Wymondham Photographic Society

Newsletter - May 2021

Introduction

As I write this introduction, we are well into spring, the Daffs are in full bloom, the tulips in hot pursuit, and the bluebells in my garden are starting to emerge. Oh and it has snowed! There is some similarity with us as humans really, as a population we are slowly emerging from an enforced hibernation called lockdown, taking those tentative steps towards into a new normality. Whether you are planning day trips out, visits to family and friends, rediscovering favourite or new photographic locations, or holidays (remember them), we look forward to seeing your images on the club's social media page (Facebook or Flickr). In the mean time, please proceed with caution and take care.

WPS News

External Competition - Chelmsford Camera Club Challenge Shield (4C's)

As you may remember I hand over the External Comp Sec role shortly, but before I do, I just wanted to let everyone know that the club has been invited to enter the Chelmsford Camera Club Challenge Shield competition, which, if it goes ahead, will be on Saturday 16 October 21 at Springfield, Chelmsford. The competition comprises of a panel of 6 prints submitted by each club and the event will go ahead, only if Government restrictions and guidance permit. If it does go ahead and WPS decides to enter a panel, our Selection Committee will meet later in the year to select the six printed images to go forward to represent WPS at this competition. If you would like to have any recent printed images considered for this competition please contact any committee member in the first instance.

Continuous Improvement - Landscape Group.

The Landscape Group recently held their first ever meeting on Zoom. It was gratifying to see 17 members attending so thank you once again to those who expressed an interest and attended. We discussed a wide range of topics regarding Landscapes, from camera gear and filters, to locations and techniques. After the meeting David Ryland circulated some diagrams which explain Hyperfocal Distances and focussing, and the Circle of Confusion which I thought might be useful for wider membership. The next meeting of the Landscape Group is on Wednesday 21 Apr at 7-30 when we will be looking at Landscape images submitted by our group for discussion. If you

have not yet signed up for the Landscape Group, and would like to then please drop me a note.

PAGB E-News

The latest editions of the PAGB E-News landed in my Inbox recently. Links to 279, 279 extra, and 280, 280 extra are here:

279: http://www.pagbnews.co.uk/sites/default/files/newsletters/en279%2001%20April%202021.pdf

279 Extra: http://www.pagbnews.co.uk/newsletter/issue-279-extra

280: http://www.pagbnews.co.uk/sites/default/files/newsletters/en280%2015%20April.pdf

280 Extra: http://www.pagbnews.co.uk/sites/default/files/newsletters/en280%20extra%20MFIAP%2015%20April.pdf

Recent Events

We recently hosted Ipswich based photographer Roger Hance who talked about his conversion from Full Frame Canon (EOS 5D) equipment to Olympus 4/3rd format. A very interesting and thought-provoking presentation which gave some in the club thinking of making a move to mirrorless (including me) food for thought!

Following on from this, on 13 Apr 21 David Smith, from Olympus Digital Solutions (The new name for Olympus Cameras) gave us a presentation on the latest range of Olympus cameras and their capabilities. For those among us trying to decide between our beloved old DLSR's and a move to mirrorless, either via Canon/Nikon or Micro 4/3rds it was a revelation and this presentation was designed to give members the chance to make a deeper evaluation of the system.

Finally, just before the Easter break we hosted the annual Tripod competition between ourselves, Buxton Photographic Club (that is Buxton, Norwich, not Buxton Derbyshire as the judge initially thought!) and Lowestoft Photographic Club. There were some outstanding images from all three clubs and despite the sound problems in the first half it was a very pleasant evening. Lowestoft were triumphant in the end, with WPS second and Buxton third.

Forthcoming Programme

On **19 Apr 21** internationally renowned Landscape and Nature photographer, **Guy Edwardes** is our guest with his presentation "Seeing the Light – 25 years of Land-

scape Photography Techniques". **Please note, this presentation is on a Monday evening and an informal club night will follow on 20 Apr 21.**

On 27 Apr 21 Ian Wilson will be sharing some of his digital techniques. He will take some images provided by club members and demonstrate live, various post processing techniques using Photoshop/Lightroom. Do not worry if you do not use these tools, the evening will provide some insight into how to "read" an image and assess what needs to be done to improve it. Heather has already made one call for the submission of images. Should anyone else want to contribute, please forward a RAW file to hetherlindsay1@btinternet.com. Ian will be able to make his choice from those offered offered so that he can exhibit various techniques.

Looking ahead to the late spring, in May we have the culmination of our DPI competitions with the Annual DPI Competition for Tier 1 and Tier 2 over consecutive weeks on 4 and 11 May 21.

The Annual "Print" competition for Tiers 1 and 2 will be held on 25 May 21.

It is worth reminding members of the categories covering the Annual Competitions:

For Annual Colour Competitions both DPI and Print the sections are:

- Pictorial and General
- Landscape
- Nature
- Portrait

For the Monochrome competitions both DPI and Print only the following sections apply:

- Pictorial and General which can be considered as Open and include nature and portraiture.
- Landscape

Rules for Annual Competitions:

A **maximum** of **four** images may be entered in each of the competitions.

Within this limit, a **maximum of two images** may be entered in **any one class**.

The same image may not be entered in both Print and DPI competitions.

The same image may not be entered in both colour and monochrome competi tions.

The judge will select a 1st, 2nd and 3rd placed image for each class and may award Highly Commended or Commended at their discretion.

The judge will then select the **Print/DPI of the Year** from the four class-winning images.

Finally, the judge will select the best Print/DPI landscape image from the winning colour and monochrome landscape images from both Tier 1 and Tier 2. These four images will go forward to compete for the Dave Alden Landscape Shield.

Full details of the rules governing WPS competitions and image preparation can be found on our website under the "Competitions" heading.

Interspersed with these events, on the 18 May 21, WPS presents "An Evening With Phillip Tolley". Phillip is a longstanding member and he will be focussing on aspects of camera technology that every photographer should know about- including sensors and how to maintain them.

Remember to check out the up to date programme on our website here: https://www.wymondham-ps.org.uk/calendar/

Meet The Committee

Gareth Janucek

Where to start? I was born in Wales but as an airforce brat I spent most of my childhood years in East Anglia. Years later when we lived in Nottingham my wife was offered a job by Norwich Union and I managed to get a job in the Maths Department at UEA so we moved to Norwich. For both of us it was meant to be a temporary stay and we are still astonished that we are still here.

During lockdown we have been culling our collections of prints/slides and some things stand out. It seems that I should never have used my Dad's Olympus half frame film camera for slides and that I have a taste for odd small cameras.

Most of my photography was happy snapping until the autofocus on one of my film cameras failed sparking a deep suspicion of camera automation. I decided manual was the way to go and bought a used and very manual Rollei 35b.
The one that is famously "the size of a packet of fags but weighs the same as the cigarette machine."

Wonderful machines, I still have a couple. It was at this point I started to take photography a little more seriously eventually, and somewhat reluctantly, moving to a film rangefinder.
A few years later I was in John Lewis and became captivated

by a Panasonic G1, the first Micro four thirds machine. It was a real epiphany. Since then I have been a committed micro four thirds person flipping between a series of (mainly used) Panasonic and Olympus cameras and lenses. I no longer worry about the camera correcting the image made by the lens and just take pictures.

When I retired my wife prodded me into joining a club and I tried several in Norwich, pretty unsuccessfully. Two good things came out of my ventures with these clubs

1. I came across a couple of Blipfoto users one evening and they persuaded me to join. Since then I have managed to post a photo a day over more years than I care to remember.

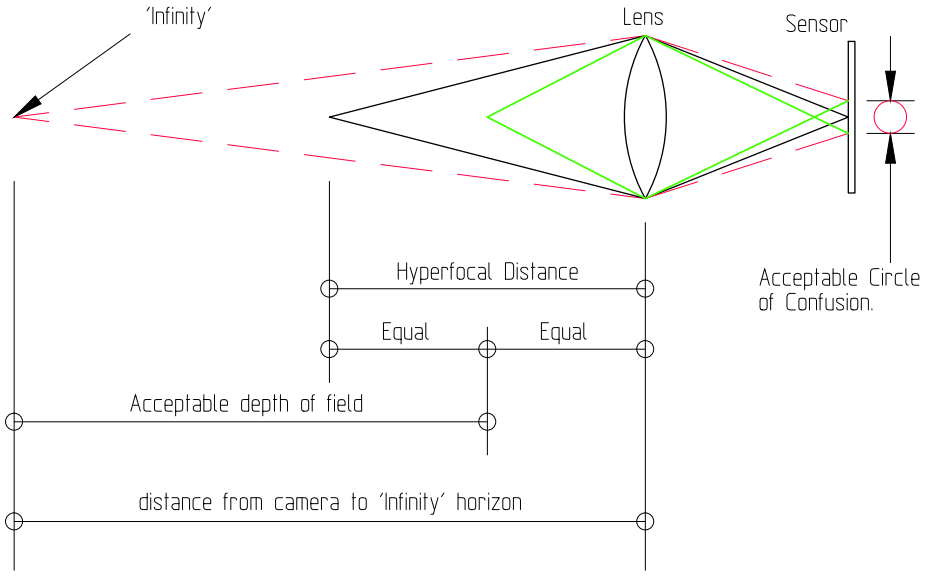
2. One evening at a Norwich club I was talking talking to the lady judge who pointed out that Wymondham was a fine club and had a bar, so along I came.

……..and finally

Over the years David Ryland has produced a number of very useful guides on some of the more technical aspects of photography.

Recently, David shared a paper on Hyperfocal Distance with the new Landscape Group. I thought it would be a useful guide for all members so it is attached below. David has also passed me 3 other articles for publication in future Newsletters. Thank you David

The Hyper Focal distance - maximum Depth of Field



The Hyper Focal Distance is the point nearest to the lens where the objects in the the extreme distance are still in acceptable focus.
That is to say they are within the limit of the acceptable Circle of Confusion. There is a problem with using this as the focus point, which is that the objects in the far distance will only just be acceptably sharp. In a landscape image, the distant objects may be crucial so it is always wise to focus a little further from the camera to ensure that the 'infinity' is better defined.

See http://www.cambridgeincolour.com/tutorials/hyperfocal-distance.htm

Notes:

A subject is perceived to be in focus when the circle of confusion is less than the size of a dot that the human eye can detect as a separate entity.

For most people with average eyesight viewing an 8"x 10" print at a distance of 300mm or 1 foot this is 0.25mm or 4 line pairs per mm.

This is why we are able to view an image such as a landscape and consider that everything from the far distant mountains to a blade of grass in the foreground is in focus., even if the lens has not resolved as pin sharp everything it has seen.

The difference between the two distances at the limit of the acceptable circles of confusion is the observable depth of field for that lens. This varies depending on the aperture you have chosen. A small aperture (large f number) will give a deeper DoFF that will a large aperture (small f number).

Hyper-focal Distance for various Cameras and Lens/Aperture combinations.

Information as supplied by 'www.ephotozine.com' website and has not been verified. Use with caution.

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	3.2m	4.9m	7.1m	9.7m	15.1m	30.8m	123.3m	224.6m	492.8m	1108.7m
f/4	2.2m	3.5m	5.0m	6.8m	10.6m	21.6m	86.3m	157.2m	345.0m	776.2m
f/5.6	1.6m	2.5m	3.6m	4.9m	7.6m	15.4m	61.7m	112.4m	246.5m	554.5m
f/8	1.1m	1.7m	2.5m	3.4m	5.3m	10.8m	43.2m	78.7m	172.6m	388.2m
f/11	0.8m	1.3m	1.8m	2.5m	3.9m	7.9m	31.4m	57.3m	125.6m	282.4m
f/16	0.6m	0.9m	1.3m	1.7m	2.7m	5.4m	21.7m	39.4m	86.4m	194.3m
f/22	0.4m	0.6m	0.9m	1.3m	2.0m	4.0m	15.8m	28.7m	62.9m	141.4m
f/32	0.3m	0.5m	0.6m	0.9m	1.4m	2.7m	10.9m	19.8m	43.3m	97.3m

Full-frame DSLR's

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	4.8m	7.5m	10.9m	14.8m	23.1m	47.0m	188.1m	342.7m	752.1m	1692.0m
f/4	3.4m	5.3m	7.6m	10.3m	16.2m	32.9m	131.7m	239.9m	526.5m	1184.5m
f/5.6	2.4m	3.8m	5.4m	7.4m	11.5m	23.5m	94.1m	171.4m	376.1m	846.2m
f/8	1.7m	2.7m	3.8m	5.2m	8.1m	16.5m	65.9m	120.m	263.4m	592.4m
f/11	1.2m	1.9m	1.8m	3.8m	5.9m	12.0m	47.9m	87.3m	191.6m	430.9m
f/16	0.9m	1.3m	1.9m	2.6m	4.1m	8.3m	33.0m	60.1m	131.8m	296.4m
f/22	0.6m	1.0m	1.4m	1.9m	3.0m	6.0m	24.0m	43.7m	95.9m	215.6m
f/32	0.4m	0.7m	1.0m	1.3m	2.0m	4.2m	16.5m	30.1m	66.0m	148.3m

APS-C Nikon/Sony/Pentax

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	5.1m	8.0m	11.5m	15.6m	24.3m	49.7m	198.5m	361.7m	793.9m	1786.0m
f/4	3.6m	5.6m	8.0m	10.9m	17.0m	34.8m	139.0m	253.3m	555.8m	1250.3m
f/5.6	2.6m	4.0m	5.7m	7.8m	12.2m	24.9m	99.3m	180.9m	397.0m	893.2m
f/8	1.8m	2.8m	4.0m	5.5m	8.5m	17.4m	69.5m	126.7m	278.0m	625.3m
f/11	1.3m	2.0m	2.9m	4.0m	6.2m	12.7m	50.6m	92.2m	202.2m	454.8m
f/16	0.9m	1.4m	2.0m	2.8m	4.3m	8.7m	34.8m	63.4m	139.1m	312.8m
f/22	0.7m	1.0m	1.5m	2.0m	3.1m	6.4m	25.4m	46.2m	101.2m	227.6m
f/32	0.5m	0.7m	1.0m	1.4m	2.2m	4.4m	17.5m	31.8m	69.6m	156.6m

APS-C Canon

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	6.1m	9.5m	13.7m	18.7m	29.2m	59.6m	238.2m	434.1m	952.6m	2143.2m
f/4	4.3m	6.7m	9.6m	13.1m	20.5m	41.7m	166.8m	303.9m	666.9m	1500.3m
f/5.6	3.1m	4.8m	6.9m	9.4m	14.6m	29.8m	119.1m	217.1m	476.4m	1071.7m
f/8	2.1m	3.4m	4.8m	6.6m	10.2m	20.9m	83.4m	152.0m	333.5m	750.3m
f/11	1.6m	2.4m	3.5m	4.8m	7.5m	15.2m	60.7m	110.6m	242.6m	545.8m
f/16	1.1m	1.7m	2.4m	3.3m	5.1m	10.5m	41.8m	76.1m	166.9m	375.3m
f/22	0.8m	1.2m	1.8m	2.4m	3.7m	7.6m	30.4m	55.4m	121.4m	273.0m
f/32	0.5m	0.9m	1.2m	1.7m	2.6m	5.3m	20.9m	38.1m	83.5m	187.8m

Four Thirds

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	4.0m	6.2m	9.0m	12.2m	19.1m	38.9m	155.4m	283.1m	621.3m	1397.8m
f/4	2.8m	4.4m	6.3m	8.5m	13.4m	27.2m	108.8m	198.2m	435.0m	978.6m
f/5.6	2.0m	3.1m	4.5m	6.1m	9.5m	19.5m	77.7m	141.6m	310.8m	699.1m
f/8	1.4m	2.2m	3.2m	4.3m	6.7m	13.6m	54.4m	99.2m	217.6m	489.4m
f/11	1.0m	1.6m	2.3m	3.1m	4.9m	9.9m	39.6m	72.2m	158.3m	356.0m
f/16	0.7m	1.1m	1.6m	2.2m	3.4m	6.8m	27.3m	49.7m	108.9m	244.9m
f/22	0.5m	0.8m	1.2m	1.6m	2.5m	5.0m	19.9m	36.2m	79.3m	178.2m
f/32	0.4m	0.6m	0.8m	1.1m	1.7m	3.4m	13.7m	24.9m	54.5m	122.6m

APS-H Canon

When shooting landscapes it can be difficult to get the whole scene sharp and knowing the hyper focal distance will help you to do so. This is the distance that you should focus on to maximise depth-of-field, thus keeping most of the scene sharp. When the lens is focused at this distance, all objects at distances from half of the hyper focal distance out to infinity will be acceptably sharp.

You can guess the hyper focal focusing distance, but life is much easier if your lens is marked with a depth-of-field scale. This used to be regarded as an essential feature, but with the development of wide-ranging zooms many manufacturers now omit it. There is a mathematical formula which can be used to find the hyper focal distance:

$H = (f^2 / Nc) + f$ where f is the focal length, N is the aperture and c is the circle of confusion. To create the tables below which can be used for reference, we have taken the circle of confusion to equal 0.029mm for full frame DSLR's, 0.019mm for APS-C Nikon/Sony/Pentax, 0.018mm for APS-C Canon and 0.015mm for Four Thirds.