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From the Editor's Desk

With one half of the year already gone, it is time to get ready and embrace the field trips and comps that remain for 2016. Check the Presidents' Bunker for the lowdown on photographic education to improve your photography. There is also a lengthy article on controlling exposure by better understanding our cameras. This is especially important as the light of day seems to wane away. Winter solstice on 20 June, the shortest day of the year, is approaching rapidly. Think shortest interval between sunrise and sunset. Think early sunset, long night. Think photographing in the rain, possibly in the snow. It's a good motivator for getting the camera out and capturing images for the pending Feel the Cold comp.

Cameras, of course, fog up in the cold and they don't like getting wet. Consider using an umbrella, but you'll need a friend who holds it for you. A good alternative is a plastic bag and a hand towel.

In my experience, a little mist on the outside does not hurt the camera. Not even when exposed to the never ending mist at the Niagara Falls. Just be sure to protect the electronics, and wipe the moisture off as soon as possible.

Now is a good time to photograph rainbows, which are an easy subject because they are brightly coloured and do not move. A good time is late in the afternoon, when the sun sits low on the horizon and provides the interplay of rain and sunlight. Often one can catch a sun shower, with a rainbow nearby. Try a polarizing filter for added contrast, but be careful not to wash out the rainbow.

Also consider close ups of rain drops on the leaves and in puddles. A small aperture and long exposure produce crisp images, but the subdued light then makes it difficult to get by without a tripod. For landscapes, use a large depth of field, effectively a small aperture.

For a unique blur effect, try shooting out from behind a closed window while it is raining.

Visit these sites for inspiration on shooting in the rain.

<https://www.smashingmagazine.com/2008/09/35-brilliant-examples-of-rain-photography/>

<http://www.hongkiat.com/blog/rainy-day-photography/>

Until next time, keep clicking away.

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What's On



The next Workshop of the EGPS will be held on Wednesday, 22nd of June 2016.

Be there at 7 pm, for a 7:30 pm start. Please welcome Linda and Roger Keagle for a presentation on Black and White photography.

For the short session, bring your cameras, manuals, questions and ideas to the Pentagon. There will also be a stand on photo editing for beginners, and information on free editing programs.

The Special Interest Group on Photo Editing and Audio Visual Production meets on Wednesday, 15th of June at 7 pm, at the Historical Museum Hall, 40 Macarthur St, Bairnsdale.

Bring any issues or images you would like to work on, a laptop if you have one, or questions you may not be able to discuss at the Workshop Meetings due to time constraints.

Next Field Trip: Young Creek Waterfall near Orbost, on 18th June 2016, for an 08:30 departure from the Mc Donald's carpark in Bairnsdale. Contact Bruce Jennings on 0402049169, if you'd like to go. Also check at the website at egps.com.au prior to departure, in case the details have changed since the time of writing.

Pubs Comp photos are due for submission Wednesday 22nd June 2016.

Any photograph is acceptable, where the subject depicted is a pub, in all its guises and operations, currently operating, historic or closed.

This includes the building, fittings and people within the pub, and can include abandoned buildings or ruins where it is obvious that the building was once a pub.

What's on elsewhere

The Shrine of Remembrance in Melbourne is hosting a photographic exhibition by the name of 1966, is open until 2nd July. The exhibits commemorate the year Australia sent its first troops to the war in Vietnam.

An Australian portrait competition offers a first prize of \$2,000, open to amateurs and professionals. Entries can be submitted from 1st June until 30th September 2015. Sorry, guys, this one is open to women photographers only.

For more information, see <http://www.photoreview.com.au/news/new-photographic-portrait-prize>

For a smorgasbord of online inspiration, check the website of the Australian Professional Photography Awards. <http://www.aippappa.com/>

For some ideas on Pub photography, go to https://www.google.com.au/search?q=photos+take+n+of+pubs+or+within+pubs&rlz=1T4ACAW_enAU367AU370&source=Inms&tbm=isch&sa=X&ved=0ahUKEwiQIsfOI6HJAhVFnqYKHf-xB80Q_AUICCGC&biw=1344&bih=697

Entries for the next competition, Feel the Cold, are due on 24th August 2016.

This assignment challenges you to produce a photograph that evokes a feeling of cold in others. Consider ways you can use composition, perspective, light, colour, and texture to evoke this feeling. YouTube and Google offer valuable resources on this topic.





From the President's Bunker

Hi Everyone,

What a wet wintery Sunday it's been. There's no better way to spend a wet wintery Sunday than with your computer and a file of unedited photos. How many hours can one waste?? And then there's that "You Tube" you have been wanting to watch and that article in your "Australian Photography" magazine you want to re-read. A whole wet wintery Sunday to dedicate to your photography - exactly what I have been up to all day.

To evolve as photographers we need to practice, practice & practice some more. We also need to become sponges absorbing information, tips and knowledge from the internet, books, magazines, workshops, our fellow photographers and club members.

I am off to Macquarie Island in December to photograph the birds and wildlife. Bird photography is not something I have done much of in the past. Thus to ensure I am able to keep up with the pro's I'm sailing with (and bring home that elusive bird photo). I have been scanning the internet for tips and I've been out and about practicing with my new 100 - 400mm lens. Believe me it's not easy to ensure a fast moving ball of fluff is sharp!! Thinking about shutter speed & ISO, panning & zooming whilst pointing a heavy lens toward the sky is no mean feat - I will need to do some weight training before I get on this boat. However the practice is paying off and I've edited some Metung locals this arvo.



One of the most pleasurable ways to learn is to listen to an experienced & successful photographer whilst viewing their work. Over the next few months EGPS will be hosting some great speakers giving all our members the opportunity to learn new skills and techniques regardless of what each one of us loves to photograph.

Here's some "Learning" dates for your diaries.

Wednesday 27th July:

Linda & Roger Keagle will be presenting a session on "*Black & White Photography*". Linda & Roger Keagle are from Korumburra and have a wealth of knowledge and experience as photographers. Definitely a presentation not to miss.

Saturday 13th August:

EGPS will be hosting a one day "*Still Life Workshop*". Adrian Smith will be our presenter for the day. Adrian is a Melbourne based photographer with a great love for still life and a great talent for taking still life photos - he's also a very entertaining presenter. This will be a hands on workshop - bring camera, tripods and "bits & pieces" to build some still life scenes. Adrian's focus will be helping members to create a still life scene and use natural light to capture the photo. The use of artificial lighting techniques will also be discussed. This should be a great fun on a hands-on day, and one not to be missed. Stay tuned for more information.



From the President's Bunker, cont. from p 3

Wednesday 24th August:

Shelly Nundra, a Gippsland based photographer, will present some of her work and talk about how she uses *macro photography to create abstract pieces of art*. Shelly's presentation will open our minds to new ways we can use our photos.

Wednesday 23rd November:

Mat White is going to talk about *Drones and their use in photography*. Drones are taking photography to a new level - particularly commercial & real estate photography. It will be fascinating to hear what Mat has to say about these flying machines and their cameras.

For those of you who love the tactical feel of a book in your hands, the "Australian Photography" magazine this is a great, easy to read and understand "learning" tool to have on the bedside table. It is available at all good newsagents, or buy a subscription online and have it posted out. "Australian Photography" makes a great Christmas or birthday present. This month's edition has an article on Panoramas including tips for taking your photos and how to successfully process these photos to create your final image. There is also an article on capturing unique flower images. Not to mention the full page spread of "photo tours" - websites to investigate and trips to save up for - purely educational of course!!!! Check out their website <http://www.australianphotography.com/>

The internet provides us with an unlimited supply of photographic material for our absorbing brains, particularly YouTube. We can watch these again and again. If you have not discovered "Adorama Photography" go exploring – remember to stop for lunch!!! Scott Kelby is another professional with a wealth of information who has published on YouTube and in his books. What about simply Googling your camera type, ie Canon – another year or two of YouTube available to watch at your pleasure.

And then there's the library - I could go on forever. The important thing is we get out there, keep practicing and continue to learn and evolve as photographers. Isn't that what we love doing?



Happy snapping,

Vicki



MyStuff

By Jenny Conn

Loved looking through my mum and dad's old photos when I was little, which is where love for photos started. First camera was a Kodak instamatic 126 film camera given to me by my brother when I was about 12.

When about 20, started to get interested in photography, bought my first SLR - a base model Nikon EM - and used to like taking black and white, developing my own for a couple of years. I had a friend who was studying Photography at University who taught me a bit about it all. Used to love watching the images appear on the blank piece of paper lying in the chemical tray.

A trip to New Zealand in 1984 I bought duty free a Nikon FE2 DSLR. Unfortunately, never got it off Auto! Paul used to race motocross, so used to take a lot of photos at the races. After a couple of years, we moved, started a family and a business. With film and processing being so expensive, and only taking family snaps, I sold my kit while it was still worth good money.

My first Digital Camera was a 3.2 MP Olympus Camedia. Unfortunately, it met a sad end when I left it on the outside table...and our young Labrador thought it might be tasty! About 6 1/2 years ago, Paul bought me a Nikon D5000 for my birthday and encouraged me to get back into it more seriously.



A year later, had added a zoom lens and couple of other bits of kit, so thought it time to take it off auto and start to learn how to use it properly. Started taking in Aperture Priority, practicing with settings on the bees on the apple tree in the back yard, and other stuff in the garden. That way it didn't matter if they didn't turn out ok. Also started buying Magazines and reading about stuff and looking at the images printed in them.

I joined the club in the beginning of 2011 after talking to Ronnie when I attended the Club Exhibition in 2010 at the Tourist Information Centre in Lakes, and continued later on while taking photos one evening at Metung. I have really enjoyed my time with the club and going on whatever field trips I am able to. About 2 1/2 years ago I updated to a Nikon D600/D610 and have since been learning to use manual most of the time.



I like taking photos of whatever is about me. Don't take as many landscapes as I thought I would in the early days. Like doing night photography with Justin, going out to the bush taking photos of the native orchids and other bush flowers and insects there, and whenever I can, still like taking photos of motocross racing, and just going for a drive with the camera at the ready. Gets Melinda and I out of the house, too, and we often go for drives as a family.



MyStuff, cont. from p 5

I do most of my editing in Nikon NX2, and having got Lightroom for Christmas, starting to use that more as well. I have Photoshop, but only use it now and then. I worked for about 6 months in Photo Gold, (a Camera and processing shop that was in Bairnsdale), when we first came to Lakes. What I learnt there has been very helpful in understanding about densities and colour balances.



Jenny's tip for macro photography: "increase the exposure by about 1 or 2 stops, and use the histogram on the camera screen. It tells you straight away if the exposure is not right, and if the highlights are blown out."



"It reminds me of when we were children at the farm."

Jenny is now an A grade member of the East Gippsland Photographic Society. Hardly any competition goes by, when her submitted work does not receive at least one award from the judges.



Profi at Work

Exposure Triangle



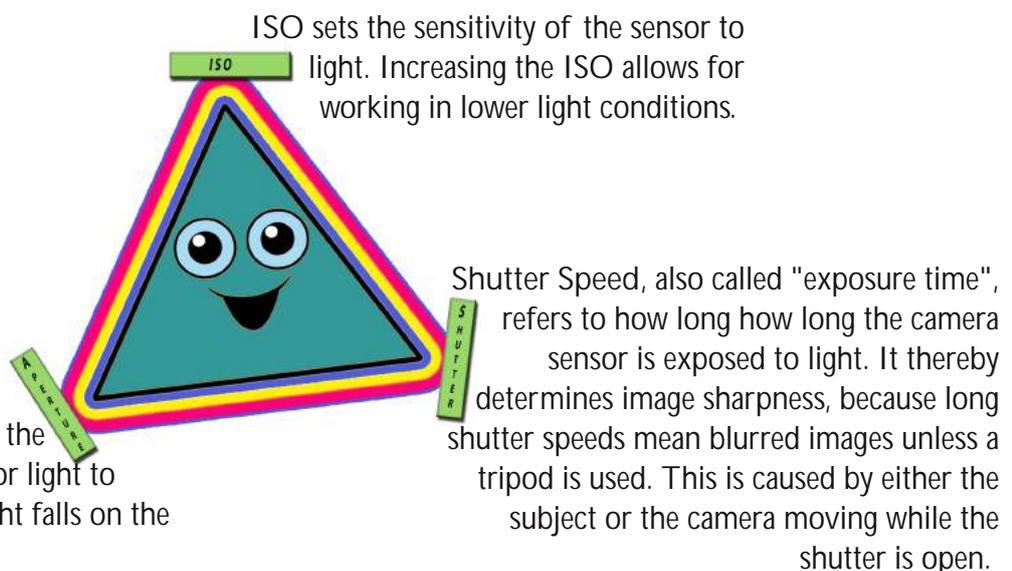
This article is based on a presentation by Bruce Jennings on the Exposure Triangle at the May 2016 workshop.

Bruce's presentation has been divided into two parts. First, we become familiar with the exposure triangle, and how the elements of this triangle combine to produce the photograph. Part 2 builds on this knowledge and explores how automated camera settings handle the different elements of the exposure triangle. Part 2 continues in the next edition

Part 1, inside the triangle.

The user's manual is a great resource for finding various settings on your camera, but it's not a very good teacher. Rarely are these manuals written in plain English. So, how about a brief explanation of a few key features written in an easy-to-understand language?

A photograph's exposure determines how light or dark an image will appear when it's been captured by your camera. Believe it or not, this is determined by just three camera settings. These three key elements are also called the Exposure Triangle. Mastering their use is essential to develop photographic intuition. Say goodbye to the snapshot look!



Shutter Speed

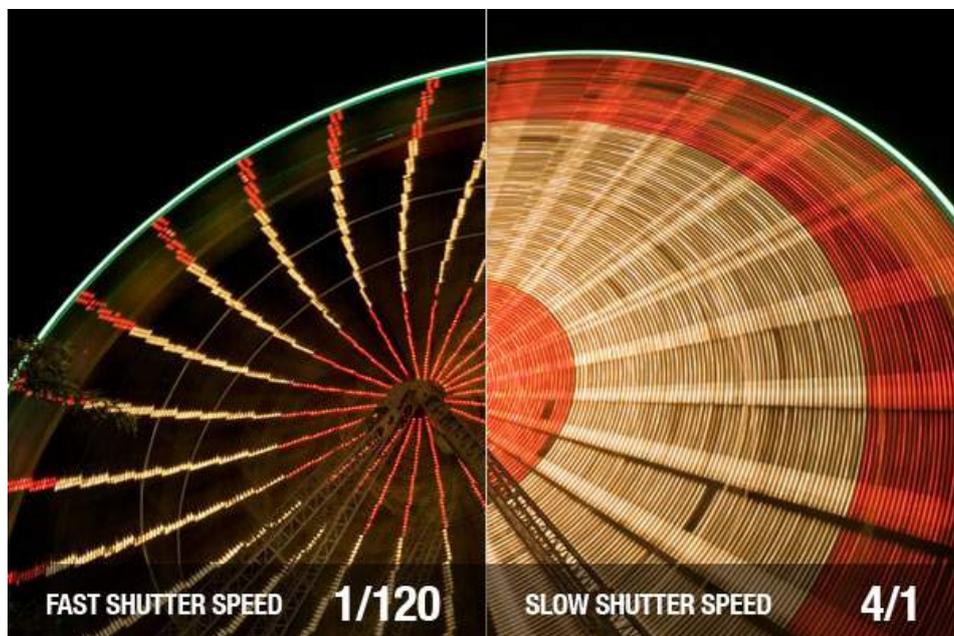
Table 1.

Shutter speed's influence on exposure is perhaps the simplest of the three camera settings: it correlates exactly 1:1 with the amount of light entering the camera. For example, when the exposure time doubles, the amount of light entering the camera doubles. It's also the setting that has the widest range of possibilities.

Shutter Speed	Typical Examples
1 - 30+ seconds	Specialty night and low-light photos on a tripod
2 - 1/2 second	To add a silky look to flowing water Landscape photos on a tripod for enhanced depth of field
1/2 to 1/30 second	To add motion blur to the background of a moving subject Carefully taken hand-held photos with stabilization
1/50 - 1/100 second	Typical hand-held photos without substantial zoom
1/250 - 1/500 second	To freeze everyday sports/action subject movement Hand-held photos with substantial zoom (telephoto lens)
1/1000 - 1/4000 second	To freeze extremely fast, up-close subject motion

How do you know which shutter speed will provide a sharp hand-held shot? With digital cameras, the best way to find out is to just experiment and look at the results on your camera's rear LCD screen (at full

zoom). If a properly focused photo comes out blurred, then you'll usually need to increase the shutter speed, keep your hands steadier, or use a camera tripod.



Shutter speed is measured in fractions of a second, and indicates how fast the curtains at the film plane open and close. The shutter speed controls how long light enters the lens and hits the image sensor or film plane. The shutter speed enables you to capture the world in split seconds, but it can also absorb the world at speeds upwards of three and four seconds (or remain continually open up until the photographer wants to close the curtain).

Aperture

A camera's aperture setting controls the area over which light can pass through your camera lens. It is specified in terms of an f-stop value, which can at times be counterintuitive, because the area of the

opening increases as the f-stop decreases. In photographer slang, when someone says they are "stopping down" or "opening up" their lens, they are referring to increasing and decreasing the f-stop value, respectively.

Aperture Setting	Relative Light	Example Shutter Speed
f/22	1X	16 seconds
f/16	2X	8 seconds
f/11	4X	4 seconds
f/8.0	8X	2 seconds
f/5.6	16X	1 second
f/4.0	32X	1/2 second
f/2.8	64X	1/4 second
f/2.0	128X	1/8 second
f/1.4	256X	1/15 second

Table 2.
Every time the f-stop value halves, the light-collecting area quadruples. There's a formula for this, but most photographers just memorize the f-stop numbers that correspond to each doubling/halving of light.

Depth of Field

Aperture setting determines depth of field; the range of distance over which objects appear in sharp focus. The distance of this sharpness is further influenced by print size and viewing distance from the object.

The depth of field does not abruptly change from sharp to unsharp, but instead occurs as a gradual transition. In fact, everything immediately in front of or in back of the focusing distance begins to lose sharpness — even if this is not perceived by our eyes or by the resolution of the camera.





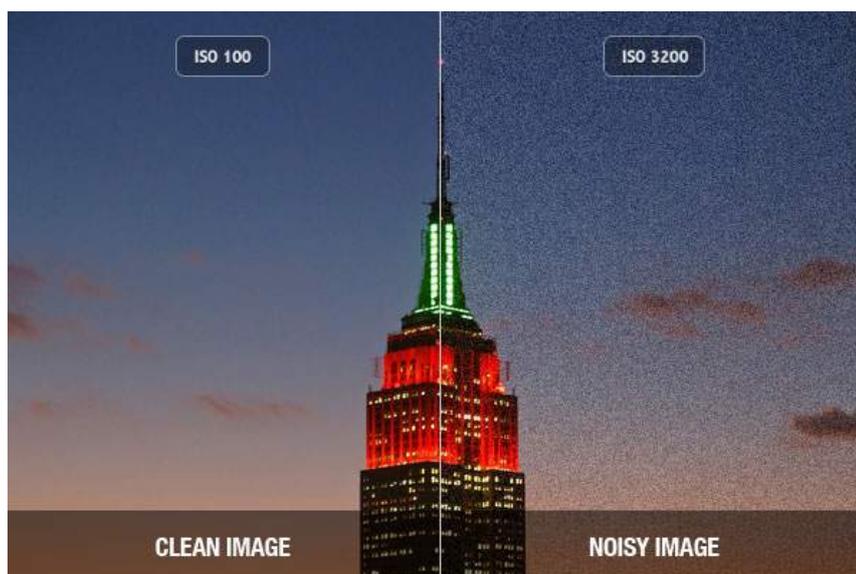
Note the difference in depth of field. One left photo was taken at f2, the other at f16.

ISO

ISO is actually an acronym, which stands for International Standards Organization. The ISO rating, which ranges in value from 25 to 3200 (or beyond), indicates the specific light sensitivity. The lower the ISO rating, the less sensitive the image sensor is to light and the smoother the image, because there is less digital noise in the image. The higher the ISO rating (more sensitive) the stronger the image sensor has to work to establish an effective image, which thereby produces more digital noise (those multi-colored speckles in the shadows and in the midtones).

So what is digital noise? It is any light signal that does not originate from the subject, and therefore creates random color in an image.

The digital camera engineers have designed the image sensor to perform best at the lowest ISO (just they did with film). On most digital cameras this is ISO 100, although some high end DSLRs have a mode that brings the ISO down to 50 or even 25.



Part 2 of the Exposure Triangle continues in the July edition of the EGPS Newsletter.

