



March 2018

NEWS LETTER



- ☀ **Tuesday 6th March** -.Yes its that time again for Round 3 Print Competition As usual send the thumbnails to "entries@twpc.org.uk" by midnight Saturday 3rd
- ☀ **Tuesday 13th March** - Tonight is a opportunity to meet Graham Walton DPAGB who is presenting his "Burning In The Shadows" Graham is a member of Arden Photo Group in Solihull



- ☀ **THURSDAY 15th March** -We are at Bridgnorth Camera Club to do battle against them. So come along and support TWPC in what promises to be an interesting battle. The address is Low Town Community Hall, Severn Street, Bridgnorth, WV15 6BB



7.30 start so come along and see how its done, and see what Bridgnorth have to offer.

If you can car share it always helps.

☀️ **Tuesday 20th March** - John Hartshorne joins us tonight with his “The Big Picture - Take 2” presentation. John has been interested in photography most of his life, and started printing in his darkroom.

Infrared



Creative



B'ham by night



Venice



South America



- ☀ **Tuesday 27th March** - Yes its here tonight our THEMED competition set by your last chairman, “Mono Images” and our judge for this evening is Mr Carisma himself Mr Peter Clarke, Peter will no doubt offer not only critic by useful tips.

Peter joined Cannock PS in the early 80's and has held Committee posts for most of the past 25 years – Treasurer, Competition Secretary, Program Secretary, President and Exhibition Secretary, His main interest has always been landscape in both monochrome and colour slide which he now photographs exclusively and my basic grounding in photography came from the Club through the monthly competitions, the lectures and from the encouragement and guidance, for which he will always be grateful, of the then Chairman and current member Dan Stringer. The techniques learned were honed in the mountains and Cwms of North Wales, later in Scotland and more recently in the South Western United States which I have visited on 7 occasions. Until a few years ago his prints were made entirely in the darkroom, but he is now completely converted to digital.

Chairmans Tip

How to Use and Buy Polarising Filters

By: [Darren Rowse](#)



Photo by crazysax9

Does your camera have the ability to use filters?

If so – one of the most useful filters to consider purchasing is a polarising filter. Believe me – the ‘wow factor’ that it brings to many of the shots you’ll take has to be seen to be believed.

Polarising filters change the way that your camera sees and treats light. Particularly – when using one you’ll notice a change in how your camera sees reflections and

glare. As a result it also has the ability to change the vibrancy of some colours in shots.

Let's look at a few areas where polarising filters can have the biggest impact:

Water – When shooting a picture of water adjusting your polarising filter will mean you see into the water differently, cutting out glare and even changing the colour of the water. For example when I was snorkelling off a boat off the coast of Indonesia a few years ago I took a series of photos (on my film camera) using a polarising filter that made the water look crystal clear and a bright blue colour. Without the filter the shots had nowhere near the same impact with a big reflection being picked up off the top of the water and a more murky colour.

Sky – Similarly, the colour of sky can change remarkably using a polarising filter. Rotating the filter you'll see a blue sky change from a light pale blue colour to a vibrant and deep blue colour (depending upon where the sun is). A polarising filter can cut out a lot of the smoggy haze that is often in city shots.

Colour – Polarising filters cut down the reflection that many objects have (even those that you might not think reflect at all). This makes the colours of some of these objects more vibrant. For example out in the garden you might notice foliage on trees looking greener than you would get without the filter.

Other Reflections – Shooting through glass can be a real challenge at times and using a polarising filter can definitely assist in cutting down distracting reflections or glare. Similarly photographing shiny objects (like a new car for instance) with a polarising filter will change the way reflections are treated.

Lens Protection

Another benefit of fitting a polarising filter to your camera (or any kind of filter) is that you put an extra level of protection between your expensive lens's glass and anything that might scratch or damage it. A UV filter is probably a more appropriate filter for protective purposes (they are cheaper and have less impact upon your shots when you don't want the polarising effect) but a polarising filter is definitely more preferable to break or scratch than your actual lens.

Polarisers Change Exposure

One factor to consider with polarising filters is that they change the exposure needed for a shot. When you see a polarising filter you'll notice that it looks quite a lot like a sunglasses lens (see below for how you can actually use sunglasses as a filter). The filter is dark and works by cutting out some of the aspects of light (similarly to sunglasses). As a result less light gets through to your image sensor and you'll need to either use longer shutter speeds, a larger aperture or to beef up your ISO setting to account for this. The difference that you'll need to account for is 1-2 stops. It's for this reason that you won't want to use a polarising filter at night.

Choosing a Polarising Filter

DSLRs take screw in filters that attach to the end of your lens via a screw in thread. If your camera is an Autofocus one (as most of us have) you'll need a 'circular polariser'.

Take note of the diameter of your lens before making a purchase as there is a large variety of lens sizes. There is a variety of brands and qualities of filters available on the market. I personally use **Hoya** filters and have found them to be of a good quality. Keep in mind that polarisers are not cheap filters (when compared for example with UV filters) and that they get more expensive the bigger the lens diameter that you have. As a result you might want to just buy them for select lenses (for example I only have them for two of my lenses – lenses that I typically use for landscapes and outdoor photography).

Using a Polarising Filter

These filters are easy to use. Most of you will use a circular polarising filter which allows you to adjust how it impacts your shots but simply rotating the front element of the filter. As you do this you'll notice that colours and reflections in your shot change. Once you've got it to a point that you like simply take the shot.

For the greatest impact try to keep the sun at 90° to you (ie to your side – not at your back and not shooting into the sun). This will help your polariser to have the greatest effect.

Be aware that shooting in low light, overcast days or at night with a polariser is not advisable – it's like wearing sunglasses indoors and will cut down the amount of light getting through to your image sensor.

Varied Results

The extent that polarising filters work varies from situation to situation (often dependant upon the amount of sunlight) so it won't have a massive impact in all situations – but in some (especially bright sunny days) the impact can be quite staggering.

The first time I used one (again, on my film camera) I was travelling through outback Australia. I was amazed by the shots I was able to take, especially of the large blue skies contrasted against the red rocks. The 'WOW factor' when I showed my friends was well worth the cost of the filter.



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.



Rugeley & Armitage Camera Club



PHOTOGRAPHIC EXHIBITION

at the Museum of Cannock Chase

Monday 5th March to Sunday 22nd April

5th - 30th March 11am till 4pm
31st March - 22nd April 11am till 5pm

Museum of Cannock Chase
Valley Road
Hednesford
Staffordshire
WS12 1TD

For more information please contact
Carole Perry: 01889 800547 or Glyn Heywood: 01283 840352
www.rugeleyandarnitagecameraclub.com

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The Braunstone Civic Centre
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Tickets available from: Peter Brown 0116 278 3446
or Chris Hall 01455 822421