any distracting dust spots or contrast shifts?

7. Impact

I look for strong, vivid, arresting images. But I also look for them to be meaningful. I value truly beautiful images rather than merely pretty or interesting images.



Photo Critiques contd.

In the end, how a photograph makes you “feel” is as important as any technical aspect. There’s no right or wrong in photography. There are some reasonably standard best practices, and serious photographers should know these and be able to articulate with specificity why they are ignoring them if that is the case.

Evaluate your own images using this list and see if there’s any room for improvement. That is after all, the reason for doing critiques.

Copied with permission from:

Scott Bourne, Photofocus

<http://photofocus.com/2011/11/21/photo-critique-guidelines/>

Thanks to Andrew McPherson for obtaining permission for the Club to use this article for the news letter.