Steyning Camera Club VIEWFINDER

Autumn 2006 Number 36





"Wasp's Delight" - Joan Hornsby

"Forgotten Rose"
Virginia Carter

Lewis Cup
Round 1
"Past It's Best"

All five star digital images.

Winning image on the right for Round 1 is titled "Past It's Best" by Mike Jennings.



"Old Trainer"
by Mike Jennings





"What can we say, but this wheel is going nowhere!"
by Connie Morris

Editorial

Seasons Greetings

I must start this editorial with a big thanks to our retiring Chairman, John Mundy together with Audrey, for all his help in keeping the club running smoothly for the past few years. Good luck for the future and hope you enjoy the club's activities in a more leisurely manner, for many years to come.

Graham Smith ARPS has also resigned from the committee because of his many other committments with teaching music, choral work, audio visual and talks at other camera clubs, as well as being the current programme secretary of Henfield Camera Club. Good luck with all your ventures and we still look forward to seeing you at our club.

Since the last edition of Viewfinder we have welcomed Gail Bell as the club's new secretary and we will also have to vote for a new chairperson, as John's replacement.

Hopefully we are getting used to putting our competition images onto CD's, USB pens, etc.. I have produced a leaflet to help anybody who is new to computers and saving digital files and this has already been taken by many members.
Please ask if you have not seen this leaflet and feel it may help. Remember that help will be on hand for those experiencing digital imaging for the first time, we will never forget that we all had to start somewhere.

The final part of Mike Warren's comprehensive article on Flash is in this Viewfinder. Thanks Mike and I hope that you found the article useful.

More articles from members are always welcomed, as are your favourite images. Many members' images are now available, as they have been entered for projection in the club a competitions and I hope you will not mind these being used in the Viewfinder. Please have a word with Cliff if you have any objections to this and also pass on any ideas you would like to share with our other members.

Please note that the **Quiz** evening at **Henfield C.C.** has been rearranged and will now take place on **Friday, 2nd February, 2007** at 7.45pm in the Garden Room, Henfield Village Hall.
It still looks as though we will be having a very busy January, with three club evenings and the chance to see the Southern Photographic Federation Annual Exhibition at Salisbury Library.
Several members have visited in previous years and it is well worth the trip to this interesting City, you could spend the day there, photograph the cathedral, do some shopping in the January Sales and also eat out.
Congratulations to all who submitted slides, as we were awarded a "Highly Commended" for our panel. This is a great result as clubs entered from as far away as Bournemouth, Reading, Newbury, Guildford, the Isle of Wight and even the Channel Islands.
Well done!

Hope you all have a great Christmas and a very Happy New Year.

Cliff



"Louvre Reflections" by Leon Bellis



"Bicycle" by Brenda Mumford



"Waiting for the Tide" by Vic Garbett



"Drooping Petals" by Harry Pierre



"Yellow Rose" by Malcolm Bull

"Anno Domini" by David Pemberton



A selection of Traditional slides and digital images



"Castle Ruin" by Hilda Metcalfe

"Wreckage" by Leon Bellis





"Forgotten Resting Place" by Rex Peters

"Columns of Steel" by Malcolm Bull



"Example Barcelona" by Leon Bellis



"Painted Lady" by Mike Warren



Lewis Cup - Set Subject Reminder

3rd January 2007 - "People at Work" - appraised by IAN BETTS from Henfield C.C.
7th March - "Patterns in Nature" - appraised by STEFAN SEGSCHNEIDER

Use of Music in Audio Visual

The move into mainstream of digital photography and the availability of good projectors and slideshow software has seen a recent surge in audio-visual presentations. I have some concerns that this could degrade A/V as an art form. However, this short article is to advise that the making of A/Vs with commercial recordings is illegal without appropriate licences, and has been so since the Copyright, Designs & Patents Act 1988.
Most A/Vers I talk to are unaware of this. If you show your AV to a club then you should make sure you protect yourself. Several licences are needed to produce and show ANY A/V, film or video using commercial music:
1. Mechanical Copyright Protection Society (MCPS)
MCPS protects the rights of the composer and a licence allows you to copy the recording to a computer, tape or other CD for showing in private or at amateur clubs and photographic events.
2. British Phonographic Industry (BPI)
The BPI licence permits the copying of the physical CD or record, copyright for which is owned by the record companies. You must own and have purchased the recording through regular retail channels and you must not identify the artists and performers in subtitles or credits.
3. Phonographic Performance Ltd. (PPL)
Perhaps the most important is the PPL license, which permits the REPRODUCTION IN PUBLIC of sound tracks created from commercial recordings.
4. Musicians' Union
Performers' Rights are administered by the Musicians' Union. Prior to August 2005 you also needed the performer's consent to use their work in a production, but this has now been waived, provided all the other licence conditions are observed.
All this applies to CDs, records and tapes. For LEGALLY DOWNLOADED music, the position is not so clear. For example, Emusic - www.emusic.com - allows unlimited copies to be made from downloaded tracks, so my understanding would be that only the PPL license would be needed. Check your source Ts and Cs carefully.
The Federation Against Copyright Theft (FACT) - www.fact-uk.org.uk - has recently conceded that its primary concern is the large-scale piracy of DVDs, and not recordings made for home use. However, the law still stands.
Members of PAGB affiliated clubs or the RPS may purchase the MCPS and BPI licenses for £8.54 pa from the Institute of Amateur Cinematographers (IAC). However, the PPL, the most important, is available only to IAC members, so my advice is to join the IAC at £36.50 pa; all three licences then cost £7.17 pa.
More information is available from IAC at http://www.theiac.org.uk/central/copyright.htm

Ken Scott ARPS

Aspects of Flash Photography (continued)

Finally, despite the additional complexity of the pre-flash circuitry, A-TTL simply ends up setting a pretty small aperture most of the time, to assure wide depth of field, which is not always what you want.
In short, A-TTL adequately provides a reasonable flash exposure and depth of field in a point and shoot fashion in P mode. It isn't so useful for more subtle or complex lighting techniques and isn't useful at all in aperture and shutter priority or manual modes
E-TTL (evaluative TTL).
In 1995, Canon introduced another form of flash technology and other camera manufacturers have followed suit. E-TTL, for "evaluative through the lens" flash metering. E-TTL fires a low-power pre-flash of known brightness from the main bulb to determine correct flash exposure. It measures the reflectance of the scene with the pre-flash, then calculates proper flash output to achieve a mid-toned subject, based on that data. It uses a pre-flash, but doesn't suffer from A-TTL's drawbacks for two reasons.
First, the E-TTL pre-flash occurs immediately before the shutter opens and not when the shutter release is pressed halfway. Unlike the A-TTL pre-flash, therefore, the E-TTL pre-flash is actually used to determine flash exposure and isn't fired during the ambient (existing) metering stage. Some users may be surprised to learn that E-TTL actually fires a pre-fire flash before the main flash. Using regular settings the process happens so quickly that the pre-flash is difficult to notice, though you might catch a glimpse of it before the mirror blackout - an exception being second-curtain sync.
Second, the pre-flash light is analysed by the same evaluative metering system that the camera uses to meter ambient light. This means it meters through the lens and is harder to fool than external sensors, isn't confused by bounced light and does not read anything off the surface of the film.
For what it's worth, unlike the TTL flash meter, the E-TTL metering sensor cannot be seen by the curious - it's hidden away up in the pentaprism (or roof mirror in low-end EOS cameras) housing.
E-TTL is also generally superior to TTL and A-TTL when it comes to fill-flash. The E-TTL algorithms are usually better at applying subtle and natural fill flash light to daylight photographs.
E-TTL exposure is also linked to the current AF focus point, which in theory results in finer-grained exposure biasing than most multiple-zone TTL flash sensor systems. One drawback of E-TTL is that the pre-flash can cause people who blink quickly to be photographed mid-blink. The pre-flash normally occurs an extremely brief period of time before the main flash, but when using second-curtain sync with slow shutter there's enough time for rapid blinkers to react to the pre-flash.
This apparently can also be a problem for nature photographers who photograph birds.
Another problem is that the use of pre-flash can trigger studio slave flash units which work by detecting the light from the triggering camera - analogue optical slaves. This results in flash exposure going very wrong, since the optical slave is triggered too soon.
The pre-flash can also confuse handheld flash meters, making manual flash metering very difficult.
More abstractly, E-TTL is a very automated system and there's relatively little user selection or choice in operation modes. Most flash units don't, for instance, let you manually choose TTL, A-TTL or E-TTL flash metering at will.
A recent upgrade to E-TTL (E-TTL II) incorporates distance measurements and the focal length of the lens to provide more accurate flash exposure. However, it only works with certain interchangeable lenses, creates problems in macro photography because of the close distances and confuses the camera when wireless flash units are used because the camera has no idea where they are located in relation to it.

Mike Warren

Happy Xmas and New Year

An Invitation to the Monday, 8th January 2007 Adur Digital Image Group Evening
in Coombe Court Hall from 7.30pm

This is an open evening with visiting speaker **Richard Ball**, a local professional photographer who will be talking about and demonstrating **Colour Management** of digital images.

Also Trade Stalls with leading ink and paper suppliers.

Marrutt Digital from Uckfield. John Read will be demonstrating the very latest Continuous Ink System from Lyson for the Epson 2400 printer with information about other systems, ink supplies, paper and the VTC Training CDs.



The On-Line Paper Co. Ltd. from Hartfield. Chris Burslem will again be bringing a huge range of Art papers for inkjet and laser printers. The sample packs that he prepares for these events should also enable you to try many different textures, weights and finishes from all the top manufacturers at a reasonable cost.
Last year he demonstrated printing Greetings Cards and maybe we will try to print some Panoramic images during the evening.

Ink Credible Ink Ltd. will also be represented by Mark Smith. This is a Steyning based company selling compatible and remanufactured ink cartridges.

Entrance is FREE to existing Adur Digital Image Group members
and only £1.00 for visitors.
All are welcome.
For more information please contact Cliff.



Digital Challenge - March 21st 2007

Produce a new image using a minimum of four of these. Source images and details available in the new year from Ken Scott or Cliff Carter.

West Sussex Gazette Cup
Round 1

Top scoring digital images from the first digitally projected competitions

"Garden Spider" - Cliff Carter

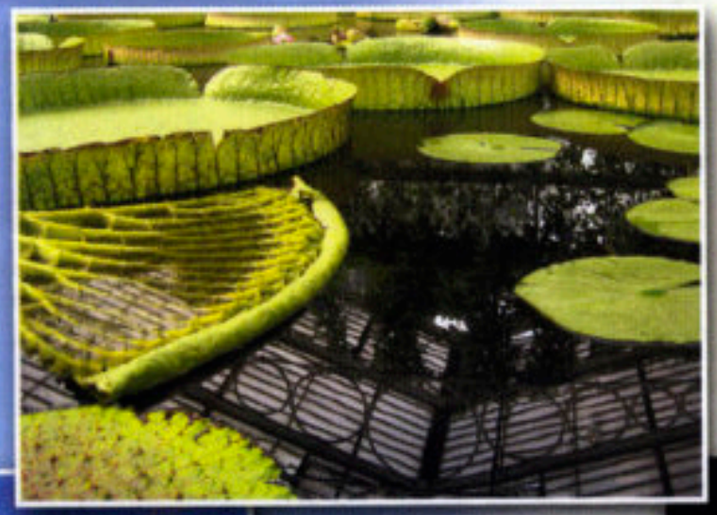




Mike Jenning's image titled
"Fenders"
was awarded five stars + by our judge for the evening
Jean Holmwood.

"The Scratch" - Mike Warren





Viewfinder Trophy
Round 1

Top scoring image was "Lilypool Reflections" by Joan Hornsby.

Thanks to all who supported these competitions and we look forward to seeing more of your great shots in the next rounds.



"Morning Glory"
by
Virginia Carter



"Tim"
by Mike Williams