

Jaguar Photographic Society

infocus

Issue 07 | Summer 2015

Travelling light in
LONDON

Photographing
AIRCRAFT

Technique

URBAN

LOCATION

PORTRAITS



CONTENTS:

1

Contents

2

Diary Dates
Trips

5

Mirrorless in London
Trying a mirrorless camera

7

Aviation Photography
Nick talks about aircraft

13

Postcards from Fair Isle
Helen shares some photos from
her trip to Scotland.

15

Bradgate Park
Photographing the Deer

17

Lighting Logbook
Urban Location Portraits

19

My First Season
Joost talks about his first season
with JPS

21

Composition
It's a waiting game

23

Gallery
Phil and Joost share their
photos

28

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: Fair Isle Puffin - Helen Jack-
son Garside.

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SUMMER MEETINGS

- August
- 5

Studio Lighting at the
clubhouse.
- 12

Birmingham Photowalk
- 19

Jephson Gardens,
Leamington

- September
- 5/6

The Victory Show
Saturday and/or Sunday

We are running practical sessions
during the summer nights,
starting at 7:30 p.m.

Look in the club email or on our
Facebook page for dates and
details.

NEW SEASON

The new season will commence
on Weds 2nd September at the
Clubhouse.

Please bring along your
membership fees and also a USB
of images to share with your
fellow members you have taken
over the summer.

COMMENT

It feels strange to be creating the E-zine during the summer but with the delay in publishing the Spring edition it felt right to get the issue out with the contributions I'd received. It's our newsletter collectively and I really would like to see everyone contribute images and stories if possible.

The committee has already met and taken on board some of the suggestions you gave at the AGM. Expect to see some changes to the scoring for the Photographer of the Year competition to reflect the feedback we received. Also we will have some new kit which we will be using together with a demonstration which is being planned at the moment.

The summer meetings have been fairly well attended and please do try and get along if you can. We had a really good meet up the other week at Sutton Stop and whilst the light wasn't quite so kind at Kenilworth Castle we still enjoyed ourselves and had a refreshing pint afterwards.

Our Facebook page has now been opened up to make it more accessible, this should give us another tool to help us advertise ourselves with. Please do "like" and "share" posts on there and feel free to contribute your own images.

The new season begins on Weds 3rd September and Bill will be collecting your annual subscription to the society which has been held at £5. If you have not yet paid your bowling club fee of £35 you will need to do so as it is a condition of membership that you pay this.

Enjoy the Summer!

Best Wishes,

Scott



COMPETITION CHANGES

There were a number of changes towards the end of last season and suggestions at the AGM. Please find the revisions the committee were asked to look at. These will all apply for the 2015/16 season.

Email address - Projected Image Entries

The email address to submit your projected images to is: jpscomp21@gmail.com

For all other correspondence please use the normal society email address.

Digital Projection Sizes

The revised size for digital projections is 1920 pixels wide by 1080 pixels high at 72dpi.

Please ensure your submissions fit within this criteria or they will be a void entry. As ever, placing images on a black/gray/white layer at the dimensions given can negate the issue of images being incorrectly sized.

Photographer of the Year Scoring

After discussion at the AGM the committee looked at the points scoring criteria. It was felt that spreading the marks a little wider in the Merit competitions would result in more members scoring points towards the competition and making the competition a little tighter.

Therefore for next season the top five highest scoring images in each of the two categories (Prints and Projected Images) will receive marks.

Placing

1st	5 points
2nd	4 points
3rd	3 points
4th	2 points
5th	1 point

Annual Print and Projected Competitions - Set Subject

The set subject for 2015/16 is: **Action**

You may submit two images in this category in the Annual Print and Annual Projected image categories.

Panel Competition

Whilst members may still submit a maximum of two panels into the competition, there will now be two awards; one for the best print panel and one for the best projected image panel rather than one overall winner. This will allow the panels to be assessed against the peer panels in one medium. A shield will be bought to match the existing one.

Fun Challenge

We will present a small shield to the highest points scorer and add points to POTY per the above merit changes.





Fuji XT-1, 18-135, 18.5mm ISO 3200, 1/3sec f5.6

MIRRORLESS IN LONDON

Words & Pictures: Scott Wiggins

I've been frustrated for a long time with the compact cameras I've had and to be honest, I've had a few in trying to find the perfect one. None of them have really given me the creative control I wanted so in the end I bit the bullet and opted for a Fuji mirror less system. My aim was not to recreate my existing kit, otherwise it was duplication for the sake of it, but to have something versatile but it had to be lightweight as well.

The camera has no proper viewfinder instead it has an electronic one and because of this there is no mirrorbox so the whole unit is substantially smaller. I've kitted the camera out with the Fuji 18-135 so I have in 35mm terms a travel lens reach of 28mm to about 200mm.

This is a great one lens walkabout option for nice light but you can end up having the ISO raised all day in the duller days. It's no slouch with decent autofocus and the IS means crazy speeds hand held too.



The first thing you notice is that in bright light the lcd can be difficult to see, but as soon as your eye goes over the viewfinder the sensor there switches the display over. This camera is being used a lot more these days with street photographers as it is unobtrusive.

My only quibble if anything is that moving focus point is a bit of a faff, but like most cameras, the more you use them the more intuitive the movement becomes. One thing I don't miss is the sore neck from having the camera around your neck all day. Being smaller the batteries don't last as long and I'm usually well into a second battery on a good day out however good quality third party ones are not that expensive.

A recent 23mm f1.4 has rounded my kit out and this gives me a little more of a traditional look and feel to the street photos.

AIRCRAFT PHOTOGRAPHY

Words and Pictures: Nick Archer

I've always been interested in aeroplanes but I'm not sure when you could say my photographic 'journey' started with them, but, whilst scanning my old film negatives recently, I discovered I'd been to RAF Fairford in 1995 which I'd completely forgotten about! I know the quality isn't great but it just shows that it is possible to get some good general shots with such limited kit. This shot was taken on a point and shot Olympus Mju camera which has a fixed 35mm lens.

My first 'serious photography' air show was at Coventry Airport in 2010 using my first DSLR (Canon 550D) and a Canon 70-200mm f4 lens. The Vulcan is an impressive aeroplane particularly when the pilot 'gives it the beans' to climb away from a low level pass before circling and then landing.



After Coventry I determined that a longer lens was need except for shots of big or very close aircraft so armed with the same camera and a hired Canon 100-400mm lens I went to my first air show at Duxford. I managed to get this shot which, even today, ranks as one of the best quality photos I've ever taken although I'll readily admit that getting it was more by luck than judgement.

For shots of propeller air craft like this one I'd recommend using a shutter speed of around 1/250th to capture some prop blur and prevent the shot looking static.

A slower shutter speed would give more of a blurred propeller 'disk' but you're failure rate of generally blurred shots will increase dramatically. I'd aim for an aperture of around f8 in an

effort to get the whole plane in focus with your focusing point, ideally, on the pilot.

I use a single focusing point as I've found that the other multi-point modes will focus on whatever is nearest the camera, so in the case of the photo above, it would have focused on the wing and not the pilot.

Although it is likely to result in taking over 1000 shots in a day, a 'drive' setting of 'AI servo' for Canon or 'Constant' for Nikon cameras should be used in small bursts of 2-4 shots: I've found this to be the most successful approach when hand-holding a heavy lens trying to track a fast moving object.

Using the camera in shutter priority mode is essential and, to ensure the aperture is

small enough to achieve an appropriate depth of field, it will be necessary to set a higher ISO than you would perhaps normally use, especially as you will also need to set a positive exposure compensation setting of up to plus 1 stop. This is necessary as you're shooting a relatively small, dark subject against a bright background and your camera will typically under-expose your shots, even if you're using the central or 'spot' metering mode.

In general, I like to get shots of aircraft from the front or side such that the cockpits, and ideally the pilot, are visible. I stop taking shots when the aircraft has passed me when I'm square on to its path or if I'm seeing too much of the underside.

As my aircraft photography develops I'm trying to capture



my creative shots or shots that have something in them to make them stand out from the straightforward record shot. These shots of the Albatros show the full aircraft but, on closer inspection, not only does the pilot have a Biggles-style scarf but he also appears to be taking a photograph as he pilots the plane!

Jets don't have the built-in feature of a prop to help make them interesting, but the upside is that you can use a much higher shutter speed, say 1/500th or faster, to help improve your success rate. They do however create vortices which, if you can catch them, can help make dramatic shots.

Vortices arise when wings are working hardest to create lift, so during takeoff, landing or sharp turns, but there also needs to be the right combination



of moisture, temperature and pressure for them to arise.

The rear end of jets, providing I can capture some engine action, is an exception to my general rule of not taking shots once the aircraft has passed me. This is another way of making shots of jets more interesting.

Another approach to provide variety and interest in shots of aircraft is to include the ground in some way. The best way I've found of achieving this is to capture shots when they are doing low-level flight training. In northwest Wales, near Cahir Idris, there are a number of valleys in close proximity which allow a complete circuit to be undertaken at low level (below 500 feet), known as the Mach Loop.

There are a few vantage points (all accessible only by quite steep climbs!) that allow you to be above, or to the side, of



the aircraft with ground in the background.

Having interesting clouds in the background can also help differentiate shots from the norm but this all depends on the weather. This one has also been given the black and white treatment.

Zooming out and capturing the 'bigger picture' works well when there's a display of multiple aircraft and they're using coloured smoke trails. Both the colours and the shapes of the smoke can be dramatic as this image of the Red Arrows shows.

A good panning technique will also help to improve the success rate but in the heat of the action it's easy to forget to plant your feet perpendicular with the expected line of the aircraft and rotate at the hips and pick up the aircraft as early as you can, tracking it as it comes in and waiting until it really is large in the view finder (easy to think it is when it isn't!), take a sequence

of shots, continuing to track the aircraft after you've stopped shooting and it's gone past you.

I have Image Stabilisation turned on and I leave it on the general setting, so it will try to deal with movement in any direction, even on lenses where I can switch to horizontal IS only.

Generally speaking, the better quality and longer lenses will give you the best results, but this shot taken with a basic 55-250mm Canon lens shows that this isn't always true.

Having said this, I recent acquired a Canon 200-400mm f4 lens which, of course, necessitates having a new stronger tripod and a gimbal head. I can't wait to give the gear a serious run-out at an air show but it looks like that will be May. If I can bring myself to brave the elements, I'll be going to the Mach Loop much sooner!



POSTCARDS FROM FAIR ISLE

Images: Helen Jackson-Garside



South Lighthouse - Fair Isle
Helen JG Photography



Church of Scotland Kirk - Fair Isle
Helen JG Photography



On the Crest of a Wave
Helen JG Photography

BRADGATE PARK

Words & Images: Mike Forster



Our trip to the Bradgate park was on the early morning (or late night depending of which side of the bed you are looking at it) of 26th of October.

The weather was good for photography after the storm Gonzales with the over cast and not too cold weather, but bad for deers for rutting. It was too warm for them. Due to the overcast cloud the sunrise wasn't too exciting but later it was perfect for shooting deer.

We found red and follow deer in the park and later lots of families on the pawed roads. I used the following gear for the day: a sturdy tripod, Sony A77 and a 70-200 F2.8 lens, mostly @ the 200 mm end as I wasn't brave enough to get too close into the comfort zone of the red deers (and probably missed some close up shots due to this).

My crop sensor and the 200mm lens was just enough to get some reasonable shots of the deer. The settings I used was ISO 400, F4.0 with 1/200 of a sec and how it got lighter it increased I went with higher apertures.

Even though we didn't see any fights it was a good day and we finished with a well deserved good lunch.

We will be re-visiting Bradgate again this year for another visit. - Ed



LIGHTING LOGBOOK

Scott Wiggins

Urban Location Photography

During our location lighting session I took these two photographs of Rachel. The key with location portraits is being able to make quick backgrounds or sets from the surroundings you are in.

Simple, quick lighting setups are key and less is often more. Anything more than two lights is too long to set up. One of the key principles with this type of photography is to think simply, a pool of light for the model to stand in or some simple key and kick lighting. Use the shutter speed to add mood to the scene or a gel for a splash of colour.

This simple portrait used the texture of a steel girder for the backdrop and with the flash zoomed in to 105mm a Honl Speed Grid was placed on the flash to improve the tightness of the beam and used off camera just above the photographers head. This pool of light was all that was needed. The vignette being augmented slightly in post production.

The second image uses a speedlight off camera with the head positioned vertically and zoomed into 105mm. This gives the flash a little more power. The slats and line of the bridge were used to create the lines.

All the flash guns were used in manual mode as we worked with Nikon and Canon cameras on the night. TTL would have been a little quicker but it was only a couple of minutes to sort the exposures out.



MY FIRST SEASON...

Words & Images: Joost Lohman



I started off in B&W film photography as a teenager, complete with dark room, developing my own film and making my own enlargements.

After a spell with colour slides I gradually became just a family album snapper and my camera started gathering dust, except during the holidays. Then, about ten years ago, I turned digital and rediscovered the joys of photography but work commitments meant I didn't have as much time as I wanted. When I retired last year this changed and I can now play with my camera to my heart's content. Time to join a photo club!

After some research on line I decided to check out the JPS. At my first trial visit I was given a warm welcome and I immediately felt at home. I enjoyed the relaxed atmosphere and the hands-on approach with practical sessions like the on-camera-flash evening. On the web page I had already seen the exciting and varied programme but I soon

found out that alongside there were several other activities and photo trips. Even before I officially became a member of the club I had the opportunity to go along with Phil Holroyd, Scott and Mike on a trip to Wales to shoot waterfalls. My first experience of joining fellow photographers going out to take pictures. I thoroughly enjoyed the day and since then have been on several other JPS practical outings.

I soon discovered the importance of the JPS Facebook page for sharing photos or snippets of interesting or entertaining photography news and for last minute communication about club events. A great resource and an important factor in the success of the club. I enjoy other member's posts and try and put in my penny's worth from time to time.

Competitions are an integral part of the programme of a photo club and the JPS is no exception. My first taste of this was the Annual Print Competition and it was

great to see the club's output and hear the judge's comments. I was much impressed with the high standard of photography. My first active participation was the Panel Competition for which I submitted two sets of pictures. I was very pleased with the judge's positive reaction especially on my photos of Birmingham library. Of course, being new to the club, I felt obliged to take part in the Novices Competition in which the contributions are scored by the club members. I was proud to receive the top number of votes for the four pictures I submitted. I'll now have to work hard to do well in next season's competitions.

My start with the JPS has been great and I am looking forward to September and the beginning of the new season. Although, the informal summer programme of club outings means there isn't really a season break. Hats off and thank you to the committee and all other members who make the JPS a five star camera club.



COMPOSITION: THE WAITING GAME

Words & Images: Scott Wiggins



Sometimes you just have to wait for the sky to help you out. This shot at Hawkesbury Junction was testament to that. 10 minutes earlier (Inset) and despite the nice evening light and a blue sky the image was missing something. Sure I could have cropped it to a panorama but I felt it needed more space. Fortunately the wind picked up and the shot came to life.

I guess David Noton says it best, "You're always waiting for the light."

Canon 5D Mk III, 31mm, ISO100 f16, AV, 0.9 soft edged graduated ND filter

GALLERY

Images: Phil Houghton





Images this page: Joost Lohman



FINAL FRAME

Words & Images: Tony Cartwright



Early in January, Krys and I had a 3 day break in London, as a belated Christmas present. The plan was to "do" some of the galleries, shopping and the theatre. I also wanted to give my new acquisition - a Sony RX100 Mk3 pocket camera its first real road test. I had in mind some street photography, which I could do on the run. It's been a long time since I spent any quality time in London, and I have to say it was really good, clean, vibrant and new building going on everywhere; definitely inspired me to want to go back for a proper photographic trip. I'm ashamed to say I left the camera set to "Intelligent Auto" whatever that means - my rationale (excuse) was I wanted to be able to grab the camera out of my pocket and shoot quickly without any fuss.

The shot here was taken in the Design Museum on the South Bank. I had high hopes for this, but actually it was very disappointing so I wouldn't recommend it to anyone. But I always like strong geometric images, and looking down from the top of the main staircase with all the lights spiralling downwards instantly caught my eye. I quickly took several shots from several slightly different angles, and we rushed off to the next coffee stop.

Back home, and a quick bit of photoshop, limited to a bit of sharpening and slight dodging and burning to tone down some of the distracting highlights, and, you guessed it, some vignetting to hold the corners in. The colours were not very appealing being a mix of fluorescent and sodium I think and some garish colours on the stair well, taking the eye off the shapes and patterns, so dropping it into black and white was an easy choice. In retrospect, looking at the camera settings I think I was lucky to get away with the shot - it was wide open at f2.8 but because it was at 24mm equiv., there was just enough depth of field.