

SNAPSHOT : November 2015

The bulletin of Bedford Camera Club

www.bedfordcameraclub.co.uk



SnapShot is written by Camera Club members if you have anything that you wish to highlight or feel would be a good contribution then please contact me. Lynn Short (lynn.short@homecall.co.uk)

Programme for November 2015

3 November 15: Members' Evening

1st half: Post Processing session with Jonathan & Sue Vaines

2nd half: 'Hidden world of waterways' by Chris Hubbard

10 November 15: Speaker

Kevin Gorton - "Arctic Lights - Photographing the Aurora Borealis" www.kevingorton.com

A talk on the subtle aspects of landscape photography and the consideration of your own approach to creating images - with a focus on photographing the aurora borealis and arctic landscapes.

17 November 15: Internal Club Members' Competition

Subject - Open

- Judge - Adrian Stone
- Maximum entry per member - 2 prints and 2 PDIs
- Final entry date 10 November 15
- Counts towards the seasonal points competition

24 November 15

Speaker- Bob Brind-Surch - "The Art of Wildlife Photography" www.naturesphotos.co.uk

The talk is illustrated with photos taken in the UK & East Africa and demonstrates the techniques and skills used to make the

difference between a 'snap-shot' and an award winning photo.

26 November (Thursday)

External Competition - 3-way Interclub Battle -
Biggleswade/Bedford/Gamlingay

Judge - Hazel Manning ARPS DPAGB BPE3*

Venue - Conservative Club, St Andrews Street, Biggleswade SG18 8BA

Time - 7:30pm

External Competition (10th October)

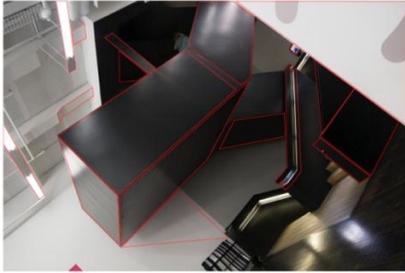
Chelmsford Camera Club Challenge Shield (Panel of 6)

- Judge - Roger Force FRPS DPAGB APAGB

There were 21 panels with a wide variety of subjects and a very high standard of photography. The judge critiqued each panel as a whole and then the individual photos. It was very interesting. I learnt that a panel of 6 photos actually consists of 7 images - the 7th image being the panel itself and the placement of the images are very important. The judge was very strict on sharpness & sharp in the right places. He didn't look from a distance but right up close! I also learnt where lighting was wrong or highlights blown or tonal quality was suspect. But during his critique he noted which were the strongest images and which were the weakest in the panel and why.

He didn't mark individual panels but gave 1st, 2nd & 3rd and 4 highly commended. Our panel entries were not placed. But the top panels were of an extremely high quality. In comparison ours were OK, but slightly mediocre.

The winning entry was Colchester – "Russian Avant Garde, Suprematist Works" – Tony Bramley. A slightly controversial winner as some photographers may find it hard to see this as photography. It was created by taking geometric shapes from a photograph and creating a work of art.



Example Abstraction - Tate Modern Staircase



The full panels of 1st and 2nd can be viewed at:
http://www.chelmsfordcameraclub.info/gallery_comp_201516_cccc.html
By attending an external you can learn an awful lot to apply to your own photography. **Lynn Short**

Lee Filters – Masters of Light (13th October)

The presentation by Edward Ruffell, the Managing Director of Lee Filters, easily matched up to the title. It began with a reminder of the breadth of the electromagnetic spectrum and the small segment which is occupied by visible light, and that the camera's sensor responds to some light which the eye cannot see. The eye has remarkable power of accommodation, coping with bright sunlight and deep shadow at the same time. In order for the camera to do that it needs some help and the majority of the talk was about how graduated neutral density filters can provide that help.

The usual set of Graduated ND filters are 0.3, 0.6 & 0.9 which correspond to a 1 stop, 2 stop and 3 stop change in exposure and come in 2 varieties – soft edge and hard edge. The most commonly used are the 0.6 & 0.9 hard edge. This contrary to intuition – but it was demonstrated that in most landscapes, which is the most frequent use, the edge can be placed on the horizon or somewhere where there is

already a change from light to dark. The camera is pointed at the lighter area and then the darker area to determine the different exposures required and the correct filter density selected. It was emphasised that the only reliable method of operation with these filters is to have the camera set on Manual.

To complement the graduated filters are two non-graduated neutral filters – the Little Stopper which corresponds to 6 stops and the Big Stopper at 10 stops. These are for effects, not corrections, and allow very long exposures, smoothing out moving water effects, changing cloud appearances and with multiple exposures eliminating moving people. Polarising filters are available in two varieties – linear and circular. They are used for eliminating reflections from glass and wet surfaces and reducing the effects of fog and mist. Circular polarisers may be used with DSLR's at most times, but linear polarisers can only be used in Manual mode because they disable many of the automatic functions.

There are also available a large number of coloured filters for producing various effects, filters for introducing mist layers, filters specifically for black & white photography and a bespoke service for anything very special. Checking out the company website leefilters.com will give hours of tutorials – ideal for a wet winter evening. **Roger Bank**

'Photographing action in the air' - Darren Harbar (20th October)

On 20 October professional photographer Darren Harbar gave us a fascinating presentation on the theme of 'Photographing action in the Air'. With a background in photography journalism and current involvement in general commercial photography Darren's big passion, which came over so well in his presentation, is for all things which fly - whether raptors or vintage planes. His work now specialises in aircraft photography and especially the challenging and risky task of capturing air-to-air images. He took us through some of the many technical difficulties involved including pilot qualifications, planning the flight and the camera shots, and not least the sheer physical effort of

controlling a bulky camera whilst being wind buffeted in an open cockpit or strapped in tight at the open door of a 'camera ship'.

Apart from bringing back youthful memories of Biggles stories with his exciting aerial images Darren had much useful advice for fellow photographers: from thoroughly understanding the subject – animal or mechanical – planning the shoot, exposures and camera angles through to toning or mono to capture the feeling of vintage machines. While few of us can expect to share his flying opportunities these techniques are all very applicable to more mundane photography, especially of fast moving subjects. Darren also leads aircraft oriented photo training courses, although it seems that an ability to perform press-ups features in his training!

Darren's website is at www.darrenharbar.co.uk. **Chris Hubbard**

Internal Competition (27th October)

Judge: Don Byatt ARPS,MPAGB,EFIAP,BPE5*

Print Results



1st: One man and his dog by Jonathan Vaines

The following prints received a mark of 20.



Ashmolean Staircase by Jonathan Vaines



Red Card by Sue Vaines

PDI Results



1st: Marmoset on glass by Ian Whiting

The following PDIs received a mark of 20.



And my point is by John Pegram



Past, Present And Future by Carl Wrightson