



Clubrooms: Kohinoor Community Centre
On the corner of Errard & Sebastopol Streets, Ballarat
Meetings: 8.00pm 2nd Tuesday each month at the clubrooms
Postal Address: PO Box 259 Ballarat 3353
Web Page: <http://www.ballaratymcacameragroup.com.au>
Email: cameraclubymca@gmail.com

Events pencil into your diary

**** **2016 Safari**- this year will be at Southcombe Lodge, Port Fairy 9th 10th 11th **September**.



IMPORTANT NOTICE:

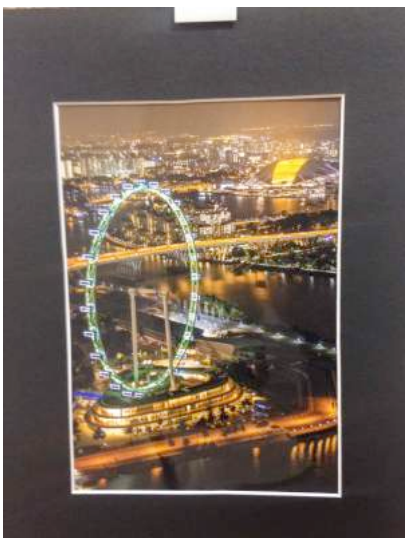
Deposits are now required for our camp at Southcombe Lodge in Port Fairy, 9th 10th and 11th September.
Cost will be \$35.00 per person per night.
We request you pay the first nights accommodation as a deposit to Dianne at the next meeting.

Monthly Competition Results for May

This month's judge was Carol Hall

Small Prints (Open)

First "Singapore Night Eye"
by Neil Sinclair



Second "Leon"
by Anne Earnshaw



Third "Garden Pavillion"
by Neal Sinclair



EDI (Set Subject - The Eyes have it)

First: "The Left Eye"
by Trevor Parry



Second: "Moggy"
by Peter Smith



Third: "Consternation"
by Mark Bevelander



Bring to June Meeting: photographs to submit for *monthly competition.*

2 Small prints (Open)

Any subject treated pictorially, ie. Good design, arrangement and composition.

*** Prints must not exceed 180mm x 125mm (7in x 5in), mounted on a board which must not exceed 300mm x 200mm (10in x 8in). Mounting thickness must not exceed 5mm.*



2 Large prints (Open)

Any subject treated pictorially, ie. Good design, arrangement and composition.

*** Prints must not exceed 500mm x 400mm (20in x 16in) mounted on a board which must not exceed 500mm x 400mm (20in x 16in). Mounting thickness must not exceed 5mm.*

2 Projected images (Set Subject - Hands)

A photograph of one or more hands, with accessories if desired. Dainty, strong, aged, for example of telling a story.

*** Images must not exceed 1920 pixels wide x 1080 pixels high.*

*** File size for each image must not exceed 5 mb. Save in JPG format.*

*** **Image file names** must begin with the member's code number, linked by an underscore, with the title of the image eg. 025_A Day at the Beach.jpg*

Report on recent club activities

Pam Allen kindly provided the following brief reports on recent club activities:

Trip to Geelong for the wildlife photographer of the year exhibition

6 members travelled to Geelong to view the Wildlife photographer of the Year, on the last day

of the exhibition.

It was well worth the trip to view an impressive display by international makers plus a side exhibit of local photographers

Thanks to Noel for driving four of us down.

Photo Composition workshop

A total of 10 members attended our first workshop. The subject was Composition. Using the work of Joshua Cripps and Andrew Thomas as examples sub topics covered were Rule of thirds, Different Angles, Depth of field, Framing, Getting in close, Cropping, Leading lines **and** Looking both ways.

Thanks to Mark Bevelander for imparting his knowledge so willingly.

And to note that Neil Sinclair and Mark Bevelander were successful with several entries at the Skipton Photo Competition 😊😊😊

Items of Interest

The Exhibition of Orchid Photography and Art will be held again this year in August from the 26th to the 28th. The exhibition will be held in conjunction with the Melbourne Orchid Spectacular which attracts several thousand visitors each year. You can find out more about our organization, The Orchid Societies Council of Victoria (OSCOV) and the show on our website at www.oscov.asn.au

A flyer about the photographic exhibition and entry form are available, please see Steve Demeye if you are interested.

The exhibition is:

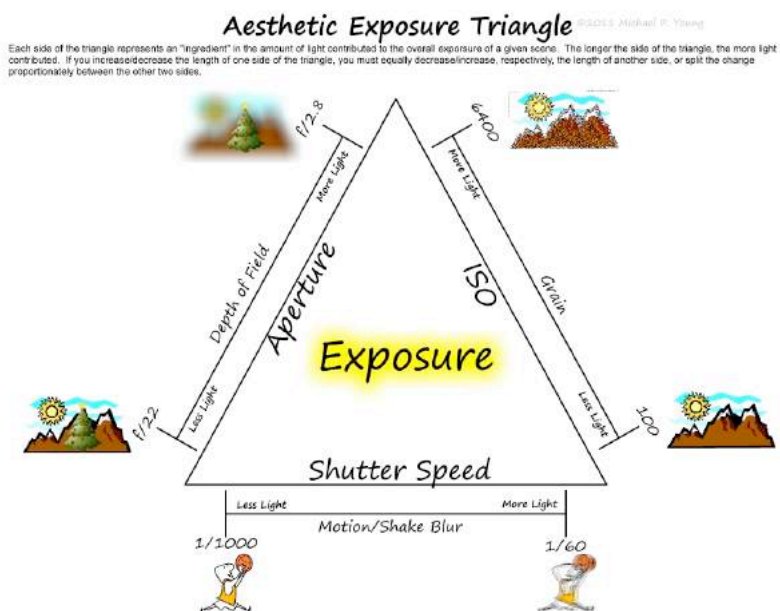
- FREE to enter photographs.
- There are prizes from Michael's Camera Store, Empathy Photographics Mirror Graphics and Canson Australia.
- Photographers can sell there photographs for a 10% commission to OSCOV

How to get more from your photography



What is the "Exposure Triangle" and how does it affect my photographs?

The exposure triangle is a common way of associating the three variables that determine the exposure of a photograph: aperture, shutter speed, and ISO. One must balance all three of these to achieve a desired result, an adjustment of one requiring adjustments of at least one of the others. They do not only affect exposure, but are also



the largest determiners of the global appearance of an image; thus, their mastery is absolutely crucial both for technique and composition.

Side 1: Aperture

Aperture is a measure of how open or closed the lens' iris is. A wider aperture (or lower f-number) means more light will be let in by the lens, simply because the opening is larger. A narrower aperture (or higher f-number) allows less light to reach the sensor.

You might wonder why we would ever want less light to reach the sensor. The answer the majority of the time is that we want a larger depth of field. Depth of field is a byproduct of aperture. Narrower apertures (higher f-numbers) give a greater depth of field, allowing more of a scene to be in focus (think landscapes). Wider apertures (lower f-numbers) create a narrow depth of field, which can help isolate a subject and is one of the greatest compositional tools at your disposal (think portraiture).

You should also note that most lenses are their sharpest around $f/5.6$ or $f/8$. However, many photographers are willing to trade some sharpness for the subject-isolating effects of a wider aperture.

Side 2: Shutter Speed

Shutter speed is a measure of how long the shutter remains open and thus, how long the sensor is exposed to light. Faster shutter speeds give the sensor less time to collect light and thus, result in a lower exposure. Slower shutter speeds allow more time for the sensor to collect light and result in a higher exposure.

In this case, the reason we might want to use a higher shutter speed is to stop motion, whether that be camera shake or a subject that is moving, allowing us to maintain sharpness. Remember, as long as the shutter is open, the camera is essentially recording the position of elements in the frame; if one of those elements moves, the result will often be undesired blurriness.

Many photographers will argue that this is the most important aspect, saying if your shutter speed isn't fast enough to give you a sharp image, nothing else will save the image. As a general principle this is true.

Side 3: ISO

Back when film ruled the land, there wasn't the kind of flexibility in this third side that we have now. Nowadays, we can control the sensitivity of the digital sensor on the fly.

Increasing the ISO essentially allows you to work with less light. As always, though, there's a tradeoff: increased ISOs may result in increased noise or artifact which may compromise the image detail. The amount of noise or artifact at any given ISO differs from camera to camera, so it's worthwhile experimenting with your camera to find its limitations.

So, why ever use a high ISO? Often, when working in lower light, you will find yourself at a point where you are using the widest possible aperture and the slowest shutter speed you can to stop action. At this point, your only choice is to increase the ISO. The lens cannot physically open itself any wider and as discussed above, sacrificing sharpness for a slower shutter speed is rarely advisable. I would rather have a grainy image that shows a well-defined subject than a smoother image with a subject lost in blur.

Any information not directly concerning this newsletter should be directed to our secretary. cameraclubymca@gmail.com or to 'The Secretary'; Ballarat YMCA Camera Group PO Box 259 Ballarat 3353

Yours in photography,
Steve

The Ballarat businesses below sponsor our group by providing the prizes for our annual awards. Some also provide discounts on goods and services.

Camera House (Thornton Richards)	416 Sturt Street, Ballarat.
N L Harvey & Sons	123 Sturt Street, Ballarat.
The Ballarat Courier	110 Creswick Road, Ballara
Harvey Norman	Howitt Street, Wendouree
Cartridge World	1213a Sturt Street, Ballarat.
OfficeWorks	Creswick Rd, Ballarat