



Doncaster Camera Newsletter Club

Doncaster Camera Club Inc.
PO Box 1673 Doncaster East 3109
ACN A0012955D

August 2012

Club Information

President

Val Armstrong - Ph: 9 841 8707

Competition Steward:

Arthur Lilley - Ph: 9 842 5257

Vice President/Newsletter Editor

John Smith Ph: 9 890 2957

Secretary:

Beverly Dillon - Ph: 9 842 2441

Treasurer:

Les Armstrong - Ph: 9 841 8707

Committee Members:

Ian Game – Social Secretary

Graham Kay

Phil Ryan

Liz Reen

Pam Rixon

How To Contact Us

Mail:

PO Box 1673 Doncaster East 3109

Attend a Meeting:

Visitors are most welcome to come to one of our monthly meetings and discuss membership details.

Email:

doncastercameraclub@yahoo.com.au

Web site:

www.doncastercameraclub.org.au

Meetings:

The Club meets on the 3rd Friday of each month at the Pilgrim Uniting Church, Westfield Drive, Doncaster, at 8.00pm.

A number of members meet at the Doncaster Hotel at 6.00pm prior to the meeting for a meal and a chat. All are welcome to join them.

Workshops are held generally 6 times each year usually as part of a meeting or separately on a suitable night.

Social Events - The club organises a number of social outings during the year inc. BBQ's & live theatre.

Membership Subscriptions -

Single Membership - \$45.00

Family Membership - \$70.00

Full time Student - \$30.00

[Add \$10 if you elect to receive the monthly newsletter by post]

Previous Meeting- July 2012

Our subject for the evening was "Creative Blur" and it was good to see a large number of entries for this quite difficult set subject.

Thanks to our judges, Adrian Donoghue, Denis Dikschei and Marg Walton who scamped through the presentation to allow time for the following model shoot. Gary Leete was the official observer.

There were 15 Merits/Honours for the evening. The highest number of Merits/Honours went, again, to Pam Rixon with 4 followed by Adrian Donoghue and Les Armstrong with 3 each.

In the Open Prints the highest score was 84 to Pam Rixon for "Dizzy". The next highest was an 80, also to Pam, for "Autumn Leaves".

In the Digital Projected Images the highest score was an 85 to Adrian Donoghue for "They Could But Watch" followed by an 83, also to Adrian, for "Time And Motion Study" Les Armstrong had an 80 for "Ripple View".

In the Small Prints Ellen Lew had an 78 for "Focussed On Study" and also a 77 for "Blushing Pink"

All the Merits/Honours [bit skinny in numbers] are listed later in the Newsletter together with a copy of the highest scoring images. These highest scoring images are, with another 3 from the competition, on the Club's website.

The evening was concluded with a very successful Portrait/Model shoot involving professional models and the involvement of most members.

It was extremely well organized by Bruce Millikan and Ian Game with assistance from Peter Layton and Ralph Petty.

Our thanks go to all those four members [but particularly Bruce] for their efforts. Thanks go also to Val and Les Armstrong for arranging our models, Judith and Keira.

The Committee has heard nothing but praise for the evening and we will look to make it a regular inclusion on the annual program.

"Last Reminder" - Annual Subscriptions are now due. Remember the discount for Newsletters by email no longer applies, and a "hard copy" costs an extra \$10.

The Next 3 Months In Brief

August 17th 2012

We have our guest presenter and judge, John Conway. John's presentation will be entitled "Conway's Way"!

August 24th 2012

This is a special meeting held for the annual Interclub Competition between Doncaster, Berwick Viewfinders and Southern Suburbs Photographic Society.

Our tussles with both clubs [SSPS in particular] are a lively affair and we want as many members as possible to attend and support our entrants.

There will be visitors from Berwick and Southern Suburbs supporting their entrants so we should, after the results are announced, do the neighbourly thing and give them a feed to console them **so please bring some supper!**

Adrian Smith from Maroondah Photographic Society will be the sole judge.

September 28th, 2012

[Note: this is the 4th Friday of the month – not the usual 3rd Friday as APSCON is on during the previous week and members will be attending!!!]

We have a special guest, Pele Leung, with a presentation entitled "Night Photography" [changed from our previously advertised "Photographing Remote Regions Of China"]

Pele has forwarded the following information:

"If you are a big fan of landscape photography and want to find some inspiration other than the typical shots taken at sunrise or sunset, night photography will not disappoint you. In addition to photography, the shooting experience at night is both amazing and challenging. Believe it or not, once you conquer the fear in darkness, the joy of night photography is endless.

Our presenter Pele Leung is a commercial photographer specialising in landscape and

architecture. Like other ambitious photographers, Pele always looks for new breakthroughs to his photography. He will share his night photography experiences with us in his coming session in September 2012".

Pele's work can be seen on his websites www.peleleung.com and www.auscenery.com.

Pele will also present some audio visuals to round off the evening – a good lead up to Phil Ryan's presentation next month

August hand-ins will be judged.

October 19th, 2012

We will have the results of the September hand-in topic.

Don't forget that this month's hand-in is our set subject, "Monochrome" which has become an important competition in our calendar.

Phil Ryan will be giving a presentation "Making An Audio Visual" This will be a very interesting night as Phil is an expert in this format.

Judging Participants

Judges for the next three months are:

Date	Judges	Observer
Aug 2012	John Conway - Visiting	
Sep 2012	Les Armstrong, John Smith and Ralph Petty	James Lew
Oct 2012	Phil Ryan, Marg Bold, Ian Holowko	Liz Watt
Nov 2012	Geoffrey Sherrington - Visiting	

Can't make the date? Then you **must advise the Judging Steward, John Smith and the Co-ordinator as soon as possible.**

Set Subject Hand In Dates

The Subject	Hand In
Monochrome	Oct 2012
Portraits	Feb 2013
Food	Jun 2013

Murtoa "Stick Shed"/Proposed Visit To Horsham and The Grampians In Late October

<http://www.murtoastickshed.com.au/>

We have some strong indications for the proposed trip to the Horsham area and side trip to the Murtoa "Stick Shed" and the timing of the last weekend [26/27th] in October is confirmed.

So far 21 members have indicated an "interest" which should make for an enjoyable weekend.

Through Heritage Victoria we have organized *private access to the shed for members of the Doncaster Camera Club* at a cost of \$5 pp.

Contact me by e-mail or talk to me at the next meeting. We will shortly set up a "sub-committee" to look at accommodation options [there is no obligation to stay at any one place – just options available] and a suggested agenda.

The Club's Website

<http://doncastercameraclub.org.au/>

Subscribe Button

The number of members who have signed up to the subscribe feature did not increase much over the last month. The "subscribe" feature is on the "Contact DCC" page in the top left hand corner.

We urge everyone to sign up to this service as soon as possible as, over time, this will be the medium for advising urgent news.

Consent Forms

There are a number of consent forms outstanding. It is important that we have the forms completed so that we hold the necessary authority to post images to the website, confirm member's approval[s] to release contact details to other members and of course the opportunity to update any of those details if you wish.

So, even if there are no changes to those details/approvals please **still sign and return the form with the consent**. Just complete your names, put No Change in the details, mark **both** the boxes re consent, then sign and return.

APSCON 2012 - Canberra

http://www.a-p-s.org.au/index.php?option=com_content&view=article&id=103&Itemid=84

The 2012 conference will be in Canberra over the week of the 15th/21st of September at the Southern Cross Club, 92 – 96 Corinna Street, Phillip, ACT – that's near Woden Plaza.

There is only a month to go so, whilst late in trying to organize registration, you wont know if you don't try.

This is a popular Convention and many members are regulars.

Australian Photographic Collectors Society Market – Sunday, 16th September 2012

This twice a year collectors market is on again at the Box Hill Town Hall. The doors are open from 9am to 1pm and the cost of entry is only \$2.

It's a great opportunity to browse the used equipment on offer and fill your camera bags with equipment you might just find a use for one day. I will be there looking for another camera bag to add to the collection!

The Supper Roster

Members should arrive around 7.40pm to prepare cups, saucers and the urns.

Speak to Pam Rixon at meetings or phone her on 9846 3051 about roster changes.

Aug 2012	Barbara and Bill Prudden
Sept 2012	Fred Bath and Jennifer Jones
Oct 2012	Margaret and Mike Bold
Nov 2012	Ralph and Peggy Petty
Dec 2012	Clive and Liz Watt, Ellen Lew

FACTORY DIRECT CUSTOM FRAMING AT FRAMECO

We also offer:

- » Framing Courses for beginners, intermediate and how to start your own framing business.
- » Picture framing tools for DIY framing.
- » Framing accessories and mountboard.
- » Frame moulding chopped to size.

DISCOUNTS for CAMERA CLUB MEMBERS!

Present your Camera Club membership card in our showroom and you will receive a discount on tools, materials, custom framing and course bookings!

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SHOWROOM OPEN: MON - FRI: 9AM TO 5PM & SAT: 9AM TO 12.30PM

FrameCo
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PH: (03) 8878 1700
EMAIL: info@clubframeco.com
WWW.CLUBFRAMECO.COM

Please support our sponsor by purchasing matting and framing needs from them. Don't forget the 10% discount available to Club members!

There are number of "specials" currently on offer at Frameco. Visit www.clubframeco.com.au for the Newsletter and all details.

June 2012 – Merits/ Honours Open Prints

Pam Rixon	"Dizzy"	83
Pam Rixon	"Autumn Leaves"	80
Arthur Lilley	"Hurry, Hurry"	80
Fred Bath	"Flower Power"	78
Les Armstrong	"Frangipani Circles"	78

And here is Pam's "Dizzy"



Projected Images

Adrian Donoghue	"They Could But Watch"	85
Adrian Donoghue	"Time And Motion Study"	83
Les Armstrong	"Ripple View"	80
Peter Walton	"Time In Motion"	78
Pam Rixon	"Ferris Wheel"	78
Adrian Donoghue	"The Temple"	78
Pam Rixon	"Lorikeet"	78

And here is Adrian's "They Could But Watch"



Small Prints

Ellen Lew	"Focussed On Study"	78
Ellen Lew	"Blushing Pink"	77

Les Armstrong	"Rippled Lotus Flowers"	77
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And here is Ellen's "Focussed On Study"



"End Of Year Dinner" And A Mid Year Social Gathering

The End Of Year Dinner"

The Committee have agreed that the annual Christmas get together [now re-named, in good corporate speak, as the "End Of Year Dinner"] will be on November the 25th, a Sunday.

We are returning to "Natalies" which you will remember is situated at 669 Maroondah Highway, Mitcham [access by the Service Road]. This will be a lunchtime meal to take advantage of the various menu-pricing options that are available during the day rather than the evening.

Information regarding the menu and prices are still in train but please reserve the date in your social diary!

"A Mid Year Social Gathering"

This was a very pleasant afternoon with 17 members attending the Mitcham Hotel for a feed and a chin wag. The food was good and our seating was quite private. Those who couldn't make it missed out on a convivial afternoon.

We will plan a similar get together again within the next 6 months.

Some Items For Sale

Marg Bold would like to offer for sale to Club members, a couple of tripod heads surplus to her needs. Details are:

- Manfrotto 229 - \$150
- Manfrotto 804 RC2 - \$50

This is top quality gear, hardly used and excellent value.

The model 229 is the larger Pro head and the 804 a smaller model. Both are a three-way movement.

If you want to do some homework, visit this website <http://vanbarphoto.com.au/> who are also a regular shop in Fitzroy. They carry a large range of tripods for comparison.

You need to contact Marg or Mike direct to discuss any details and since they have left on holidays you would be best to do so via email at isemaggieliz@hotmail.com

Proposed Changes to the VAPS Competition

At a recent Presidents meeting of VAPS substantial changes were proposed to the makeup of the annual VAPS Interclub competition.

In the past Clubs submitted 10 Large Prints, 10 Digital projected Images and 10 Small Prints. The Small Prints were restricted to "novice" members who had not had an image selected in the Large Prints and additionally had not had an acceptance in an International/National Competition. There was also a general restriction of no more than 2 selections per member.

Subject to final approval by Club delegates at the AGM in September the new entry conditions will feature only two categories:

- 15 Prints *of any size*
- 15 Digital Images

The restriction of a maximum 2 entries per member remains but there will be no definitions of "novice". Clubs will be encouraged to include newer/less experienced members in the "mix" and this will definitely be a policy our Committee/selection Committee[s] will follow.

Part of the rationale behind the change is the difficulty some Clubs have in finding both sufficient numbers of "novice" members and "novice" members who produce small prints. Most enter the Digital Projected competitions and/or produce large prints. Some Clubs cannot, and do not, enter that section in the VAPS Interclub because they lack those numbers.

Doncaster, unlike many Clubs, does not define a "novice" category in our competitions although the Small Prints section was seen, in the past, as the natural entry point for new/less experienced

members. With the rise and rise of Digital entries that is probably changing.

At this stage there are no plans to alter our current competition structure [the Annual Aggregate Competitions preclude us switching horses until at least April 2013] We will still be able to source suitable entries for the amended competition but it will be interesting to see if, in the first VAPS competition under the amended rules, how many small prints are now entered in the "prints of any size". There is no doubt that Small Prints, when compared side by side to Large Prints, are at a disadvantage.

Annual 21th Eastern Interclub

The competition will be held on September 19th, 2012. It is always hosted by the Maroondah Photographic Society and includes a total of 6 clubs who contribute 15 entries each [5 Large Print, 5 Small Prints, and 5 Digital]

We will be selecting entries early next week and members will be contacted soon after to bring along to the August meeting any prints required. It comes at a time when we have many prints in the forthcoming Berwick/Southern Suburbs/Doncaster Interclub and other members have prints away at Warragul/Pakenham but we are confident of a good showing. We will be looking to include as many members as possible in the selections.

The presentation is held at the Maroondah Photographic Society's meeting place in the Federation Estate, 32 Greenwood Avenue, Ringwood [Melways 49 H10] There are multiple meeting rooms but arrive at 7.45pm [for an 8pm start] and just follow the crowd and the singing from the Melbourne Welsh Male Choir who meet next door on the same night. They also have a good supper!

We always look for members to attend and support the club and we hope that many of our newer members will attend and get a feel for how the Club system operates. I have indicated an attendance of 10 on the night – don't let me down!

A Completely Unrelated Link For Your Amusement

<http://www.flightradar24.com/>

This is a link to a website that tracks aircraft flights all over the world. Click on the individual planes and you get flight details and if you go a bit further you can get a camera view [for those planes with the facilities] of what the crew see.

Of particular interest are the skies over Western Europe and North Eastern America in their morning and the evening. Incredibly crowded. Puts you off flying!

It will keep you amused and waste hours of valuable time.

An Article On Shutter Speed

[Probably should have had this one before the "Creative Blur" hand-in!]

How to Choose the Right Shutter Speed

Taking good photographs isn't just about buying the most expensive camera available. Whether you're a wedding photographer or an amateur looking to turn professional, it's important that you understand shutter speed and how it can affect the photos you take.

What is Shutter Speed?

The easiest way to explain shutter speed is the length of time the camera shutter is open. Back in the days of "film" photography, this was the time that the film was exposed to the scene. In digital photography terms, the shutter speed is how long the camera's image sensor "sees" the scene.

Different Shutter Speeds

There are various shutter speeds for various purposes. Measured in seconds (fractions of seconds), speeds are denoted in numbers such as 1/1000 or 1/50. Obviously, the larger the denominator the greater the speed. The average camera speed is usually 1/60. Speeds slower than this are hard to manage as they almost always lead to blurry photographs.

The most common shutter speed settings available on cameras are usually 1/500, 1/250, 1/125, 1/60, 1/30, 1/15, 1/8 etc. Some cameras also allow you the option of measuring shutter speed in full seconds (not fractions) such as 1 second, 2 seconds, 10 seconds etc. This is particularly useful in low light photography or when you are trying to capture movement. Of course, many photographers use shutter speeds lower than 1/60 and this does not mean all their photographs turn out blurry. For best results, slow shutter speeds should be used when your camera is on a tripod so your camera is stable and there is no shake whilst capturing the shot.

Picking the Ideal Shutter Speed

Now that you know the technical details, how do you go about picking the right shutter speed so you get perfect photos? Needless to say, the demands of wedding photography will be vastly different to photographing a sports carnival. The most important consideration when picking the right shutter speed is movement. How much movement do you expect to capture? Would you like to "freeze" this movement in order to get a clean, clear photo? In this case, you need to use a fast shutter speed. This will let you capture the moment before it escapes you. Or maybe you would like to let the movement appear blurry (intentionally) in the photos to better project the movement? A slower shutter speed should be used in this case. The actual numbers for the speeds will depend on how "frozen" or "blurry" you want your images to turn out and a little trial and error in the right situation will help you figure this out.

Considering Focal Length

The focal length of your lens will contribute to camera shake and unless you have in-camera image stabilisation, you should consider your shutter speed depending on the focal length as well. For longer focal lengths, you will probably need faster shutter speeds. Without image stabilisation, you are best to use a shutter speed denominator that is larger than the length. So, for 200mm lens, your ideal speed would be 1/250 for a good quality photograph. Following these tips will help you choose the right shutter speed and will take you a long way towards taking better photos.

Read more: <http://digital-photography-school.com/how-to-choose-the-right-shutter-speed#ixzz232dmKdB8>

Welcome To New Members

The Club welcomes four new members in Judy Mitchell, Ros Van Der Schalk, Val Hunt and David Cooper. Welcome to you all and all members should say hello when your paths cross.

A Few Quotable Quotes

"You cannot depend on your eyes when your imagination is out of focus" – Mark Twain

"If I had two lifetimes I could learn to play the cello" – Pablo Casals

"Always remember that you are absolutely unique – just like everyone else" – Margaret Meade

An Article On Getting Sharp Images

[The main headings and images used in the illustrations are for a Canon camera.

Nikon cameras – and probably other brands – have the same/similar features. Under the main headings, in italics, is what Nikon call their feature. You should then read your camera manual].

Advanced Tips For Tack Sharp Images

One very common question I get from photographers is why they can never get their images as sharp as the ones they see online. This is a loaded question, and it really made me think about all the things I go through to get tack sharp focus on my images. Sure there are the obvious tips like holding the camera properly, squeezing the shutter instead of stabbing it, tucking your elbows in, and so on. The truth is, that is just the beginning to taking sharper photographs. Let me start off by saying that I still take blurry images from time to time. All professional photographers do. The only difference is that we don't post them online! However, I will also bet that I take far less than most other photographers, and there are clear reasons as to why. Getting sharp images involves a combination of a few different techniques, and when put together they will produce a far higher success rate of sharp images.

Back Button Auto-Focus [Canon]

[AF-On button. On earlier Nikon models the AE-L/AF-L button can be programmed to do the same thing]



I can honestly say that about 90% of the photographers I talk to don't use this built in feature *on almost all cameras*. Whenever I ask photographers how they focus on a subject, the response is that they press the shutter half way down to focus, then all the way down to take the picture. The problem with this is that EVERY time

you take a picture, your camera is going to re-focus the frame. What if your subject is a far away person and there is a crowd of people walking between you? You can't just set your focus distance and fire away. Instead you have to wait for line of site to your subject and hope nobody walks by while you focus each time. On most (nearly all) cameras, there is a button on the back of the camera titled "AF On." Through your menu settings, you can set this button as your focus trigger. This way, you set your focus then fire off as many shots as you need to. The focus point stays the same through all shots and the shutter is free to be used as just that, a shutter.

Single Point AF [Canon]

[AS-S[ingle Servo] on a Nikon]



One of the many revelations that photographers have is discovering the difference between letting your camera decide how to do something, and telling your camera what to do. Most photographers press their shutter down halfway and the camera decides what to focus on. More often than not, it picks the right thing. This is normally because the subject is prominent in the frame and the camera can easily find a contrasting element to focus on. Using this simple method is fine in a lot of cases, but if you begin to venture into prime lenses and shallow depth of fields, your images will begin to suffer greatly. If your subject is 10 feet away and you're shooting f/2.8 at 200mm, your depth of field is only 1 1/2 inches deep! That means that your subject will come into focus at 9.94 feet away, and drop out of focus at 10.06 feet away. Do you want to leave a 1.5 inch depth of field up to your camera? What if it focuses on the tip of the nose? Now your subject's eyes are out of focus. Your camera should have a button (top right in image) that shows how the camera is focusing. The default is to have all the focus points on and the camera uses those points to decide where to focus. Instead, press the focus grid button and use the joystick (bottom left in image) to decide where to set your focus point. Instead of a bunch

of focus points popping up when you go to focus your subject, you will now only see the single focus point that you set. Now if you want to focus on your subject's eye, place your selected focus point over the eye and simply tap your AF-ON button. Your focus is now set for that mark in the frame. The only thing you need to worry about now is movement.

AI Servo Focus Tracking [Canon] *[AF-C[ontinuous Servo] on a Nikon]*



A funny name, but a serious setting. Getting your camera off of "One Shot" can be revolutionary to your photography if you have yet to discover Servo focus mode. Here's an example of how Servo works: You're shooting a wedding during the end of the ceremony. You are at the end of the aisle and the wedding party is walking down toward you. You are shooting at f/2.8 because it's dark and you want to let in as much light as possible. Your depth of field is 6 inches. With "One Shot," your camera only focuses on the subject each time the focus button is pressed. You then have to press the shutter to take the picture. With a depth of field of 6 inches, and the wedding party walking towards you in groups of two, your window of opportunity to get your shot in focus is incredibly small. One strategy is to just try and be quick, pressing the focus button and shutter in succession as quickly as possible. Another strategy is to set a mark on the aisle as a window of opportunity and wait for each person to hit that mark and then take the picture. This is hit or miss though, and you only have one chance. You don't want to take chances like this at a wedding!

Enter AI Servo

When you switch your camera over to AI Servo, everything changes. Servo was introduced as a standard camera setting all the way back in the 80's, by request of several sports photographers who needed a better way of ensuring focus on moving subjects. With Servo activated, now your

camera will track focus on the wedding party as they move toward you, and will keep updating every step of the way. This works whether the subject is coming toward, or moving away from you. In your menu settings, you can even adjust the sensitivity of the focus tracking.

Read more: <http://digital-photography-school.com/advanced-tips-for-tack-sharp-images#ixzz232gMN3zg>

Competitions On Offer

There is a continuous cycle of competitions on offer in Australia and overseas.

It's difficult to single out individual events although, from time to time, we do highlight ones that have proved popular to most Club members over time and generally give you your "bang for your buck".

In due course these links and individual competitions considered good value to members will be a regular feature on the Club's website.

In the meantime, if you are interested in external competitions, then start with these links:

The Australian Photographic Society [APS] is at http://www.a-p-s.org.au/index.php?option=com_content&view=article&id=172&Itemid=165

This takes you right to the page for competitions endorsed by the Society.

A further source is via the VAPS website at <http://www.vaps.com.au/>
[Note: some of the VAPS competitions may be replicated in the advice from APS]

FIAP is the International Organization. FIAP lists all it's approved competitions at:

<http://patronages.fiap.net/>
[You need to select the year/month you want under the yellow headings!]

That's all for this month.

Don't forget to "subscribe" to the website and bring those outstanding consent forms to the next meeting!

John