

June 2016
EDITION

CAMERA NEWS

Monthly newsletter of the Ballarat YMCA Camera Group

A part of the YMCA of Ballarat



Ballarat
YMCA Camera Group

Clubrooms: Kojinoor 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.

Please note: Correction to last month's competition results. In the category of Small Prints (open) the third place photo titled "Garden Pavillion" was incorrectly awarded. The correct photographer was **Jenny Trainor**. Apologies

Monthly Competition Results for June

This month's judges were Andy Tunbridge & Stacy Smith, mentored by Peter Kerverac

Small Prints (Set Subject - Backlighting)

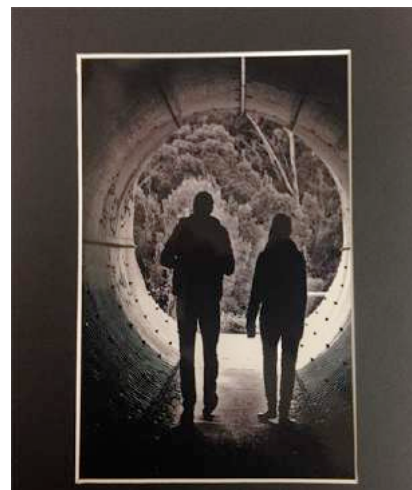
First "Judging Sunrise"
by Steve Demeye



Second "Cheers"
by Steve Demeye



Third "Into the Light"
by Noel Verlinden



EDI (Open)

First: "Tidal Pool"
by Steve Demeye



Second: "What are you looking at"
by Noel Verlinden

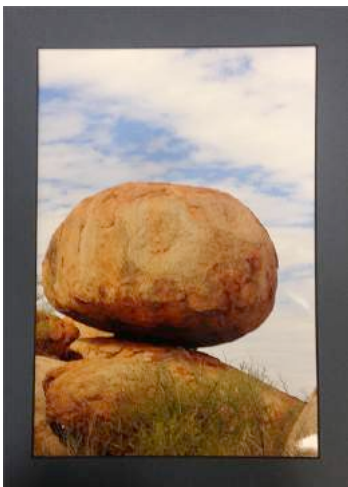


Third: "About to Cross"
by Steve Demeye



Large Prints (Open)

First: "Balancing Act"
by Megan Rayner



Second: "Autumn Exercises"
by Noel Verlinden



Third: "Early Morning Bridge"
by Steve Demeye



Bring to July Meeting:

Photographs to submit for *monthly competition*.

2 Small prints (Set Subject - Aussie Icon)

A photo that readily conveys the subject as being typically Australian.

*** 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 Projected images (Open)

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

**** 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**

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

Are you interested in becoming a photographic judge? Or would you like to sharpen your judging skills?

Australian Photographic Judges Association is conducting training in 2016 for Levels 1, 2, and 3.

If you are a judge then this training is for you. If you are interested in becoming a judge then this training is for you.

If you are just interested in learning more and improving your photography skills then this training is for you.

\$15 for APJA members.

\$20 for non APJA members but on the judges list. (ie provide a service to VAPS clubs)

\$25 for non APJA members, non judges list members, but a member of a VAPS affiliated club.

Contact Gerry Gibson gg@gerrygibson.com.au or Rob Sloane msec@optusnet.com.au for Level 1 & 2 training and Alfred Zommers asgz47_99@outlook.com for Level 3 training.

How to get more from your photography



This Month - "Moving out of "AUTO" mode"

In last months newsletter we covered the "Exposure Triangle" and the elements that comprise it. Using that as a backdrop this month we'll talk about moving out of "AUTO" mode on your camera into "Semi Auto" mode

which is referred to as Aperture Priority and Shutter Priority modes; but before we do just a quick reviser about the exposure triangle.

Last month we looked at how the three elements of the exposure triangle impact one another. This is particularly the case when it comes to aperture and shutter speeds. As you increase the size of your aperture (make the hole that you shoot through bigger) you let more light into your image sensor. As a result you will need a shorter shutter speed. In the opposite way if you increase the length of time your shutter is open you decrease the necessary aperture that you'll need to get a well exposed shot.

Priority Modes

Aperture and Shutter Priority modes are really semi-manual (or semi-automatic) modes. They give you some control over your settings but also ensure you have a well exposed image with the camera making some of the decisions on settings. Let's take a look at each separately:

Aperture Priority Mode (often it has a symbol of 'A' or Av' to indicate it's selected)

In this mode you as the photographer sets the aperture that you wish to use and the camera makes a decision about what shutter speed is appropriate in the conditions that you're shooting in.

When would you use Aperture Priority Mode? - remember from last months information on the exposure triangle that the main impact that aperture has on images is to alter the Depth of Field (DOF), that is how much foreground and background of the main subject of your photo are in focus. As a result most photographers use Aperture Priority Mode when they are attempting to have some control in this area (eg Landscape Photography). If they want a shallow DOF (for example a shot of a flower which has the flower in focus but the background nice and blurred has a shallow DOF) a large aperture should be selected (for example f/1.4 or 2.8) and let the camera choose an appropriate shutter speed. If you want an image with everything in focus then pick a smaller aperture (for example f/22) and let the camera choose an appropriate shutter speed (generally a longer one).

When choosing an Aperture keep in mind that the camera will be choosing faster or longer shutter speeds and that there comes a point where shutter speeds get too long to continue to hand hold your camera (usually around 1/60). As a general principle the slowest shutter speed for a handheld shot is 1 over the focal distance of the lens you are using. For example if you are using a 50mm lens then the slowest shutter speed should be 1/50th of a second or 1/28th of a second if using a 28mm lens and so on. Once you get much slower than this you'll need to consider using a tripod. Also if you're photographing a subject that is moving (even slightly) such as a flower on a windy day, your shutter speed will impact how it's captured and a slow shutter speed will mean whilst your photo will be correctly exposed your subject will be blurred, so you need to find a balance between obtaining a final image that is both sharp where it needs to be and blurred where it needs to be. Best way is to experiment and take a number of shots at different aperture settings and see what the effect is for your particular camera.

Shutter Priority Mode (often has a symbol of Tv or S)

In this mode you as the photographer choose the shutter speed that you wish to shoot at and let the camera make a decision about what aperture to select to give a well exposed shot.

When would you use Shutter Priority Mode? - remember from last months information on the exposure triangle that the main impact of different shutter speeds was how 'movement' would be captured in your images. As a result most people switch to shutter priority mode when they want more control over how to photograph a moving subject. For example if you want to photograph a racing car but want to completely freeze it so there is no motion blur you'd choose a fast shutter speed (say at 1/2000) and the camera would take into consideration how

much light there was available and set an appropriate aperture. If instead you wanted to photograph the car but have some motion blur to illustrate how fast the car is moving you might like to choose a slower shutter speed and the camera would choose a smaller aperture as a result. Keep in mind that as the camera chooses different apertures it will impact the Depth of Field in your image. This means if you choose a fast shutter speed to freeze your fast moving object that the final image is likely to have a narrower DOF.

Practice Practice Practice

As you can see - Shutter and Aperture Priority modes do give you more control over your images but they do take a little practice to get used to. As you use them you need to not only think about the setting that YOU set but also keep an eye on the setting that the camera selects for you.

I find that when shooting in Av or Tv modes particularly in challenging lighting conditions, that it's often best to bracket your shots and shoot a number of images of the same subject (where you have time) at different settings. This will ensure that you're likely to get at least one shot which meets your need.

The best way to learn about Shutter priority and Aperture Priority modes is to grab your camera, to head out with it and to experiment. Switch to Av or Tv and start playing with the different settings (taking lots of shots as you go). Particularly watch how the camera makes changes to compensate for your selections and what impact it has upon the shots that you take.

In Aperture Priority Mode take some shots at the largest aperture you can (small numbers) and see how it blurs the background (but also increases the shutter speed) and then head to the other end of the spectrum to take some shots at the smallest aperture you can (large numbers) to see how it keeps more of your image in focus.

In Shutter Priority Mode play with fast and slow shutter speeds and see how that impacts DOF.

Don't be frustrated if your initial shots are not what you'd expect - it takes practice to get your head around these modes. But keep in mind that when you do master them you'll have a lot more creative control over your shots. It's really worth learning this.

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.

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| 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 |