From the President

How do I choose what lens to use on the day?

Back in the day, all I had was a collapsible 50mm lens. After a few years I had given to me a telephoto and a close-up lens – my go-to lens was still my “nifty fifty.”

Now between us we have many more lenses. When we travel, most of our allowed weight for carry-on is lenses.

So, how do you decide?

This brings to mind a time I was teaching, we had planned to go on a field trip in the evening to shoot landscape. Got my camera I kept in the boot and had a 135mm prime on! Well, as it turned out, (and not letting on my error) it was a very successful shoot and I would recommend you give it a try.

The point I am trying to make is that it is less about what lens and more about using what you have. Long or short, fast or slow, prime or zoom – very few times will the lens you choose let you down. Sure, you may have to use the “two-foot zoom” to get in what you want with a fixed lens, but that may slow you down enough to think about what you are doing and get a better picture.

Spend a day with one lens and try to get the very best from it. Me, still find going back to my 50 almost always works.

Club Outing

Working Horses – Saturday, 16th March

For those members attending it was a great and challenging day of photo opportunities.

The harsh light with lack of clouds meant the shots always needed to be considered. Sometimes it worked to shoot right into the light, as with the horses throwing up dust in the air. Also, pictures taken in shaded light seemed to work well.

Roger used his infrared camera to capture a slightly different feel on the day, and of course, Gary had a long telephoto to zoom in on the horses. Some found that black and white worked to their advantage.

In all, it was fun to catch up and share the experience.

Just for a Laugh (courtesy of the Internet)
Last Meeting (cont)

The results of our “Portrait” competition were judged by Paul Robinson and are as follows:

**General Print**

1st: “Georgia” by David Hosking
2nd: “Lauren” by David Hosking
3rd: “Greg” by Ralph Gallagher

**General DPI**

1st: “Georgia and Ross” by David Hosking
2nd: “Avis at Coal Creek” by David Hosking
3rd: “Walhalla Mine Guide” by Kerry Pritchard

**Advanced Print**

1st: “Star Gazing” by Gary Beresford
2nd: “Neil” by Roger Keagle
3rd: “Despair” by Roger Keagle
HC: “The Girl with the Beautiful Curls” by Vanessa Auty
HC: “Grooving” by Gary Beresford

**Advanced DPI**

1st: “Unwilling Model” by Gary Beresford
2nd: “Come to Mama” by Gary Beresford
3rd: “Looking Out the Window” by Kerrie Matthews
HC: “Ben” by Gloria Haycroft
HC: “Man in Hat Right” by Roy Fisher
HC: “Will at 13” by Linda Keagle

**Creative**

1st: “Another Dimension” by Linda Keagle
2nd: “Smoke Gets in Her Eyes” by Linda Keagle
3rd: “Black Widow” by Gary Beresford
HC: “Angels” by Colin Nicholas
HC: “Mother” by Kerrie Matthews
HC: “Petal” by Gary Beresford
Close Up

A picture taken with the subject close to the camera. The classic close-up is about getting detail. That usually means getting right into the subject. The feeling of ‘closeness’ usually means that the shot is taken from less than a metre away. However, close-ups can be as close as a few inches.

The idea of a close-up is to make the viewer ‘feel’ the subject is right up close. So, in some cases, the picture can be further away than a metre. To make the viewer feel the subject is close, you can use different techniques. If the subject fully fills the frame and detail is clear, then the size of the subject into the shot optically also implies closeness. So, the actual closeness may be secondary to the detail that is shown. What is important in the close-up is the feeling of immediate proximity to the subject and the expression of detail in the subject. Thus, a close-up is to some extent a subjective or artistic interpretation rather than a stated distance.

What is a Polarising Filter?

It is a filter for sunlight that attempts to block out the light rays that often cause glare, while still allowing the desired light through. Designed with layers of filters that form right angles with each other, the system within the polarising filter is generally quite effective. But, due to the way that the layers prevent some light from entering the lens, it is necessary to rotate the filter so that it allows the light you want to enter.

The Challenges

While looking through your camera, be careful not to wear polarised sunglasses AND use a polarising filter at the same time. If you used both, you would basically keep all light from entering and would more than likely see nothing as you attempt to take your shot. Thus, the solution is to use one or the other—but not both!

The second issue with polarisers and very wide-angle lenses is the thickness of the filter. By their nature, polarisers are thick filters because they have a double ring, the first of which mounts the filter to the lens and the second which is the rotating polarising element. If the lens is wider than about 24mm, when used at small apertures the edge of the ring can cause vignetting at the corners of the frame.

Another tip – Polarising filters can act as neutral density filters. If you want to cut down on light reaching your sensor, so you can slow your shutter speed to record soft motion, the filter can darken the scene…especially if you are shooting late in the day, and need it to be just a bit darker.
San Remo Success

The recent Art and Photography Show at San Remo was successful for two of the entrants. Gary Beresford won best portrait for his image “Dignity” (see below).


Congratulations!

Next Outing

Saturday 27th April - Agnes Falls

Facebook Page – Daily Challenges

For those who do not participate in Facebook, please see the ‘Calendar of Daily Challenges’ for April. Have fun improving on your skills and meeting the challenge.

Next Meeting

Wednesday, 3rd April 2019 at Uniting Church Hall meeting room, Foster – 7:00pm

The set subject of “Patterns” will be judged by Mario Mirabile from the Caulfield Club (TBD whether he will be able to attend).

Slideshow of the Nyora outing will be shown and submissions for “Close Up” to be sent to Colin by the evening of the meeting. No prints. Submit up to 3 dpi and 2 creative dpi.