



Upper Blue Mountains Camera Club Inc.

Newsletter

"Photography is an art of observation. It has little to do with the things you see and everything to do with the way you see them." Elliot Erwitt

No matter how many lenses a photographer has, there are often lenses that we still wish for and after which we lust. There are so many options out there that choosing your next lens can be a dizzying cavalcade of manufacturers, focal lengths, prime or zoom functionality, auto or manual focusing, and the price. Here are some pointers that will help you choose the best lens to fit your specific needs, or at the very least, point you in the right direction . . . The first question you have to ask yourself is, "What do I need that my current lens doesn't give me?" Your answer is most likely going to fall into one of two categories: speed (aperture) or zoom. Let's take a look at the first problem and figure out what lenses can help increase your "speed." When it comes to lenses, the term "speed" is used to describe how much light the aperture diaphragm allows into the lens, relative to its size.

Most kit lenses have variable apertures that start at $f/3.5$ and close up to $f/5.6$ as you zoom in to a longer reach. This is fine if you're shooting outdoors on a sunny day, or indoors with a flash or bright lights, but not suitable for low-light situations. For that, you're going to need a faster lens. So, what is a "fast" lens? Fast lenses generally have an aperture of $f/2.8$ or larger. The larger the aperture, the more light the lens allows in, so fast lenses are great for low-light conditions. A prime lens has a fixed focal length, so the lens doesn't do the zooming—your legs do! Prime lenses often offer larger apertures than zoom lenses, and are ideal for shooting video with a DSLR camera. One of the most common second-lens choices that photographers make is the 50mm $f/1.8$. It's a relatively inexpensive lens that can be wide enough to shoot a group of people in a room, yet also long

enough to shoot headshots. The larger aperture means shorter depth of field, which gives your photos nice bokeh, that blurred-out background look that isolates your subject and looks really great. A 50mm lens on a crop-sensor camera with a 1.5x crop factor, such as APS-C, has the equivalent angle of view to 75mm on a full-frame camera, so if you think 50mm might not be quite wide enough for your camera, a 35mm lens might be a better option. It's slightly wider, making it better for group portraits in tight spaces without the distortion of even wider fast lenses, such as 28mm and 24mm $f/1.8$ lenses. On the other hand, if you want a fast lens that is longer, for portraits or shooting objects farther away, an 85mm $f/1.8$ lens might be for you. Longer lenses are great for portraits because they create less distortion and allow you to be at a greater distance from your subject.

The Telephoto Zoom Lenses

Telephoto lenses are ideal for photographing birds, sports, theatre, or any other subject located at a distance from your camera. If you find that you're missing out on shots because you can't zoom in close enough to your subject, you should probably choose a telephoto lens as your next lens. You might have a kit lens that reaches 200mm, but at $f/5.6$, your shutter speed will be too slow to freeze the movement of your subject. In this case, you need a faster telephoto lens. The most common "pro" telephoto zoom lenses are the 70-200mm $f/2.8$ lenses. They are fast enough to stop action and give you nice bokeh, while keeping your subject sharp. If you have an APS-C crop-sensor camera, this will provide about a 105-300mm equivalent on a full-frame camera.

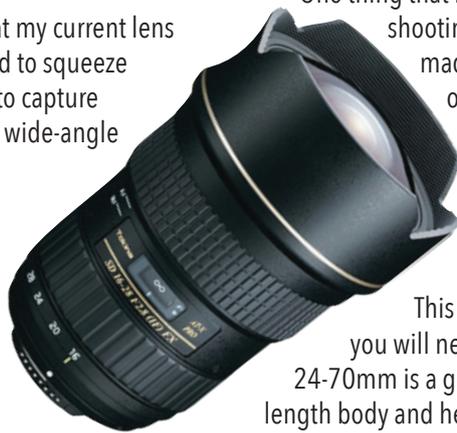


If you don't need the speed that an $f/2.8$ lens offers, some other great choices would be a 70-200mm $f/4$, or if you need the extra zoom, an 18-300mm or 70-300mm variable-aperture lens might be your answer. Another point to consider, especially with telephoto lenses, is whether or not you need a built-in image stabilizing system. Nikon calls this VR, vibration reduction, Canon calls it IS, image stabilization, Tamron has VC, vibration compensation, and Sigma refers to it as OS, optical stabilization. Whatever the manufacturer calls it, the benefit of having a lens with image stabilization is that you can effectively use a longer shutter speed when shooting without a tripod, giving you sharper images, and making the lens more effective in low-light situations.

Wide Zoom Lenses

If your response to the “What do I need that my current lens doesn’t give me?” question is that you need to squeeze more people into your frame, or you need to capture more of a landscape in your photos, then a wide-angle lens should be your next choice.

We’ve briefly mentioned the 28mm and 24mm focal lengths, which are solid prime lenses, but often times you might want more versatility with a second lens, such as that found in wide zoom lenses. There are many different zoom lengths available, not only from the main manufacturers, but from Sigma, Tokina, and Tamron, as well.



One thing that most photographers will tell you is that when shooting with a zoom lens, most of their shots are made at one of the extremes, either the widest or the longest end of the zoom. While it’s thought the Tokina 11-16mm f/2.8, available in Nikon, Canon, and Sony mounts, is one of the sharpest super-wide lenses, it doesn’t offer as much of a range as the 12-24mm, 16-35mm, 17-50mm, or 24-70mm zooms. This is where you have to decide exactly why you will need this lens. If you’re not exactly sure, the 24-70mm is a good choice, because it will let you shoot full-length body and headshots. If you don’t need that much range, and just want a very wide lens, then the 11-16mm might be your best option.

Macro Lenses

Perhaps you’ve seen some really close-up photos of insects or flowers, and you’ve tried to take them yourself with your kit lens but found that it couldn’t focus. This is because you need a special type of lens called a macro lens, with a very small minimum focusing distance. These lenses usually focus at a foot or less, all the way to infinity, so you can use them for shooting macro photography, as well as everyday shots of people, landscapes, or other subjects at any distance. The same choices apply here, whether you need a fast lens or not, and whether you need a wider-angle or telephoto lens.

There are a couple of important things to consider when choosing a macro lens. First, the wider your lens, the closer



you’ll need to get to your subject. If you’re shooting flowers, and you want to focus on one flower but also want other flowers to be out of focus in the background, then a wider lens like a 40 or 50mm would work best. On the other hand, if you’re trying to shoot moving insects like bumble bees or butterflies, chances are you

won’t be able to get close enough to them with a wide lens, so something like an 85mm or longer would be better for you. Also, when you’re shooting with your camera and lens very close to your subject, you often cast a shadow, meaning less light, and requiring a faster lens or special ring lights for your camera. If you don’t want to worry about shadows or purchasing flashes, consider a longer macro lens for your camera.

Light Awards LIVE is coming to Sydney! A two day immersive photography workshop Sydney.

Canon’s real-time creative photography masterclass is kicking off at SUNSTUDIOS Sydney on the 5th-6th of August. There’s four exciting workshops . . . run by industry-leading professionals . . . to pick from, followed by a 24-hour photo challenge. This is a unique chance to learn from some of Australia’s most inspiring photographers; The Pool Collective and renowned landscape photographer, Tony Hewitt.

Below is a summary of workshop details, full details can be found here:

<https://www.canon.com.au/lightawards>

WORKSHOP DETAILS

Embedded Juliet Taylor and Christopher Ireland explain why putting yourself in unfamiliar or confronting scenario can help deliver your finest work and develop your style.

Still Life In this masterclass, Danny Eastwood will focus on how to define yourself photographically. Explaining how in a world awash with imagery the “why” is often the most defining feature.

Commercial photography With his extensive experience in the photographic industry, Sean Izzard will share his most valuable lessons and insights about how to navigate your career as a commercial photographer.

Art of Vision Join Tony Hewitt as he explains the thought processes and techniques that help him look beyond the obvious to find and capture thought-provoking images.

Canon would love to have our Camera Club to get involved and join them.

Tickets are limited, so be quick:

<https://www.canon.com.au/lightawards/participating-cities>

BLACK AND WHITE PRINT OF THE MONTH

"SYLVIA FALLS IN THE FOG"

Alan Daniel

My wife Jan and I pass the beautiful Sylvia Falls quite often. It's a lovely waterfall and like all landscapes, it changes markedly with the weather and the different light conditions. I sometimes take "the gear" on our walks and sometimes not. Often the best conditions happen when I have nothing in the bag. Other times I'll be weighed down with a full kit and the conditions never eventuate. However, and it's only occasionally, things do work out.

This was the case on a Friday last month, when the sky was overcast, the Jamison Valley was full of fog and most importantly, it was totally calm. We were out the door early and loaded up with "gear", and to be brutally honest, looking for any reason to put off going to work.

Passing Sylvia Falls, the conditions this day were worth a stop. The ferns were upright and standing perfectly still which is quite unusual – often a cool katabatic breeze funnels down the creeks, making them dance around, but not today. I went through the usual routine of finding a suitable composition, setting up the tripod, mounting the camera and selecting the settings. I fired off a few shots and it started to rain. This day seems to be very special – we have



umbrellas, so we get home mostly dry. After a few days wait I downloaded the shots and was happy with the composition. *f/16* made sure everything was in focus and 4 seconds on the shutter gave the water a nice, soft, creamy look. The fog added that little extra touch of softness, and added some atmosphere to the capture.

In Lightroom I converted to B&W and lightened the green ferns to "lift" them from the rocks. A bit of a vignette, then some sharpening in the foreground, a touch of contrast and the image, to me, was ready to print. I felt very lucky to have had

the camera gear on this particular day – not to mention the umbrellas. So many times the camera gets left behind and so many times I regret it. Many other times it comes along and never leaves the bag. It's a bit of a lottery really, but like all lotteries, you have more chance to win if you buy a ticket or as in this case, take the camera gear along.

Water in many ways is the essence of life; in photography we can interpret water in many ways. Whether it is captured moving through a stream, static as a calm pond, or carrying a surfer to the shore, water is an interesting medium to photograph. *Congratulations Alan . . . nicely done.*

COLOUR PRINT OF THE MONTH

"DEFIANT"

Greg Fisher

Here we are again paying homage to human beings all over the world who have seen the world spin around on its axis for more days than many can even comprehend. This lot has laughed, cried, sang, danced, cursed and loved for a lifetime and more and it shows in their demeanor, their expressions, their actions and even in their inaction. For this reason, elderly generations make superb Photographic subjects. They deserve to have their stories not only told, but also shown. Photographers like Greg, take the latter task upon themselves and attempt to capture the truest picture of these individuals that they can. One of the most fundamental decisions to make when photographing is whether to portray a subject in colour or black-and-white. In the old days of film photography, that decision had to be made in advance, with foresight. Now, thanks to digital technology, we can decide after the fact, in post-production. Our own instincts tell us which palette we prefer when we compare a colour and black-and-white versions of the same image but if one is not understanding what underpins those instincts, we haven't fully grasped how to communicate with pictures. Black-and-white photographs comprise only highlights, shadows, and the shades of gray between. In contrast, each hue in a colour photograph adds an element to the image, which can distract viewers from the subject. By reducing an image's elements with black-and-white, there's less for photographers—and viewers—to contend with. In stark contrast, a colour photograph shows the world in all its colourful glory. It's controversial and no one seems to know for sure, but most research says the human eye can detect somewhere between 1 million and 10 million



"Years may wrinkle the skin, but to give up interest wrinkles the soul. You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hope as old as your despair. In the central place of every heart there is a recording chamber. So long as it receives messages of beauty, hope, cheer and courage, so long are you young." - Douglas MacArthur

different colours. Therefore, introducing the element of colour to a photograph significantly changes viewers' reactions to it. In the end, the choice of whether to photograph a subject in colour or black-and-white is a personal one: it depends on what we want to impart to viewers and where we want their focus to be directed. Each palette has strengths and weaknesses that can be exploited with great success. Generally the first instinct when processing a photograph of an older person is to take it straight to black and white. It's definitely true that black and white photos of these type can often display much more emotion and character than the original colour image, but that doesn't mean there aren't cases where colour can't play a major role in the composition. With elderly subjects it is often appropriate to communicate their relationship to the world around them, whether that be, peace, war, love or loneliness, here Greg has communicated the essence of the person's daily experience. Again remember that you're not merely taking a photograph but telling a story. So tell it like you see it! Greg's photo communicates an undeniable sense of defiance . . . it may not be the most pleasant of subjects but there is a strong sense of truth to it. Greg's "Defiance" encourages you to zoom in and to experiment with different untraditional crops. Focusing on textures, materials, hands, feet, eyes, etc. really brings a unique sense of depth and emotion to the image. Defiance is the metaphor that adds a dose of drama and reality to the photo. *Congratulations Greg . . . well done!*

DIGITAL PRINT OF THE MONTH

“Corybas – the Helmet Orchid”

Emanuel Conomos



Corybas - the Helmet Orchid

Helmet orchids are very small orchids.

The leaf is up to 3cm across with flowers the size of a marble at around 0.5-1cm. They can form huge colonies, with only a small percentage producing a flower. These orchids are found in moist areas and are often found on old rotting logs and stumps.

All species are tiny, deciduous, terrestrial orchids that remain dormant during the dry summer months as small, rounded tuberoids beneath the soil surface. The onset of autumn and winter rains will see the orchids producing a single, circular to heart-shaped leaf that is close to the ground. They often form large colonies. The tiny flowers (to 25 mm) that will follow, can usually be seen in bud as the leaves emerge. Helmet Orchids are thought to be pollinated by fungus gnats, slender mosquito-like insects. The flowers have no detectable odour, but it has been

suggested that their shape and colour mimic the fungi that gnats visit to lay their eggs. The gnats enter the flower through a tiny opening (auricle) at the base of the flower. The leaf is heart-shaped, and the reddish-purple flower is drooping. Corybas leaves are visible for much of the year although not permanently, however. They are notorious for being “shy to flower”. In some circumstances one can find these leaves densely carpeting the ground, without finding a single flower. In that case, make a mental note of the place and the date, and come back next year. When they are starting to flower, they will show a minute bud from the short stem below the flat leaf, appearing to emerge from the “notch” in the heart-shaped leaf. Although sometimes described as “rounded”, these leaves are always eccentric, with the stem on one side of the leaf not in the middle of the leaf.

“Take care of the earth and she will take care of you.”

Emanuel Conomos



Lee Filters are pleased to announce the launch of our latest new products for LEE Filters

• Solar Eclipse Filter

The new Solar Eclipse Filter is available for our Seven5, 100mm and SW150 filter systems. The Solar Eclipse Filter is a very strong, specialised glass filter capable of reducing the intensity of light by 20 stops, bringing the exposure range down to a manageable level. It is designed to allow the user to capture the partial phases of an eclipse, the stages before and after the total eclipse, with accuracy and consistency. Please Note: The Solar Eclipse Filter is designed solely for simple photography of solar eclipses or the surface of the sun. It is NOT suitable for general long-exposure landscape photography. It is also NOT intended as a viewing filter for solar events. Never look through the filter directly at the sun, as there is a risk of severe eye damage.

• Nikon 19mm PCE (Tilt-Shift) Lens Adaptor

The new Nikon 19mm PCE (Tilt-Shift) lens adaptor is available for both the SW150 and 100mm Filter



Systems. Please Note: The 100mm adaptor does not allow full lens movement without vignetting.

• Sigma 12-24mm Art f4 Lens Adaptor

The new Sigma 12-24mm Art f4 lens adaptor is available for the SW150 filter system. Please Note: that due to the physical size of this lens, and the extremely wide angle of view, the SW150 filter holder will vignette at the widest angles.

To avoid this we recommend using a minimum focal length of 15mm when using the filter holder with two filter slots and 13.5mm when using the holder with one filter slot.

• The ClearLEE Filter Wash

The new ClearLEE Filter Wash has been specially formulated in our own laboratory to cut through dirt and grease quickly, efficiently and above all, safely, and is suitable for use on both resin and glass filters. The ClearLEE Filter Wash is available in 300ml or 50ml sized aluminium bottles with a spray top.

These products are available to order from your nearest LEE Filters Dealer.



Australian Life Photography Competition – Entries Open

The City of Sydney is calling all photographers, from novices to pro's, to take part in one of the country's largest photography competitions.

The Australian Life Photography competition is part of the City's year-round Art & About Sydney program. Anyone who loves playing with cameras and taking pictures is encouraged to submit images representing quintessential "Australian Life" from their perspective. Entries are open until 11:59pm, Friday 28 July. From all the work submitted, 20 finalists will be selected to have their work enlarged and exhibited

in Hyde Park North, Sydney, from 14 September to 8 October 2017.

The \$10,000 Australian Life Prize will be awarded for the most outstanding work in the exhibition, as determined by a distinguished panel of judges.

For more information, visit Art & About.

Find all the info here....<http://ow.ly/Kau730dgduA>
Bronwyn Dennis



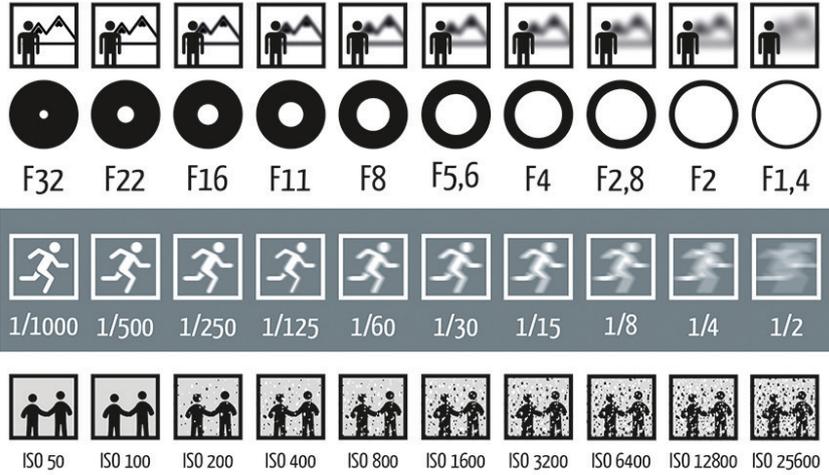


A "Captcha" Comment

An invitation has been extended to UBMCC photographic club members and any other interested photographers to the Orange Camera Club's 60th birthday weekend of photography on the 9th and 10th of September. They have provided a link for further information and to enable enrolment for the whole weekend or individual workshops.

<https://www.eventbrite.com.au/e/orange-photography-festival-and-workshops-registration-32582942458>

How Aperture, Shutter Speed and ISO will affect your final image



Courtesy of Matthew Jones - Threatened Species



Don't forget to upload those Winter Magic Moments for Wednesday!
ubmcc.dpi@gmail.com

CSI. DUBLIN

Three dead bodies turn up at the Dublin mortuary all with very big smiles on their faces.

The Coroner calls the police to tell them what has happened.

'*First body*': Pierre Dubois, Frenchman, 60, died of heart failure while making love to his 20-year old mistress, hence the enormous smile, Inspector', says the Coroner.

'*Second body*': Hamish Campbell, Scotsman, 25, won Â£50,000 on the lottery. Spent it all on whisky. Died of alcohol poisoning, hence the smile.'

The Inspector asked, 'What about the third body?'

'Ah,' says the coroner, 'this is the most unusual one. Paddy Murphy, Irish, 30, struck by lightning.'

'Why is he smiling then?' inquires the Inspector.

'He thought he was having his picture taken!'