



# ICELAND...

May 2018



Pic: Boris M Struk



# REPORT ON ACTIVITY NIGHT OF -

## 23<sup>rd</sup> April, 2018

*Vivian Sammut*

Dr Lloyd Shield was the presenter for the night. He started taking photography seriously about 15 years ago. He likes to work with antique large format cameras. His search for simplicity escalated from 35mm cameras to ultra large format. He prefers working in Black and White and 5 X 7 ins. prints. He likes to shoot landscapes, structure, heritage industry, but not people. He likes doing projects, for example Post Offices. He said personal photography influences other people. He mentioned quite a few well known photographers whose influence got him interested in certain aspects of photography.



*Lloyd pictured with his large format plate camera.*

Lloyd is interested in Pinhole Cameras. He said these are available online. What he couldn't get, he built himself. He brought some different cameras, from small to large, to show us. He also showed us some of his excellent work.

We thank Lloyd for an interesting evening.

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# REPORT ON ACTIVITY NIGHT OF -

## 26<sup>th</sup> February, 2018

Monica Bonnici gave us a presentation about 'High Speed Flash Synchronisation' in outdoor portraiture. She said it is a good idea to use flash even during daylight. If flash is faster than the time limit of the shutter speed/flash sync, you get black bands on the image. A solution for this is to use the high speed flash sync, which works by giving a number of very rapid pulses of light. This doesn't work on all cameras and it doesn't work with on-the-camera-flash, only with Speedlight. This synchronisation would be found in a menu option of the settings. Be aware that it drains the battery very quickly.

Many members practiced on their cameras, what they had just learnt. Monica will be putting some information about this synchronisation on the blog of the Club's Facebook site.

We thank Monica for an informative and interesting evening.

# How to use Depth of Field

*PictureCorrect.com*

What do we mean by depth of field (DOF)? The term refers to the amount of detail in the photograph that is in focus. A typical landscape photograph will show detail over a long distance, all of which will be in focus and recognizable by the viewer.

A head and shoulders portrait will usually work best if only the face is in sharp focus. Often the background will be blurred and out of focus in order to remove any distractions.

Two questions usually pop up here:

- Why is this a good thing?
- How do you achieve it?

O.K., first things first. Why would you want a blurred background?

Being able to produce this effect at will is very handy and can turn a mediocre or boring photograph into something much more attractive. The landscape photograph mentioned above doesn't really have a focal point. You're not really sure of exactly what the photographer was aiming at when he took it. This works with a typical calendar landscape shot as it will be trying to present a broad, sweeping view.

The portrait example is very different. It's obvious immediately what the main subject is because it is separated from the background clutter. The main subject is the only thing you can focus on, so your eye is drawn straight to it. If you're taking a shot from a long distance it is possible to isolate the subject both from the foreground and the background using this technique known as depth of field.

What we want to do is focus on the main subject in the scene. The area that remains in focus is the 'field' in the term 'depth of field'. The 'depth' bit is the distance of the in-focus area measured from front to back.

This can all be manipulated by the photographer to suit the particular image. The landscape and the portrait mentioned above are two extremes but there are many subjects that fall between the two.



## How do we achieve this effect?

There are two things you have control over that affect depth of field when using an SLR camera.

- the focal length of the lens
- the aperture setting

Put simply the focal length of a lens is the feature you are changing when moving a zoom lens within its zoom range. The aperture refers to the hole the light passes through when the shutter opens. This is changed by moving the aperture ring, which is the nearest one to the camera body, and is measured in units known as f-stops. When changing aperture settings you need to keep an eye on the shutter speed. Look through your camera's auto modes and set it on one which will allow you to change the aperture settings, but will automatically set the shutter speed for you. This is often referred to as 'aperture priority mode'.

## Aperture setting

The most important item to control is the aperture setting. The larger the aperture used, the smaller the depth of field range.

## Free Depth of Field Calculator

At one time, lens manufacturers used to include depth of field guide marks on their lenses, but no longer do so. If you would like a handy little replacement for these marks, something that will let you quickly and easily gauge the effects of different focal lengths and aperture settings, there are a number of free utilities available on the web. A quick search via your favorite search engine will turn up a number of them.

## Practice makes perfect

You need to familiarize yourself with how this technique works and how it affects your photographs. Remember that, with a digital camera there is no expense involved in shooting practice photographs. You get the results straight-away and you don't have to pay for developing any film, so there is no excuse for not practicing.

You can even practice indoors if the weather's poor. Standing a couple of items on your kitchen table and shooting them from a few feet away will soon give you an idea of how this works.

A good way to develop your feel for the depth of field effect, as well as any other techniques you may wish to brush up on, is to use a technique known as 'bracketing' your exposures. Put simply, this just means taking a number of photographs with different camera settings so that you can compare the results.

1. Stand three coffee mugs on a diagonal line near the middle of your kitchen table then stand back a couple of paces. Set your camera on fully auto and focus on the mug in the centre of the line and take your first shot. It's good to have a pen and paper so that you can make notes of the camera settings for each shot otherwise you're likely to forget how things were set up for a particular shot, especially if you take quite few.
2. Now take another shot, but focus on one of the other mugs, followed by a third focusing on the last mug.
3. Set your camera to its aperture priority mode. This will allow you to select an aperture setting and the camera will vary the shutter speed to get the correct exposure. Now take a series of three shots as you did before. Make a note of your camera settings for each one.

4. Open the aperture one stop and repeat. Do this with a variety of aperture settings, making notes as you go.

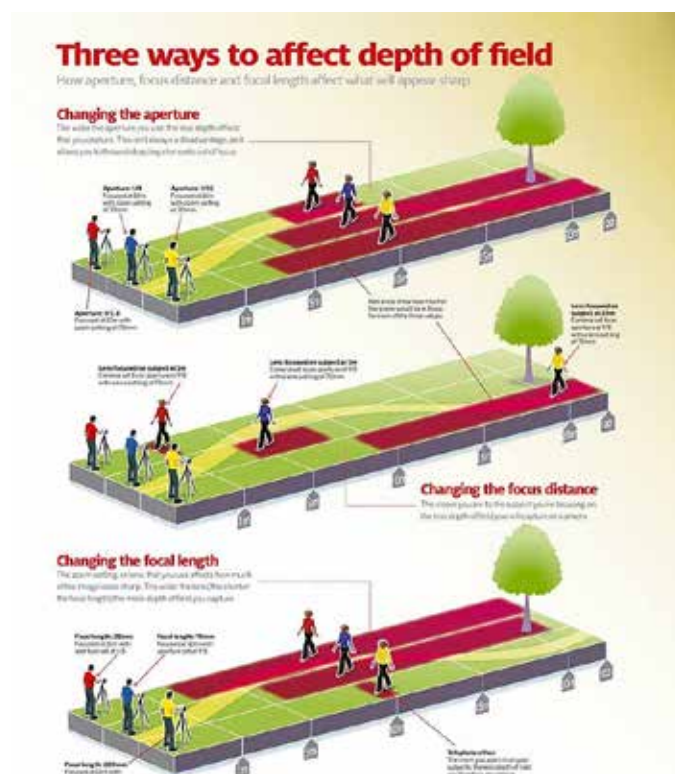
You can now load the photos onto your computer and compare the results. You should now have a good idea about how varying the aperture affects the resulting depth of field.



Go through this exercise again varying the focal length of your zoom lens if your camera has one. You will soon get to grips with the technique so try it out on a larger scale and notice the difference it makes to your work.

## About the Author:

This articles was written by Mike Pepper (cashfromcameras.co.uk) who operates a site with guides to help you take eye catching and in-demand images, where to find them and where to sell them.





# February Comp Results

## February - Open Novice - DPI

Photographer	Title	Place
Wade Buchan	Sunrise storm over Boatshed	1st
Jennifer Swanton	Touch the Sky	2nd
Lyn Fletcher	Lift off	3rd
Jennifer Swanton	Pink Dress Red Fort	4th
Jacquelyn Viti	New Angle	HC

## February - Open Intermediate - Print

Photographer	Title	Place
Jon Sparrey	Beautiful Old Girl	1st
Jon Sparrey	Phil	2nd

## February - Open Intermediate - DPI

Photographer	Title	Place
Drazen Basar	Shinjuku By Night	1st
Mary Logar	Layers	2nd
Drazen Basar	Bolte	3rd
Allan Hine	Rocky Harbour	4th
Jenny Turner	Home Before the Storm	HC
Allan Hine	Cicada	HC
Robyn Wannan	I can do it..I can do it..!	HC

## February - Open Advanced - Print

Photographer	Title	Place
Neil Anderton	Baillon's Crake	1st
Kevin Phelan	Ghosts of the Wetlands	2nd
Kevin Phelan	Small Stone Cottage	3rd
Steve Sheddick	Turning away from Opinion	4th
Paul Scicluna	Storm Over Lake Fyans	HC
Neil Anderton	Silver Gull WTP2a	HC

## February - Open Advanced - DPI

Photographer	Title	Place
Levin Barrett	Sunset from Above	1st
Anis Chemali	Frozen in Time	2nd
Rose Meddings	Pretty in Pink	3rd
Monique Whear	Balnarring Groynes	4th
Adrian Whear	Karst Countryside	HC
Clem De Silva	Lost	HC
Sue newton	the boy at sunset	HC
Anis Chemali	Lion City-Singapore	HC

## February - Set Subject - The Mundane - Print

Photographer	Title	Place
Kevin Phelan	Old House Doorway	1st
Jan Hannasky	Mundane Mop	2nd
Julie Penny	Daily Chore	3rd
Jack Chiodo	waiting	4th

## February - Set Subject - The Mundane - DPI

Photographer	Title	Place
Paul Scicluna	Shearing Clippers	1st
Drazen Basar	Are We There Yet	2nd
Wade Buchan	1st World Essential	3rd
Ineke Struk	Feeling stuck in the mundane	4th
Anis Chemali	Kalifa Mosque	HC
Adrian Whear	The end of the line	HC
Monique Whear	Jacob's Boots	HC
Drazen Basar	Tracks	HC
Jacquelyn Viti	Back of House	HC
Sue newton	it never ends	HC



**First : 6 Points**  
**Second : 5 Points**  
**Third : 4 Points**  
**Fourth : 3 Points**  
**HC: 2 Points**  
**NWS\*: 1 Point**

\*non winning submission



# March - April Comp Results

## March - Open Novice - Print

Photographer	Title	Place
Jack Chiodo	Dusk	1st
Jack Chiodo	Orange Pretty	2nd

## March - Open Novice - DPI

Photographer	Title	Place
Jacquelyn Viti	At The Beach	1st
Michael Moore	Old Salts	2nd
Jacquelyn Viti	Summer Days	3rd

## March - Open Intermediate - DPI

Photographer	Title	Place
Wade Buchan	Binalong Bay Bonsai	1st
Jenny Turner	Sunrise over the bay	2nd
Michael Cvetkovski	Hey! Where's The Gold	3rd
Pam Kreuger	Jain Temple Ranakpor	4th
Wade Buchan	Ssssnake! - Albino Darwin Carpet Python	HC
Drazen Basar	Kyoto Geisha House	HC

## March - Open Advanced - Print

Photographer	Title	Place
Steve Sheddick	The Black Swan	1st
Neil Anderton	Brown Falcon Take-off	2nd
Jan Hannasky	Cadillac Canyon	3rd
Jon Sparrey	Pondering	4th
Steve Sheddick	Seascape Lightshow	HC

## March - Open Advanced - DPI

Photographer	Title	Place
Rose Meddings	Renissance	1st
Rose Meddings	Tucked into the Clouds	2nd
Craig Brown	Water Colours	3rd
Clem De Silva	Melbourne Spire	4th
Boris Struk	A Kathmandu Smile	HC
Levin Barrett	The Fishing Hut	HC

## March - Set Subject - Musical Instrument - Print

Photographer	Title	Place
Steve Sheddick	My Guitar Gently Weeps	1st
Kevin Phelan	Guitar Player	2nd
Kevin Phelan	The Band	3rd
Jan Hannasky	guitar	4th

## March - Set Subject - Musical Instrument - DPI

Photographer	Title	Place
Maria Kouppas	Concert in the Round	1st
Rose Meddings	Electric	2nd
Adrian Whear	Strings in the sun	3rd
Jenny Turner	Playing the blues	4th
Boris Struk	The Lone Piano	HC

## April - Open Novice - Print

Photographer	Title	Place
Jennifer Swanton	Stairs	1
Jennifer Swanton	Femme fatale	2
Jack Chiodo	Gold Tips	3

## April - Open Novice - DPI

Photographer	Title	Place
Jacquelyn Viti	Peek-A-Boo	1
Michael Moore	Strike a pose	2
Sam Fitzgerald	Bow Summit	3
Jack Chiodo	Poser	4

## April - Open Intermediate - DPI

Photographer	Title	Place
Wade Buchan	Te Rewa Rewa Bridge Sunris	1
Drazen Basar	Life	2
Drazen Basar	Its In The Eyes	3
Wade Buchan	Cape Egmont Sunset	4
Pam Kreuger	Baba	HC
Michael Cvetkovski	Bird Woman	HC

## April - Open Advanced - Print

Photographer	Title	Place
Neil Anderton	Red-capped Robin Male WP	1
Jan Hannasky	giraffes	2
Steve Sheddick	Afternoon Delight	3
Steve Sheddick	Leather & Lace	4
Ineke Struk	Help me daddy	HC
Neil Anderton	Australian Pelican Flight	HC

## April - Open Advanced - DPI

Photographer	Title	Place
Monique Whear	Five Fingers Mountain	1
Craig Brown	St Kilda Pier	2
Monique Whear	Fish Market Sorting	3
Craig Brown	Nature's Textures	4
Jan Hannasky	Mary Queen of Scots	HC
Adrian Whear	Fenced Out	HC

## April - Set Subject - High Key - Print

Photographer	Title	Place
Jan Hannasky	high key flower	1
Steve Sheddick	Simply Black & White	2
Kevin Phelan	Girl in the Polka Dot Dress	3
Ineke Struk	What are you looking at!	4
Ineke Struk	Jess	HC

## April - Set Subject - High Key - DPI

Photographer	Title	Place
Adrian Whear	Fading away	1
Monique Whear	Point Lonsdale Pier	2
Boris Struk	Katya - Mirror Mirror on the V	3
Boris Struk	Lila	4
Monique Whear	Clifton Springs	HC
Jan Hannasky	Glamour in High Key	HC
Wade Buchan	Drop of wine	HC
Jennifer Swanton	Forks	HC



# 6 Tips for Taking Better Natural Light Classic Portraits *Wayne Radford*

## RETHINKING NATURAL LIGHT

Many photographers choose to use natural light as their chosen style, almost as a badge of honour. Natural light is a wonderful source, providing ease of use and flattering light to your subjects, but you should be using it the same way as you would studio lights. You need to create light and shade that will add emotion or mood, not flat lighting that gives no shape, texture or mood. Hopefully these tips will help you on a path to refining your natural light classic portraits.

### #1 – FINDING QUALITY LIGHT & SHADOWS

First, find good quality light – preferably open shade, as this offers soft flattering light and is lower in contrast. Avoid the sun as your main light as it will cause harsh shadows and squinting, which is undesirable for quality portraits.

Open shade can be found under awnings, the edge of trees or buildings, and inside doorways or windows, for example. In these images the girls are positioned approximately 1.5 metres (5 feet) inside the doorway of an old timber shed.

Look for the shadows; they are equally important. Shadows subtract the light and create shape and mood.

### #2 – CHOOSE THE RIGHT BACKGROUND

After you have established your location, check the background. Even if you have found the perfect, open shaded location, make sure the background isn't too contrasty with sunlit areas. These can be visually distracting, so try and select uncluttered backgrounds that are lower in contrast and darker than the subject's face. This will allow the face to project forward by being the lightest tone against the background (all the images in this article demonstrate this).

### #3 – FIND THE DIRECTION OF LIGHT

Once you have found good quality of light, check its direction. You want the light to come across your subject's face at approximately 45 degrees to the nose, and from a higher angle. That height should also be at around 45 degrees, as a basic starting point.

You can check the catch light positioning by looking at the eyes; there should be one in both eyes at around 10-11 or 1-2 o'clock. (This depends on the side of the face that is being lit and the structure of the eye sockets). Deep-set eyes will need a slightly lower light source. You should also notice the nose shadow to be at around 45 degrees.

To lower the catch lights you need to change the angle of your subject's head by tilting more or less. Even moving the subject further away from the edge of an overhang will lower the angle of the light. It's the opposite of being in a studio where you can move the lights. Natural light is fixed and requires you to move the subject and/or camera to achieve good lighting.

### #4 – EYES ARE WINDOWS TO THE SOUL

Catch lights are very important in portraiture. They not only guide you where the light is coming from, but also create a sense of depth. TIP: no catch lights = NO photo. When there are no catch lights, there will be minimal, if any, texture and colour in the eyes. Always study the eyes for guidance.

### #5 – SIMPLE POSING

The portraits here are the basic classic style, looking into the camera. It's usually more flattering to angle the shoulders away from the camera, again 45 degrees is a handy starting point. Leaning the bodies and heads toward each other gives an emotional connection. Upright or leaning away would show detachment from each other.

It's also a good practice to have the noses turned slightly away from the camera, particularly with adults. Noses that point directly at the camera will look broader in many cases, particularly when combined with flat lighting. With kids, it's not as critical and good lighting will create better shape.

Arms and hands need to be posed simply so as not to draw attention. Things you should avoid are open fingers, particularly draped over a shoulder, as this can make a portrait busy and untidy. Elbows bent at 90 degrees should also be avoided. Here's a simple mantra to remember when it comes to posing people's heads, arms, legs, hands, hips, shoulders, etc: *(continued next page...)*



**IF IT BENDS – BEND IT.  
IF IT CURVES – CURVE IT.  
IF IT TWISTS – TWIST IT.**

Applying this will help you avoid static poses.

## **#6 – EXPRESSION**

Above all else, expression is the most important element in a portrait. In most cases, a poorly lit and posed portrait with a beautiful expression will trump a technically perfect portrait with an average expression in most cases, but this is no reason to pursue a path of mediocrity.

Expression is a personal thing. A moody, soulful style is my preference, but your sessions should always include various expressions such as laughing, smiling, pensive, etc. To achieve this soulful style you can't be jumping around in a hyperactive mood expecting soulful looks. The best approach is a more Zen-like style, quietly giving direction. These classic style portraits produce beautiful open eyes, relaxed facial muscles, and true shape to the lips. Truly timeless, heart and soul portraits, but it all takes PRACTICE.

## **SUMMARY**

Treat natural light photography the same as studio lighting.

Find quality soft light.

Look for shadows to create shape and mood.

Place your subject at 45 degrees to the light as a starting point.

The light source is fixed, so move your subject and camera to reduce the height of the light in the eyes.

Check for catchlights in the eyes.

Simplify your posing.

Soft expressions work best for classic low-key portraits.

Examples of portraits using natural light follow...





# What are “Stops” in Digital Camera Settings?

## *PictureCorrect.com*

Probably one of the most misunderstood terms in beginner photography is “stop.” Imagine hearing, “I need three stops of brightness. Stop up the ISO 200 to 400, stop down the speed from 1/60 to 1/30, and stop up from (f-stop) 5.6 to 4.” It’s statements like this, and the mathematical explanation, that cause most people to leave their camera on Automatic mode and never venture into manual modes. The reality is that the math and “how it works” doesn’t really matter.

A 9 year-old can understand how to use a microwave, but 1 in 5,000 people (if that) understand, truly, how a microwave works. Many professional photographers have no idea about the inverse square law and how it functions to calculate aperture size. However, every single one of them understands how stops are used. On the other hand, there are quite a few nerds who can rattle off the math, but cannot control a camera whatsoever. The purpose of this article is NOT to explain how stops work, but instead explain how they are used to become a better photographer.

One of the main reasons that the term stop is so confusing is that it has multiple meanings (only two of which are important for this article). This is going to be a bold statement and I’m probably going to get hate mail for saying this, but the only important thing that really matters about the word stop (as far as taking better pictures goes) is that it indicates that something is doubled or cut in half. At our photo studio in Nashville and Louisville, we have all kinds of books and charts which talk about stops, but at the end of the day, a stop really is just that simple.

Memorize this: A stop means doubled or halved. 1 stop up, means doubled. 1 stop down means cut in half. 2 stops of light up means four times the amount of light (double then double again) and 3 stops of light down means 1/8th the light (cut in half, then half again, then half for a third time).

As an example, imagine you are out in the sun and you need a pair of sunglasses that block exactly half of the sun hitting your eyes. You could say, “Hey. I need a pair of sunglasses that block 1 stop of light.” After you put them on, the sun is still too bright, so then you say, “Actually, I need a pair that only allow a quarter of the light in.” In other words, two stops down of light. The first stop cuts the light in half, and the second stop cuts that half into another half, which results in a quarter of the original. 1/8 is 3 stops down, 1/16 is 4 stops down, and 1/128 is 7 stops down.

In photography, this is exactly how we speak when talking about adjusting light. If we need to double the amount of light let into the camera, we “stop up” the light by one stop. If we need to cut the light in half, we “stop down” the light by one stop. If we want to allow in 16 times the amount of light that is already coming in, we need 4 stops of light (the first doubles it to 2x, then doubles it again to 4x, then 8x, then 16x). Remember, each stop either doubles or cuts the previous in half.

The main reason photographers use this terminology is to have a common language to measure light adjustments that everyone can agree on. (Again, I’m simplifying here, and will get more hate mail, but I’m not a purist and this is the easiest way to understand this).

### **How to actually apply a “stop”**

There are three main controls on a camera: ISO (sensitivity), Speed, and Aperture. EACH ONE has different sets of numbers, but the one thing they have in common is that increasing or decreasing each one of these controls has the effect of doubling or cutting the final light in half. Tattoo this statement on your forehead and internalize it; this one concept will completely revolutionize your ability to understand how to control the light in your picture (let’s face it, without light, all of your pictures would be pitch black, and people would make fun of you).

The ISO is how sensitive the film or sensor on your camera is. It’s commonly measured in 100, 200, 400, 800, etc... Forget the technical of why these numbers exist, and just remember that going from 200 to 400 means 1 stop of light UP, and going from, say 1600 to 200 means 3 stops of light down (cutting your number in half 3 times from 1600 to 800 to 400 to 200).

The shutter speed is how fast the aperture opens and closes. So, 1/30 of a second is twice as long as 1/60th of a second. Because the aperture is open twice as long, it lets in twice as much light. Therefore, 1/30 is one stop up from 1/60. 1/240 is 4 stops down from 1/15. (Again we go from 1/15 to 1/30, then to 1/60 to 1).

*(continued next page...)*

The aperture is the opening in the camera which allows light in and it's measured in what's called f-stops and the numbers are displayed in a series like 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22. Again, forget for a moment why these numbers are in this series and just remember that 11 is two stops up from 22 (here a smaller numbers means a larger opening and more light). 5.6 is 4 stops down from 1.4.

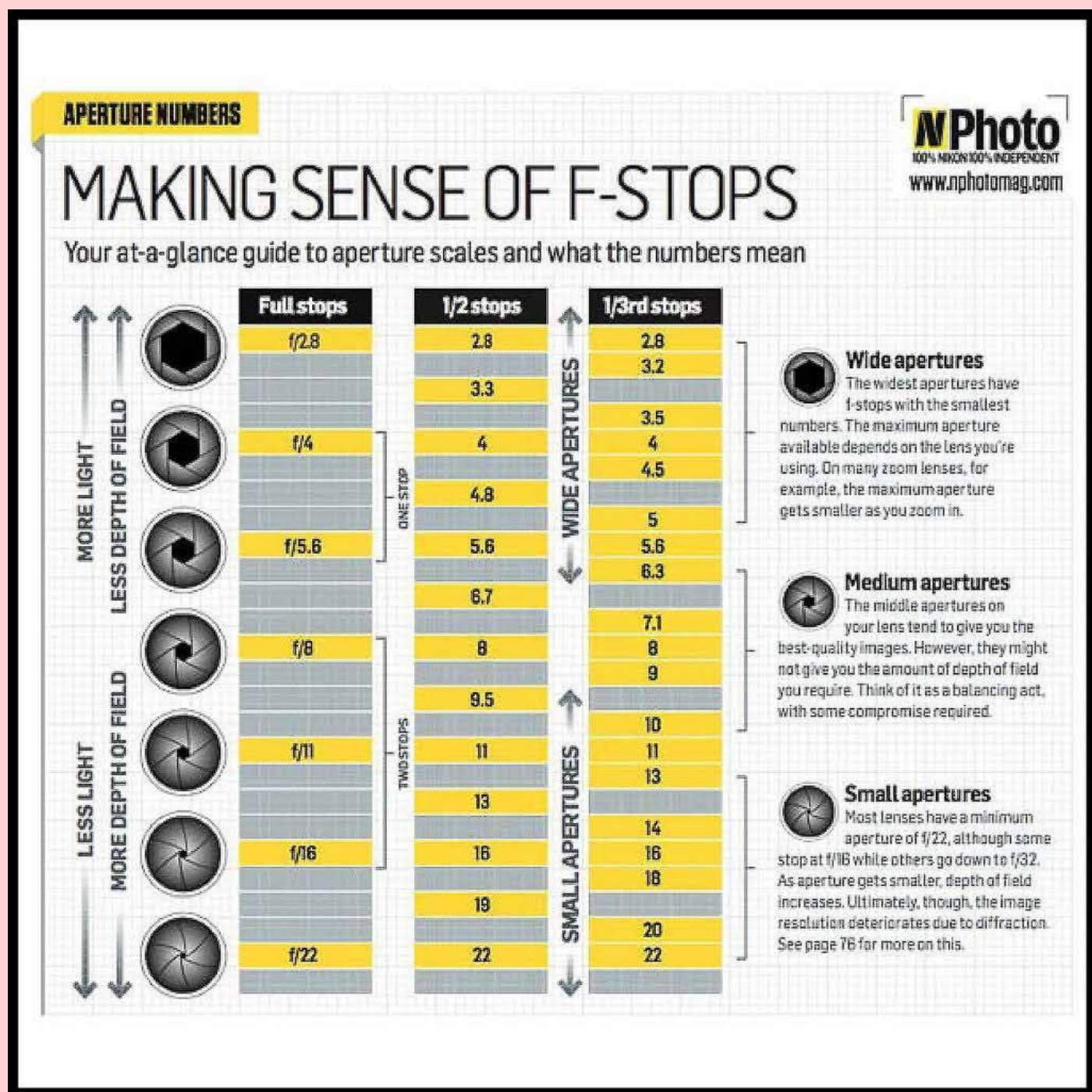
at ISO200, 1/60, and f8 and you need the picture 4 times brighter, you now understand that there are three options: 2 stops up from ISO200 to ISO800, 2 stops up from 1/60 to 1/15, or 2 stops up from f8 to f4. Each of these decisions will have a creative visual effect, but they all will have one thing in common: Allowing four times the light into the final picture.

## Bringing it all together

Understanding that all three controls are in increments of "stops" is the key of enlightenment. If you take a picture

## About the Author

Callie Colleen Smith can provide more information about wedding photography, family pictures, engagement, or modelling headshots.





# ECC Kitchen Roster!

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**IF YOU ARE UNABLE TO ATTEND ON YOUR ROSTERED DAY, PLEASE ADVISE THE OTHERS ROSTERED ON WITH YOU. AND PLEASE ARRANGE TO SWOP DAYS.**

Please keep an eye on stocks of Tea, Coffee, Sugar, Cups, etc.... If running low please let someone on Team 8 know.

# Essendon Camera Club

## 2018 Set Subject

MONTH	TOPIC	DEFINITION
February	THE MUNDANE	A photograph of a common item or event that would be considered mundane. The subject can be staged or in real life. Thinks shopping isles, coins, driveways, pegs etc.
March	MUSICAL INSTRUMENT	Any musical instrument, with or without musician. A close up of sections or a whole instrument, or a busker playing in the street.
April	HIGH KEY	Light is exaggerated to the bright end of the spectrum (bright and vibrant). A high-key image consists primarily of light tones, without dark shadows.
May	GROUP PHOTO	Posed photo with a minimum of 3 people, either in studio or natural setting.
June	ABSTRACT	A composition consisting of shapes which are not suggestive of any particular object. Natural or man made objects may be employed provided that they are not readily recognisable.
July	BENT, BROKEN OR BUSTED	A photograph of anything that is wrecked, broken, out of order or damaged. No people can be included.
August	STREET PHOTOGRAPHY IN B/W	A candid image of everyday life, but one that makes the everyday seem both extraordinary and strange Un-posed, un-staged photography which captures, explores or questions contemporary society and the relationships between individuals and their surroundings.
September	SHOES	Shoes may be smart and stylish, old and worn, large or small, in groups, lines, pairs or piles. Try a close up or abstract of a shoe or a boot, create an image of shoes with a purpose, or an artistic arrangement. Other ideas might include a shoe store display or the messy floor of a closet.
October	RENEWAL/NEW LIFE	Photograph a new beginning , a baby, a new life, flower bud, spring, a butterfly emerging from a papoose etc.

Submissions that do not meet the definition criteria may not be accepted by the Competition Secretary\*

Contributions are sought for  
your newsletter - *In Focus*.

More members' input is most  
welcome!

Please send your contribution:

[Boris@Struk.com.au](mailto:Boris@Struk.com.au)

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# How to go about finding the perfect lens...

The Figuring out which lens to get sometimes feels like pulling teeth. Sometimes you just want them all. Here are a few things to help you with that next lens you are eyeballing.

## Wide Angle Lens

The most obvious choice for landscape photographers is a wide-angle lens and something comparable to the 16-35 range. There are surely wider options, but for general purposes we use the more popular ranges.

There are many factors to consider when trying to pick the perfect wide lens. Obviously, the overall image quality of the lens is quite important. Are the images sharp from corner to corner throughout various apertures? Are colors being portrayed accurately? What about chromatic aberration, auto focus, lens coma? These are all more technical things to consider, but what about general aspects of the lens itself?

## Lens Speed

If you shoot any astrophotography landscape images, you likely want a fast, wide-angle lens. There are many great options available from different brands, but you likely want to start by looking at a lens with a maximum aperture of f2.8 or faster. This allows you to gather more light in an image rather than having to double up on ISO speeds which keeps your image cleaner. There are faster lenses, mostly prime lenses, that have maximum apertures of f1.8 or even f1.4. These types of lenses usually have a specific purpose and focal length; if a super-fast lens is what you want, be sure to figure out what focal length you want and how fast you really need. Many third-party brands now make excellent prime lenses, so look at brands other than what is on your camera (confirm that it is compatible with your camera brand first!).

Something to consider with these faster lenses is that they are much heavier than lenses with smaller apertures (such as f4). If there is no night

photography in your plans, you may only need something that has a maximum aperture of f4. Oftentimes these lenses are cheaper than those with a fast aperture, but it is very dependent on focal length. Canon's 11-24mm f4L is listed around 3k; Sigma has a 12-24mm f4 that is half the price and the quality is quite good. Canon also has a 16-35mm f4L that priced around 1k.

## One of My Favourites

One of the lenses currently in my bag is the Tokina 16-28mm f2.8. This lens is of tremendous value to me (it's only around \$600 and comes in various mounts), but it is by no means the perfect wide-angle lens. It will eventually be replaced (still figuring that out myself). I do a good amount of research on various websites to read reviews on any gear I purchase; but one of the best things you can do if you are undecided is to rent a lens.

Both *lensrentals.com* and *borrowlenses.com* give the option to try before you buy.

## Zoom Lenses

If you're not shooting super wide, then you are probably zoomed in on something, trying to better isolate your subject. The next two lenses in most camera kits are the 24-70mm and 70-200mm ranges. Surprisingly, I currently don't own a mid-range like a 24-70mm, but it is on my list of lenses to acquire (maybe I'll have one by the time this article is available). The 24-70mm is a great general-purpose zoom range that can be used wide or zoomed-in. The most popular variations of these lenses come with a fast 2.8 aperture or a modest f4 aperture. If you don't shoot much in low light, then the f4 option is typically the better choice. They are lighter and typically cheaper.

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With the 70-200mm range, things can get a little more interesting. Like the 24-70mm, this medium telephoto zoom is usually offered with a fast 2.8 aperture or smaller f4.

For landscape purposes, I prefer the f4 version as my camera is typically mounted to a tripod. I can forego longer exposures and keep my pack weight down. However, if you photograph wildlife, a faster and heavier f2.8 version may serve you well. Keep in mind that there are also many variations of these types of lenses. Some may include image stabilization which kicks the price around quite a bit for this range. Again, many of the third-party brands produce excellent versions of these two popular focal lengths; but be sure to figure out what features are most important to you.

### **Longer Focal Lengths**

Most landscape photographers seem to stop at the 200mm mark, although longer focal lengths can create stunning landscape images. While it is certainly more popular for wildlife photographers to include this range, 200-600mm can now be thought of as a landscape lens. Both Sigma and Tamron offer 150-600mm lenses as well as 100-400mm lenses at a pretty good price.

The good thing about these lenses is that, if you really want to include wildlife in addition to your landscape images, you now have the range to photograph those wild animals at a relatively safe distance. As it pertains to wildlife photography,

it's not the best lens to use as it is quite slow in terms of aperture (ranging from 5.6-6.3 beyond 400mm), though it still does the trick in good light. They are also quite bulky and heavy lenses that often require their own case. This makes them difficult to hike with unless you are training to be a Sherpa (mostly pertaining to the 150-600mm).

Having said that, it does open a new perspective for landscapes. You can get tighter crops of a scene and take grand scenics and essentially turn them into intimate abstracts. I've found myself going for the longer lens more recently for my landscape images as it gives you the chance to be a little more creative and see things a bit differently. These larger lenses usually have image stabilization and zoom locks to prevent the lens from "creeping" out when not in use.

As with any gear, be sure to do as much research as possible before making your final decision. You don't want to be stuck with a lens you never use.

### **About Author Peter Coskun**

I am a professional photographer based out of the Sonoran desert of Arizona. I've been fortunate to explore and wander the southwest for the majority of my life. Having grown up in the suburbs of Philadelphia as a child, I wasn't quite familiar with the outdoors or nature for that matter. Aside from flipping through Nat Geo magazines during class, I wasn't sure if any of this stuff actually existed.

# **Social Media**

There are a number of ways to "connect" with the Essendon Camera Club including:

Website - [www.EssendonCameraClub.org.au](http://www.EssendonCameraClub.org.au)

Flickr - [www.flickr.com/groups/2847869@N21](http://www.flickr.com/groups/2847869@N21)

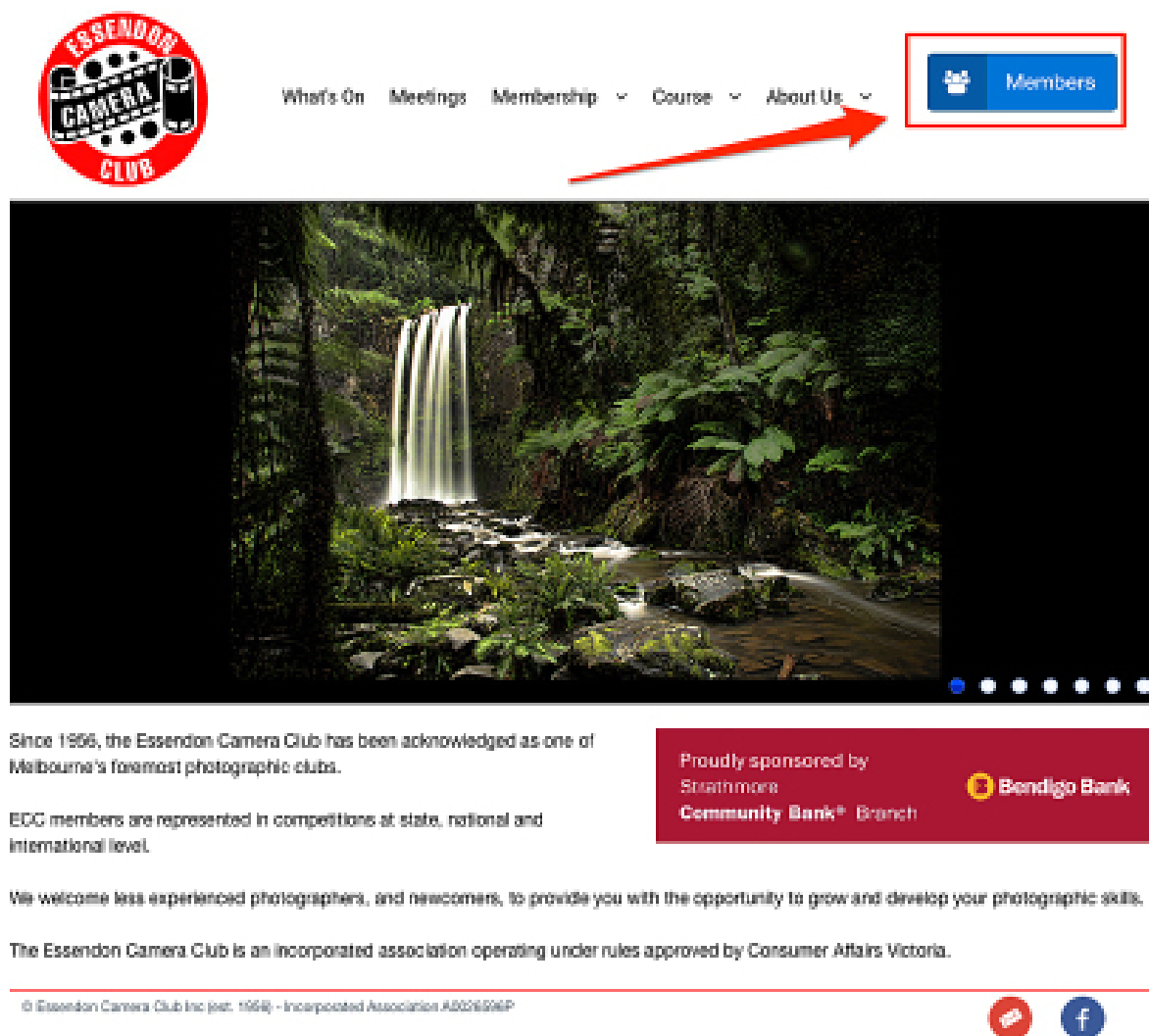
Facebook - [www.facebook.com/groups/EssendonCameraClub](http://www.facebook.com/groups/EssendonCameraClub)

Do use these social media channels to stay in touch, contribute to discussion or post your images.



# Navigating ECC Website

All information members will need can be found by clicking the Members button.

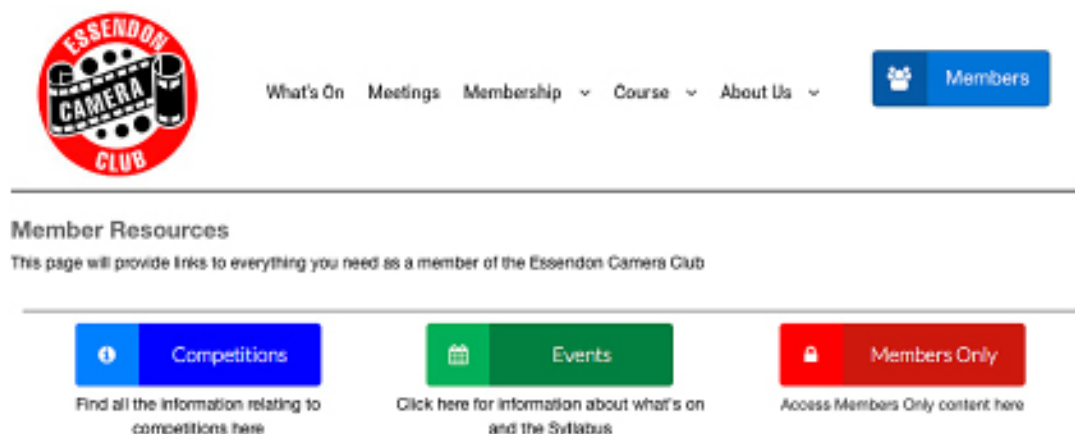


## Members Landing Page

The Members button at the top of the page will bring you to the Member Resources landing page that gives you access to information for:

- Competitions
- Events
- Members Only Area
- Membership Renewal

The general news feed is also found here.



## Events – What's On

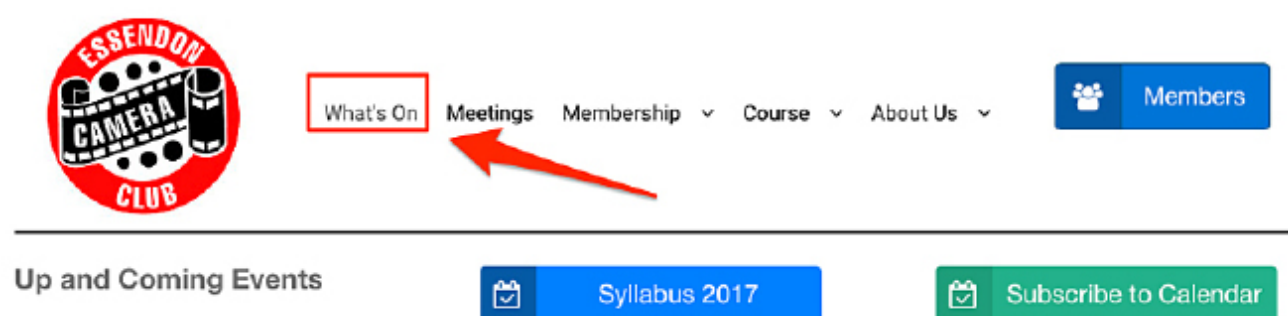
To see events, there are two ways to access the page. You can either click on the green Events button, or simply click on the “What's On” option in the navigation menu

The Events page will provide a calendar view of all the club events.

The calendar is a publicly shared Google Calendar and most calendar software will have the ability to subscribe to it.

You can select the “Subscribe to Calendar” button to give you instructions on how to subscribe to the calendar from an iPhone or Android phone.

The Syllabus is also located on this page.



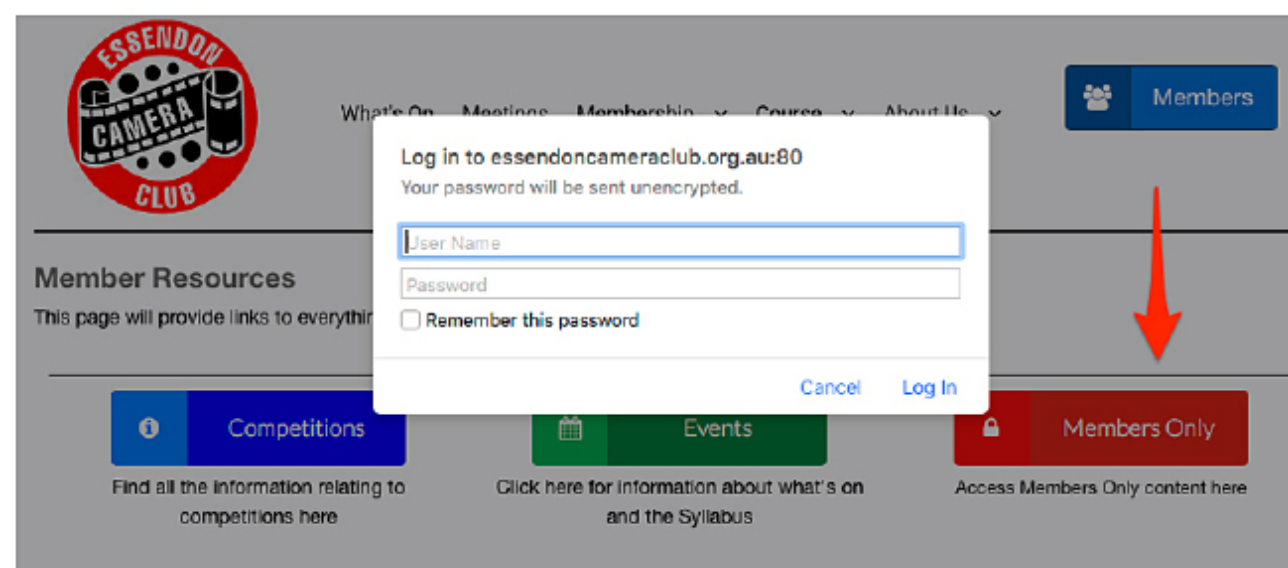
## Members Only

The Members Only section contains information which only members have access to.

The 2017 username and password is:

Username: members

Password: greatshot







### Member Resources

Here you will find resources available exclusively to members.

#### Contact the Committee

Use the form below to send through your ideas, your concerns, or any general feedback.

Name \*

Name

Email Address \*

Your Ideas \*

Your ideas here

Submit

### 2017 Syllabus

[Download the 2017 Syllabus](#)

### Social

Join the Essendon Camera Club flickr group. Public viewable but invite only to participate. Please use a web browser when requesting to join as the Flickr app doesn't seem to be able to initiate the request.

<https://www.flickr.com/groups/2847869@N21/>

#### Facebook Secret Group:

<https://www.facebook.com/groups/essendoncameraclub...> To join the group, email [webmaster@essendoncameraclub.org.au](mailto:webmaster@essendoncameraclub.org.au) with the email address you associate with Facebook.

### Activity Night Resources

[Mat Cutting and Mounting](#) - Powerpoint presentation by Steve Sheddick

[Shooting Panorama](#) - Provided by Alex vH

[Shooting Macro Pencils through Water Drops](#) - Provided by Rose. Sample [IMAGE](#) and [IMAGE](#).

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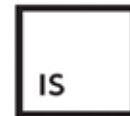


IMAGE  
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**Facebook** - [www.facebook.com/groups/EssendonCameraClub](http://www.facebook.com/groups/EssendonCameraClub)

Use ECC social media channels to contribute to discussion or post your images.

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