

All the best for 2024!



Welcome!

Our newest Australian members are:

Lenore Hansen, Mount Pleasant, Qld.

Amarasinghe Varna, Glen Iris, Vic

Carol McGrath, Jewells, NSW

Australia now has the fourth highest PSA membership of all countries - behind USA, India and China.

Thank you!

This month I can share with you short opinion pieces by *Chris Prior* and *David Richards*.

Please email me if you have anything related to photography that you would like to share with fellow PSA members.

What's new for 2024?

If you are entering PSA-recognised exhibitions this year, make sure you check the Conditions of Entry carefully because there have been a few minor changes from the rules that applied in 2023.

You can download the generic Conditions of Entry instructions that exhibitions must follow by going to the PSA website and selecting *Exhibitions > Hosting an Exhibition*. Then select *Conditions of Entry (2024)*. The document you download contains all the statements that exhibitions are required to have in their CoE (such as the statement on Image Creation and Ownership that covers AI) and the current definitions for all sections.

PSA Journal

The January issue of the PSA Journal is available now and can be downloaded from the PSA website after you log in. <https://psa-photo.org/page/journal>

You can also download all editions of the PSA Journal back to 2012.

Upcoming Australian Exhibitions

Maitland International Salon of Photography. (PSA 2024-1004). Colour and Monochrome PRINTS. Colour, Monochrome, Nature and People DIGITAL. Closing **12th January.**

Southern Cross, (PSA 2024-1082). 3DD: Open, Scapes. Closing **11th March.**

Outback (PSA 2024-1074) PID Color: Open, People Portraits, Landscapes; PID Mono: Open; PJD: Photojournalism. Closing **11th May.**

Terra Australis (PSA 2024-1085) PID Color: Open, People Portraits, From above, Seascapes; PID Mono: Open; PJD: Photojournalism. Closing **1st June.**

All exhibitions that have so far received PSA recognition for 2024 are listed on this page: <https://psa-photo.org/page/exhibitions-2024>.

A different perspective

How do you respond when you see an image that is very different from your usual photographic style, or one that has a feature that you might normally consider to be a 'fault'? Do you dismiss it or do you try to figure out why the image might have been captured and/or processed in a particular way?

I recently came across this interesting YouTube video in which the editor of a photography magazine comments on seven images. Some of his comments are not particularly helpful (he says "I love it" a lot!) but he does give some insights into what he sees as the strong points of some images that are a little different from those you might come across in typical club competitions. It is worth 16 minutes of your time. <https://www.youtube.com/watch?v=HNJ5LIAkLmA>

Aperture Priority

Chris Prior

I just love aperture priority, especially if travelling as it has me ready for anything that just pops up. Not having to guess the exposure or fiddle with any dials can be the difference between getting or missing the shot.

By choosing aperture priority I set the aperture and the camera sets the appropriate shutter speed to result in correct exposure. f4 & f5.6 are favourite settings as they usually cause the camera to pick a fast enough shutter speed to give a sharp image. If I want some blur I just go to f16 or f22 and camera picks a slow speed.

More often than not I use exposure compensation at the same time; usually anywhere from a third to one full f stop either way based on lighting conditions where I am confident the camera, without my intervention, will under or over expose; say at sunset or for bright white water which I encounter a lot with surf photography.

Aperture priority is not fully automatic nor fully manual but a combination of the two providing me with the best of both worlds where the camera and I work together as one. Sound complicated? It really is not.



A one off totally opportunistic shot captured from the upper deck of a cruise ship. I was shooting sardines breaking the water surface as the bird flew beneath me. Camera was set in aperture priority on f4 and it selected 1/4000 second (ISO 400) resulting in a sharp well-exposed image.



Camera was set in aperture priority on f5.6 and it selected 1/4000 second (ISO 400). I deliberately set minus two thirds of a stop exposure compensation so the white water would not be overexposed.

Some Useful Resources

You have probably heard of *PhotoPills* - a photography app that helps you plan your photos ahead of time, calculate exposure, focus, DoF, time lapse and more. Well, even if you do not use the app, it is worth visiting the PhotoPills website and downloading some of their free guides.

On the website <https://www.photopills.com/> select “Academy” from the menu and in the “Top Articles” section click on ‘More articles’. This takes you to a page where there are numerous documents that you can download free - the ones called “definitive guides” are very comprehensive. Even if you think you know everything about ‘exposure’ and ‘depth of field’ you will be sure to learn something new from the guides on those topics. The guides for landscape and seascape photography have lots of useful suggestions. All the guides I have read are written in clear, simple language and cater for beginners through to experts.

The Photo Traveler Newsletter - Winter 2024

Hello Photo Traveler Newsletter subscribers,

The latest issue is on the website and at the links here.

Please enjoy the 1st issue of 2024 and we would love to know your thoughts on the issue, articles, and photos.

Please email the editor Lisa Cirincione at

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<https://psa-photo.org/page/mo-ptd-newsletter>

direct link to the pdf:

<https://psa-photo.org/resource/resmgr/pdf/divisions/ptd/ptd-newsletter-2024-winter.pdf>

On page 29 of the Photo Traveller you can see Kerry Boytell’s “Best of Show” image from the 2022–23 PSA Interclub competition.

PSA INTERCLUB RESULTS 2022-23

It is great to see Australian clubs doing well in the PSA Interclub competitions. Here are the final results for the 2022-23 season.

Division	Club	Location	Group
3DD ISCC	Detroit Stereographic Society	MI	
Color	Keswick Photographic Society	England	GROUP A
Color	Belmont 16s Photography Club	Australia	GROUP B
Color	Shutter Bugs Creative Forum	UAE	GROUP C
Color	Blarney Photography Club	Ireland	GROUP D
Color	Bristol Photographic Society	England	GROUP E
Color	Maitland Camera Club	Australia	GROUP E
Color	The CCPST	Canada	GROUP F
Monochrome	Dundalk Photographic Society	Ireland	GROUP A
Monochrome	Greater Lynn Photographic Society	MA	GROUP A
Monochrome	Riverwoods Nature Photographic Society	IL	GROUP A
Monochrome	Palmerstown Camera Club	Ireland	GROUP B
Monochrome	West Cumbria Photo Group	England	GROUP C
Monochrome	Edinburgh Photographic Society	Scotland	GROUP D
Monochrome	Youth Photographic Society	India	GROUP D
Monochrome	Bristol Photographic Society	England	GROUP E
Monochrome	The CCPST	Canada	GROUP F
Nature	Camera Naturalist Photo Club	NJ	GROUP A
Nature	Youth Photographic Society	India	GROUP B
Nature	Maitland Camera Club	Australia	GROUP C
PJ	Full Frame Photo Club	India	GROUP A
PJ	Keswick Photographic Society	England	GROUP B
Travel	Youth Photographic Society	India	GROUP A
Travel	The CCPST	Candada	GROUP B

Megan Willis (Wangi Workers Camera Club) gained a Gold Medal and Best of Show in Colour, and Kerry Boytell (Norths Photographic Society) gained a Gold Medal and Best in Show in Photo Travel. Rita England (Wangi) and Ziao Zhuo Wen (Aust. Horizon Photography Club) gained Silver medals in Photo Travel.

A real fisheye

A recently had the good fortune to borrow an 8mm fisheye lens that fits on my full-frame Nikon cameras. It has a 180 degree field of view and produces circular images.

It is a bit of a 'monster' (weighs just over 1kg). The lens was made around 1982 and is obviously designed for film photography. It has manual aperture and focus controls and five built in filters (one for colour and four for monochrome).

So far I have just been experimenting with the lens and enjoying the very different style of images it produces.



Have you tried something 'different' that you would like to share?

Don't be afraid of high ISO

In my December newsletter I ask which of the following two images you thought was captured at ISO 26500, the other one being captured at ISO 200. I received only two replies with one of those suggesting that image A was captured at the high ISO. Actually it was image B.



A

f/5.6

1/6sec

ISO 200



B

f/8

1/1000sec

ISO 25600

David Richards responded with the short opinion piece on the next page.

My thoughts - David Richards

With modern cameras and post processing software, the need to keep ISO to a minimum has lost its importance.

My advice is to consider the scenes and images, and then prioritise the aperture settings and/or shutter speed setting first. For example, if you are planning to shoot nature, sports, or anticipating movement, then the shutter speed should be your first consideration - you don't want blurred images. Similarly with landscape, or street, then depth of field should be your primary setting, to avoid a key part of the story being out of focus.

ISO should be given more weight if you plan to significantly crop your image, causing noise to be more obvious, or when planning to print your image as larger sizes - A4 upwards.

(I wish I had known this earlier in my photographic journey, too many nature shots wasted due to over concern of my ISO, and the introduction of noise!)

I agree with David's view. If your captured image is blurred because your shutter speed was too low or if critical elements are out of focus because your aperture was too wide then you can't do much about that in processing. However, if your captured image has some visible noise you have a wide variety of options available for reducing the noise to a point where it is not an issue. RK

Everyone, please consider sending me some news or articles for my next newsletter!

If you need help with any PSA matters please contact me.

Regards,
Roy

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