



February 2019

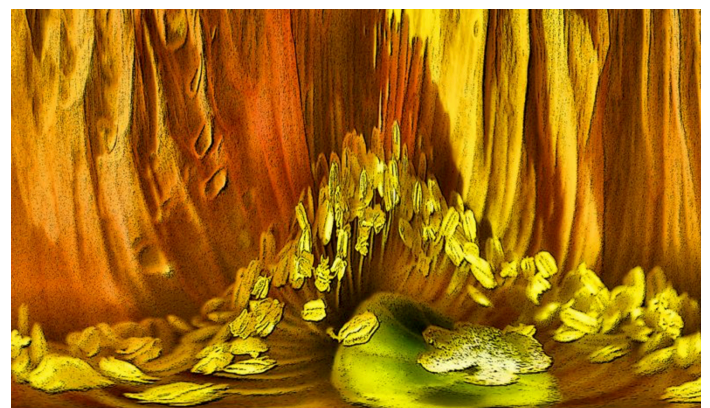
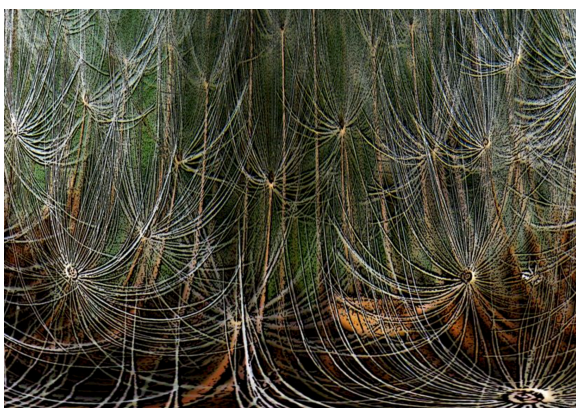
# NEWS LETTER



☀ **Tuesday 5th Feb - Yes its Competition time again - Round 3 Projected images.**  
Our judge for tonight is Peter Cheetham APAGB. Here are some of Peter's work: \_



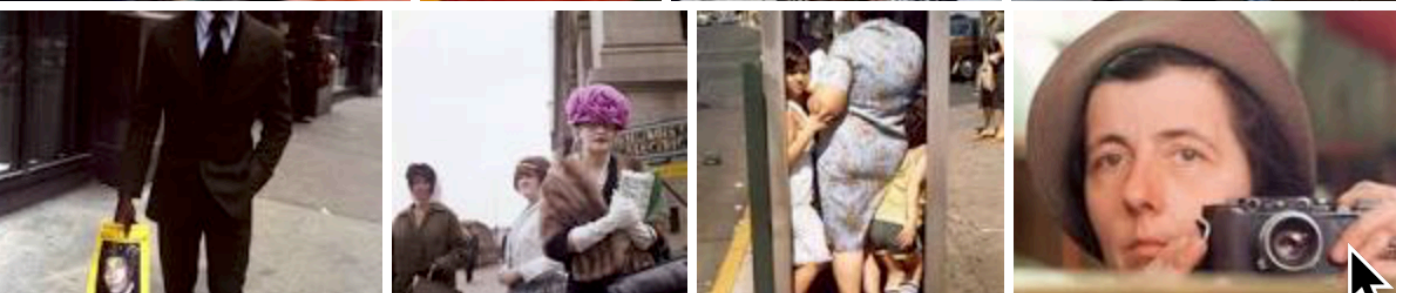
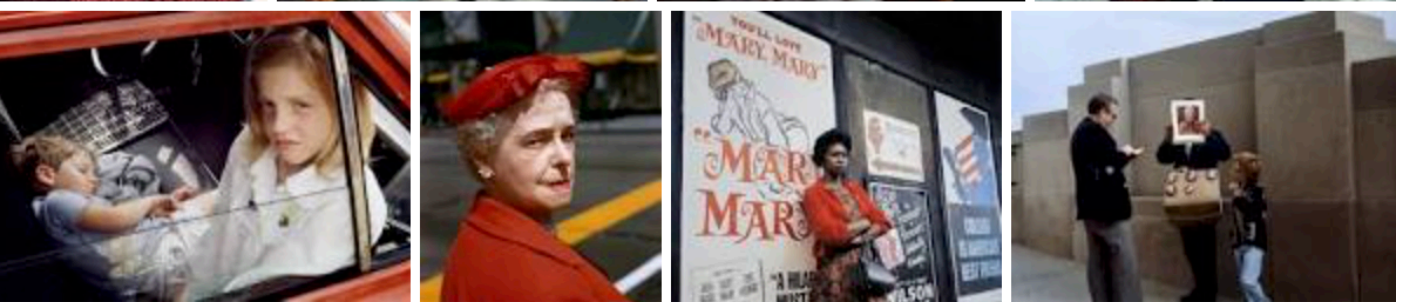
☀ **Tuesday 12th Feb - Tonight it's a welcome return of Paddy Ruskin - a night NOT to be missed.** He's presents his "Garden Safari" collection for us



- ☀ Tuesday 19th Feb - Tonight we have the MCPF travelling portfolio, here we can all get a chance to see what the winning images are like from the MCPF



- ☀ Tuesday 26th Feb - Competition time again, and tonight its the THEMED Competition “STREET PHOTOGRAPHY” This should produce some varying images one expects. If you haven’t got your images yet, do google “Vivian Maier” a USA street photographer featured on BBC TV a few years ago. You can see that although these images were taken many years ago the principle is the same nowadays AND mono OR colour images can portray what the author could see.



## Chairmans Tip

### Why Use Long Shutter Speeds



Photo by David Clapp

#### What's A Long Exposure?

Generally used in low light situations, long exposures keep your camera's shutter open for longer so more light can reach its sensor. If you're working when there's too much light around you can slow your shutter speeds down by fitting an ND filter to the front of your lens.

You will need a tripod when using longer exposure times as working hand-held will more than likely result in shake spoiling your shots.

Before you open your shutter, make sure your battery has plenty of charge, as you don't want to get half way through an exposure to find your camera's no longer alive.

#### When And Where To Use Long Exposures

There are various practical as well as artistic reasons for using longer exposures but for this article our focus will be on using them to create more aesthetically pleasing, memorable shot.

## Blurry Water

We know it's something that's overdone but its popularity means it's something we can't ignore when talking about long exposures.

The slower the shutter speed, the more blur / softer the water's movement will be. The speed you need will change depending on how much blur you want, how much water there is and the distance between the camera and your subject.

Remember to meter carefully as large areas of light tones can fool the camera into underexposing your shot and slow shutter speeds will blur anything that moves not just water. To combat this, try taking two shots: one with the slower shutter speed then, the other with a speed that will freeze movement. You can then combine these in editing software such as Photoshop. You may also need to cover your eyepiece up to stop light flowing through it spoiling your shot.



Photo by [Rick Hanson](#)

## Spooky, Atmospheric Shots

If the sea's choppy or you're out on a misty morning you can use long exposures to capture the movement of the waves and mist. Both will turn into a white, smooth blanket that circles any still objects it's close to. It can help create an eerie atmosphere that works just as well by the sea as it does in a graveyard or in the woods.

## Northern Lights

Not many of us get the chance to capture the Northern Lights however, if the opportunity does arise, long exposures or even a camera with a Bulb setting so you can keep the shutter open for as long as you see fit would be handy. By using longer exposure times you'll be able to capture some foreground detail in your shots which will add scale to your shot and really emphasise how big the aurora display really is.

## Give A City Shot More Interest

The short days we have at the moment make it the perfect time to shoot some night shots in the city. Buildings dotted with lights and neon shop signs decorating the streets look good on their own but to add even more interest, use long shutter speeds to blur any moving subjects with lights into streaks of colour. It can work well with those giant wheels many cities now have as the white lights will be blurred into a circle of white light while its surroundings will remain static. Near round-a-bouts or in busy, built-up areas set up near or above a road to turn traffic invisible, leaving their lights as streaks of colour that circle the buildings nearby.

If you're in an area with lots of people you can use long exposures to 'hide' distracting crowds of passing people as their movement will mean they're not captured in your frame (unless they stop walking of course). 10-30 second exposure will capture the light trails but if you want longer shutter speeds, use the B setting. Use a remote trigger, cable release or self-timer to fire the shutter to minimise shake and use a small aperture to give you front to back sharpness.