

Jaguar Photographic Society

infoCUS

Issue 06 | July 2014

Photographing the
VICTORY SHOW

Lighting Logbook

FASHION FLARE

Technique

UNDERWATER

ICM'S



CONTENTS:

- 1 Contents
- 2 Diary Dates
Trips
- 3 Trip Report & Gallery
Coastal Patrol
- 9 Memory Matters
- 11 Technique
Photographing the Victory Show
- 13 Lighting Logbook
Fasion Flare
- 15 Technique
Underwater Photography
- 17 Technique
Intentional Camera Movement

Last Glance
A final image on the back cover

Jaguar Photographic Society

Website: www.jaguarps.co.uk
Email: jaguarphotosociety@yahoo.co.uk

Meetings: Weds evenings from 8:00p.m.
Jaguar Bowling Club, Capmartin Road,
Coventry

Cover Image: Scott Wiggins taken at a club
visit to the Victory Show.

Copyright: All images remain the copyright
of their respective authors. No reproduction
in part or in whole is permitted without prior
written permission of the author.



DATES:

- July
- 9 Beginners Summer School
Course - Week 1
- 16 Beginners Summer School
Course - Week 2
- 20 Race Car Photography
Trip - Mallory Park
- August
- 17 Sywell Airshow
Trip - Sywell
- September
- 3 New Season Begins
Club House
- 6/7 The Victory Show
Trip - Cosby

We will be running occasional
outdoor trips on Wednesday eve-
nings during the Summer. Look in
the club email or on our Facebook
page for dates and details.

TRIP REPORT & GALLERY

Words: Scott Wiggins

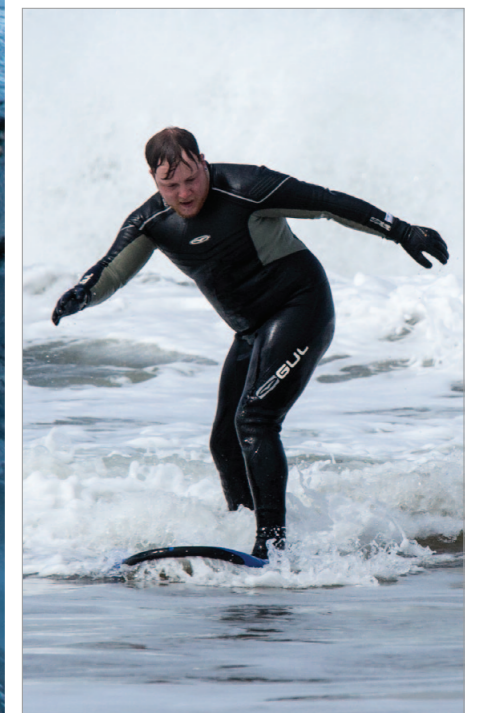
This years trip to Devon was the best supported weekend yet, with plenty of opportunities for landscape photography.

The rugged coastline provided ample opportunity to experiment with long exposures or equally go for a fast shutter speed to freeze the action. Despite the wet weather I think everyone came away with some great shots from the weekend.

As many of the club regulars know, I love my water shots and experimenting with the Little Stopper from Lee Filters gave me the shot opposite. There is enough movement to give a misty effect but without the length its big brother would have given me that would have resulted in much more movement in the clouds and water and the loss of underlying details.

No trip would be complete without a trip to a tea room or the pub and this weekend provided excellent opportunities for both. Docton Mill Gardens had a fabulous cream tea and the hotel some excellent liquid refreshment.

The surfing opportunities were not quite as good as we'd hoped on the Sunday but I think we all had some fun trying to capture them nonetheless.





Sometimes you have to take shelter!



Top: Hartland
Bottom: Hartland Tide
Phil Holroyd



Left: Scott you should have worn your hat! (Thanks - Ed.)
Right: Flowers at Docton Mill
Helen Jackson-Garside





Above: Helen Jackson-Garside
Left: Scott Wiggins

MEMORY MATTERS

Scott Wiggins

There is a vast array of memory cards on the market and the choices can be bewildering. Hopefully this guide will help when choosing cards.

The first thing to think about is the quality of the card manufacturer; you get what you pay for and there are regrettably a large number of copies around which are often of inferior quality. Either they don't write at the speeds claimed or they will fail unexpectedly. I personally would be wary of buying a card off Ebay or a company that didn't have some history of being a reputable trader. The cards after all will be holding your files and if like me you need to provide images to third parties then a good quality card will help to give you some security.

I typically stick to the big names such as Sandisk or Lexar for my memory cards.

Keep you cards safe when not in use, either in the plastic cases they come in or in a memory card wallet. They are fragile and you need to avoid bending, dropping or getting them wet. Also be careful with compact flash cards to not block the holes or damage the pins when you insert them into the card. Do you want more than one card to spread your images over in case of an error or you lose a card on holiday?

Capacity

The more photos you take, the more you will need is the easy answer but it isn't as easy as that. If you're likely to travel for a couple of weeks and take plenty of photos then you will need to take more memory with you, or the ability to back up as you go. RAW files also take up a lot more space than JPEGs so again factor that into your thoughts.

I remember with an 8MP camera that 4Gb and 8Gb cards were plenty big enough, these days with a 20MP camera I lean towards 16 and 32Gb cards with my old 8Gb ones as a useful reserve.

If you want to shoot video, lots of action or timelapse then you need to be thinking about 16, 32Gb or higher cards.

Speed

Cards have two listed speeds, a write and read speed. For normal photography then speed isn't necessarily too much of a consideration. However for action or wildlife in motion you are likely to be shooting bursts of images and if these are RAW you need to be able to write to the card as quickly as possible so that you don't fill the memory buffer of the camera, this will stop the camera from taking photos, potentially missing out on a moment of peak action. A standard class 6 SD or Sandisk Ultra card may be fine for normal photography but I'd choose faster cards such as the ones for video recording for action. One tip we got from Jaz at CVP was to look for cards with a good sustained write speed and not the peak value. This is important if you shoot video or shoot in bursts. You really do need to consider a class 10 card for SD cards or UDMA for compact flash. Consider the pro cards Sandisk Extreme Pro or Lexar Professional UDMA 7.



Card Wallets

If you use a memory card wallet, there is a simple system to help you manage your cards. Format all your cards before you leave and put them in the wallet label side up. When the card is full and you swap it out put the card back with the label down. That way at a glance you can see that the card has been used.

My personal preference are for the Think Tank Pixel Pocket Rockets as they hold a good number of cards and each type has a different colour so you can easily see which type of cards is in which wallet.

Card Problems

Firstly always format your cards in the camera so that they are in the correct formatting system for the camera. It sounds obvious but never remove the card while the camera is switched on and especially writing to it.

If you have a problem, turn the camera off and swap the card to a spare one. If you cannot get the images to view on your computer then you will need to look at using some recovery software. Image Rescue 4 by Lexar is pretty good and if you look for version 3 this can work for free. Just install and follow the instructions to recover your images.

<http://www.lexar.com/products/lexar-image-rescue-4-software>



Lexar® Image Rescue® 4 Software



Product highlights

- Recovers photo and video files from any brand or type of memory card, using any card reader
- Includes card reformatting and secure deletion features
- Works with Mac or PC

Image Rescue® 4 Features

- Easy-to-use, one-step recovery process
- Automatic updates ensure compatibility
- Supports multiple languages

[Download for WinXP, Vista, Windows 7 & 8](#)
[Download for Mac OSX](#)

Reliable, One-Step Image Recovery for All Memory Cards



THE VICTORY SHOW

Scott Wiggins

A few years ago Helen and Matt suggested a club visit to the Victory Show at Cosby, Leics and it's become a firm favourite each year now on the first weekend in September. With both re-enactors and an air display its a fantastic chance to take photographs.

I'd suggest taking everything you need in for the day and try to pack as light as you can. One body, and some lenses such as a standard zoom and a short telephoto are fantastic for most of the day although you may wish for something a little longer (70-300 or 100-400) or wider around the planes if you're trying to get everything in. You have to carry everything so do consider weight. Fast primes similarly have a place.

With the re-enactors shooting with the shallowest depth of field you can will help to isolate them from the background and also mitigate anything distracting. Do use your depth of field preview button and watch for any bright colours or unit flags in the background.

Often asking the re-enactors will get a good pose and if you're prepared to give them a business card with an email and tell them to email you for a copy they will probably be more than willing to help.

Remember to shoot the signs as well to help you get titles etc correct afterwards.

If you go on the flightline walk be careful around the planes as they are vintage and there is a lot of bits that can be damaged easily.

Most of all, enjoy the experience.



The set piece battles have a lot happening in them. Servo tracking helps you to keep things in focus and use your focus points to assist with framing. Keep the ISO up in Aperture priority to help with a decent shutter speed to keep the main subject sharp.

Creative cropping afterwards can really help give an image power.



Shutter priority, servo tracking and a pan help with planes in flight. Aim for 1/125th or slower to get a blurred prop. Use the burst mode as you pan to increase your chances of a good shot. Track the plane for good focus before you press the shutter.



Shooting wide open minimises the background distractions. Do consider the street photographers trick of a bracketed sequence of shots in case of blinkies in bright sunlight.



With a lot of mute colours do consider either bringing out the character of the individual locally or toning the image to give it a vintage feel.

LIGHTING LOGBOOK

Scott Wiggins

Fashion Flare

A slightly different request for this assignment from early November. I was asked to get some "lifestyle" images with a fashion edge for the On Fire publication. The suggestion given to me was to include an element of flare with the image. Now as a photographer flare is something I try to avoid but I do know that it is in vogue with fashion magazines and obviously is quite easy to achieve as long as you have some light shining straight down the lens to get the flare off the lens elements.

I used two lights for the shot; the main light was a small Octa-box with an Elinchrom Quadra in. This was pointing slightly down. The speed-light acting as a rim light was also pulling double duty as the flare generator.

The aperture chosen was sufficient to darken down the ambient light of the arena; this had two benefits. Firstly it drew attention to Cale and secondly it removed the more distracting elements in the background of the image.

The flare gives the image softness without the need for post processing so all I needed to do was just adjust the exposure slightly.

Obviously this would never be a competition type picture but working to assignments you need to be able to produce what is needed. It's the classic case of knowing when and how to break the rules.



OFF CAMERA FLASH COURSE

Take your portrait lighting skills to another level by learning how to control flash guns off camera. This two week course has a strong emphasis on doing rather than reading so you will have the key concepts firmly in your grasp at the end.

Cost : £50 per person
Dates: 20th & 27th August 2014

For more information or to book your place, please email: jaguarphotosociety@yahoo.co.uk

All you need is a DSLR or mirrorless system camera with a hot shoe attachment. We'll provide the rest of the equipment you need and a comprehensive set of handouts.

UNDERWATER PHOTOGRAPHY

Words & Images: Sylvia Barthorpe

There are many different subjects to choose from when it comes to photography, each person has a different interest they like to photograph, mine is Underwater Photography.

I started Scuba Diving 10 years ago, which I really enjoy, so much so I am a Rescue Diver and I have just qualified as an MSD, which is a Master Scuba Diver.

I entered into the realms of underwater photography when I had my first visit to Egypt- the Red Sea. It is the most amazing place to go diving, the different varieties of fish and the colours of the corals are spectacular, this resort has not been spoilt by humans just yet.

When taking photos underwater there are many aspects you have to consider. Obviously the functions on your camera will work the same way as they would if you were on land, but the affects the water has on the shot can be so different.

Light penetration for a start is very restricted, the deeper you go the harder it is for the sunlight to penetrate the water, which means it gets darker, so this is when we need to use strobe lighting. You can use the inbuilt flash on the camera but you may get a very harsh shot and have a lot of bounce back from the flash.

You may also suffer from particles in the water, like sand being disturbed, this will be floating around in front of the lense thus causing spots or blurs in the photo. These may only seem small to you at the time, but because everything is magnified under water these sand spots are more than enough to ruin any ideal shot you might have thought you had.



Once youve entered the water you then have to descend, this has to be a controlled descent because you need to be aware of the equalising of your ears, or you might burst your eardrums if not careful. You need to be in control of your gauges so you do not exceed your own qualified depth. Also make sure your not using too much air and that you have enough to ascend after your dive, which may be 45-50minutes.

The main speciality any underwater photographer has to perfect is buoyancy, you need to maintain neutral buoyancy, so as not to kick up any sand from the bottom which will restrict your view, you should never land on top of or rest on any coral as this will damage or kill living creatures.

Once you have mastered you own dive kit and feel comfortable in this un-natural enviroment as a diver, then I would say give underwater photography a go, and thats what ive done.

Buoyancy is most important, because underwater YOU are your tripod, you are the underwater equivilant to having a Tripod on land. With every 2 to 3 meters I descend I have to reset my white balance, I carry a white slate board so I have something to reference a white reading off, if I forget it I would normally us another divers cylinder. If I was to use Auto White Balance i wouldnt get a true colour reading. Most of the photos would turn out either Blue or Green.

Because of light penetration, we end up with colour depletion.

When water absorbs light and turns it into heat, it absorbs the lower energy light waves more easily. The red side of the visible spectrum has the least energy, and the blue-violet side has the most. This is why you lose colour in the order of Red, Orange and Yellow at roughly 2-3 meters, Green at 7 meters and then Blue, Indigo and Violet at around 20 meters as light passes through the water. So obvioulsy the most colourful place to be for photography is within the first 10-15 meters.

So control over your breathing, of your buoyancy, having a lot of patience and a considerable amount of time to spend on your set subject, will hopefully all lead to some nice photos.



INTENTIONAL CAMERA MOVEMENT

Words & Images: Helen Jackson-Garside

We spend a lot of time being told that to improve our photography we need to invest in tripods, better lenses, or acquire some other gadget that will transform our ability to take pictures in some other way.

However with intentional camera movement that's really not the case, you can experiment with any camera that allows you to control your shutter speed. I touched on the subject of zoom bursts and slow shutter speeds in my article on my trips

to Snowhill last year so this time I thought I'd focus more on moving your camera whilst taking an exposure.

In some ways it's photography in it's purest form of painting with light, it's a great way to capture the colours in what otherwise may be considered a dull or predictable scene. That's how my experimentation started a number of years ago when I found a stunning beech tree, leaves a gorgeous shade of red but on a very windy day.

It just wasn't possible to take a conventional image. But with a slow shutter speed and some experimentation I managed to capture an image I was really pleased with.

So where do you start? It's really very easy, set your camera's ISO to 100 (or lower if you have that option) you can then either choose shutter priority mode, and start around 1/6 second, have a look at your histogram and check for blinkies, depending on the light levels

you'll need to adjust your shutter speed accordingly. Alternatively you can choose aperture priority and select the smallest aperture (highest number)

Any scene which has bands of colour will lend itself to a horizontal or vertical pan. You may have been with us at Woolacombe and felt a bit underwhelmed by the surfers we'd gone to photograph, beaches make great subjects for a horizontal pan. Woodland can also be fun too, especially if you

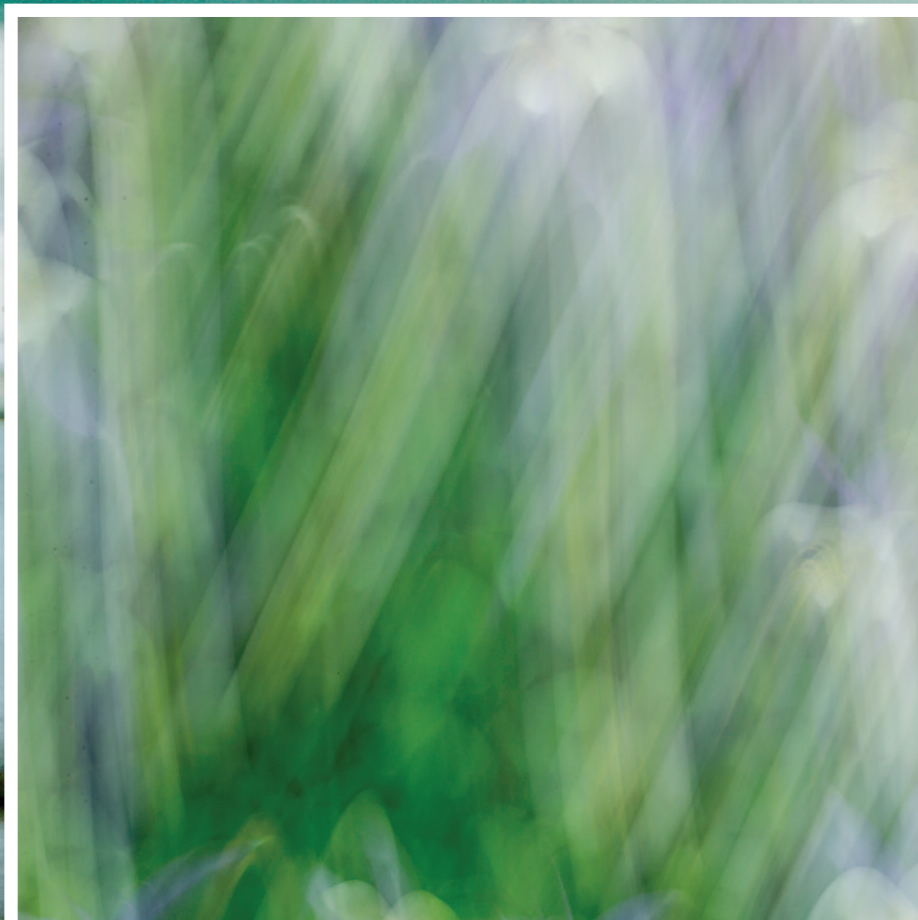
find some silver birch trees, a vertical pan can create a really striking image.

Brightly coloured clumps of flowers and a more circular or wavy camera motion can create some interesting effects too. The blue swirls were created using a clump of aqualegias

Once you've captured your images, it's time to process them. I tend to use Lightroom for this, as it's the programme I'm most familiar with. Because

your images are to the right of the histogram you'll find there's plenty of scope to add black, play around with the clarity slider and potentially go wild with the vibrancy and saturation sliders too. As with all art, you can be as bold or as subtle as your personal tastes dictate.

So there you go, time to pick up your camera and have some fun!





JAGUAR
PHOTOGRAPHIC
SOCIETY



Beginners Photography Summer School

Join us for a 2 part series to help you progress in your photography.

9th July - Introduction to Digital Photography – Part 1

Ever wondered what those modes mean or just wanted a refresher in some basic technique? This first session will provide a framework which we will build on in the second session. Modes, Lenses, ISO, Exposure and Histogram will be demystified.

16th July - Introduction to Digital Photography – Part 2

Now you understand how your camera works we'll look at when to use a tripod, Composition Basics, "Recipes" for different types of photography

The sessions will run at Jaguar Bowls Club, 12, Kinlet Close, Radford, CV6 3LS. Full joining instructions will be provided.

Book to confirm your place by **2nd July** by e-mailing
jaguarphotosociety@yahoo.co.uk

Cost to non-members of the Jaguar Photographic Society £30 per session.