

U3A(CANBERRA) CAMERA CLUB

Communiqué

July 2016

Next Meeting

The next meeting of the Camera Club will be on Tuesday 2nd August in Room 3 at Cook (10.00am -1.00pm). The Set Theme will be “Portraiture” and for the “Field Trip” photos taken at the Glass Works as below.

The guest speaker will be Brad Nichol of Zero One Imaging in Goulburn. He’s a very popular presenter on a range of photography and related technology courses at the CIT in Bruce. One area of Bruce’s interest is in smartphones in photography and this will be his main topic in August.

Brad has had a passion for photography for over 35 years. He is quite eclectic in his photographic interests, seeing it as his responsibility to his students to push some boundaries and explore the possibilities. Brad believes you solve photographic problems with skill, knowledge and proper process and an appreciation of what has come before in the photographic world. He believes it’s key to understand your camera, whatever that may be, and apply yourself to the art and practice. Most importantly he thinks we need to learn to see - better with your eyes and mind but also to see that much of what we think we know is either limited or wrong or out of date.

Further information is available from <http://01imaging.com/>

June Field Trip: Classics Museum ANU

A relaxed and pleasurable morning was spent at the ANU Classics Museum.



Artefacts mainly Greek and Roman provided a sharp contrast to many aspects of our current way of life. The interior lighting was a challenge for photography. For many of us it was our first visit.

Photo: Maureen Scutter

The materials were varied and included papyrus, marble, wood, bone, gold, silver, lead, pottery, bronze, glass, textiles. Items ranged from sarcophagi, books, coins, brick remnants, figurines, jewellery, every-day items such as vases, jugs, skyphoi, oil vessels, pots and mosaics. There were 2 large displays a scale model of ancient Rome at the end of the 2nd century AD, and a large Aztec calendar casting

on the wall. Our appreciation and thanks to the Friends of the Museum volunteers for their consideration and help in making our visit possible. — *Maureen Scutter*

July Field Trip Wednesday 13th: Glass Works

The July Field Trip will be to the Glass Works, Wentworth Ave, Kingston ACT 2604. This well-known Canberra institution is next to the Old Markets and offers an insight into the wonderful world of glass. Rendezvous will be emailed to Registrants.

Registration (now open) is essential - email: u3acanberracameraclub@gmail.com

July Workshop Tuesday 19th: Exhibitions and the Mysteries of Mats

Room 3, 10:00am – 12:30pm at Cook Community Hub, 41 Templeton St, Cook ACT 2614.

At this workshop guest Jan Falsone from *PhotoAccess* will explain how Galleries go about putting together exhibitions and the key factors for a successful group or solo exhibition.

Robyn Callaway and Marie Betts will show you all the things you need to know to successfully choose, make or order and mount your images for exhibition. They will tackle the issues of composition, printing, measurement, colour and fixing using examples in the workshop and on-line. Registration (now open) is essential - email:

u3acanberracameraclub@gmail.com

Studio Day at Strathnairn: “Available Light Portraiture”

A Studio Day will be held on Friday, 29 July, 10am – 1pm at the Village Hall, Strathnairn Arts, Stockdill Drive, Holt ([map](#)) The session will provide opportunities to experiment with portrait photography. We will all be subjects as Marie guides us through a selection of challenges including portraits through raindrops on windows; with background blur; through a screen door and reflected in mirrors (mirrors, spray bottles etc provided).

Registration is essential and opens on 11th July: u3acanberracameraclub@gmail.com
Studio fee is \$5 per person payable on the day.

August Workshop Tuesday 16th

Club member Gordon Lauder will present a workshop on 16th August in Room 3, 10.00am – 1.00pm covering High Dynamic Range, Bracketing and Focus Stacking. These techniques have emerged only fairly recently. HDR allows the photographer to obtain images beyond the normal tonal range, Bracketing involves taking multiple photos at slightly different exposures so you can pick the best image; and Focus Stacking is used in Macro and Close Up photography to obtain greater depth of field so the image is all in focus. All three techniques require multiple exposures which, in the case of HDR and Focus Stacking are then “stitched” into a single image using either mini-programs built into many modern cameras or external programs such as *Photoshop* or other proprietary software.

Those of us who own Olympus cameras OMD EM1, EM5 II, and I think EM10 II (and the three lenses with which the process works) now have the ability to focus stack and even use another similar process, *focus bracketing*, built into the firm ware of the camera. This is only available in the most recent firmware update #4 which was released last September. The best reference I have found for this is at

<http://www.pattayadays.com/2015/11/focus-stacking-using-e-m1-firmware-4-0/>

I don't know about other brands. More commonly a Focus Rail (a small machine) is used to

make the many minute changes in focus.

New Rules for *Show & Tell*

As already circulated, the Working Group has decided on some new rules for the *Show & Tell* part of the monthly meetings. These rules will apply as from the last monthly meeting and thereafter. They are briefly:

- Members may submit a maximum of 2 prints *and* 2 images (slides);
- In addition to the "Set Theme" and "Open" sections there will also be a third section designed to share members' photographs taken during the preceding Field Trip. This will be called "Field Trip".
- Your 2 Prints and 2 Slides may be distributed as you wish in any of the Set Theme, Open and Field Trip sections;
- Prints must be mounted on white card at least 1.5mm thick (or foam core board)
- This mount must not exceed 16x20 inches (41x51cm) **but may be smaller** if it suits the photograph.
- There will be labels "Theme", "Open" and "Field Trip" on the wall in Room 3 - you will please place your prints in the appropriate section.
- If submitting 1 or 2 images for projection ("slides") they must be the **only** files on a USB thumb drive (otherwise they may be rejected)
- The thumb drive must have your name on it;
- The name of each image file must start with the section in which it is to be entered: ie, "Theme", "Open", or "Field Trip" (for example, *theme_your title.jpg*).
- All entries will be critiqued as usual for *Show & Tell* in the order *Theme*, *Open* and *Field Trip*.

It strikes me there has been some confusion around the number of entries per medium (print or slides). It has always been 2 in each but now we have 3 sections, each member is still allowed only 2 prints and 2 slides maximum on the day. That means you cannot enter a photo in all three sections in either medium but only in two of the three. In which section or sections you choose to enter is your decision. Of course you can enter fewer photos if you like, but whatever you do, you may submit no more than 4 photos = 2 prints and 2 slides.

New Rules for Membership in 2017

At its recent meeting the Working group established a small sub-committee to examine other ways of creating membership and the payment of fees next year. What follows are the recommendations of that committee.

This past year we would not have been able to accommodate the 90-odd people who registered with the Club if they all turned up for the Monthly Meetings on the first Tuesday of the month. As it happens, this year only a regular core of just under 50 have actively participated. Clearly there has been many people who have not taken full advantage of Club membership. So, next year, there will be a cap on the number of members we will accept. This will be a limit of 60 with a waiting list of 15 to allow for later drop outs and resignations. This we hope will allow us to continue using Room 3 at Cook as our home base (it has proved impossible to find larger accommodation elsewhere).

It was noted by the committee that the previous practice of allowing any financial member of U3A to enroll in the Club (which is in reality a "class" or "course" in the usual U3A sense)

without payment up-front has meant many people registered with the Club but either failed to show up or participated in only one or two events early in the year and then disappeared. Consequently, the committee has recommended that in 2017

- The Club year be divided into 2 Terms or semesters, January-June and July-December (noting that there is no Monthly Meeting in January);
- The fee for each term will be \$10 per person to cover room rent for the Monthly Meetings and other costs (or incidentals). This fee will be paid by members at the first Monthly Meeting of the term or the first meeting they attend, ideally the next Monthly meeting.
- Arrangements for the payment of Room Rent and other fees for workshops and other events will continue as this year – ie., paid on the day of the workshop etc. by those who registered in advance.

Course: *A History of Photography* (Prospectus AF037.02)

Members might be interested in my next course, *A History of Photography*. It starts with the development of the camera and the search for photo-sensitive materials and ways of making an image permanent. It also explores the various “schools” and “styles” of photography as exemplified by the photos of some of the “greats” of their times, including Australian photographers such as Frank Hurley and Olive Cotton.

The course will run on Thursday mornings, 10.00am – 12.00 noon starting on 4th August and finishing on 6th October (ie, 10 weeks – Room Rent = \$15). We will meet in Room 2 at Cook. I will accept enrollments on or after 21st July 2016 sent to me direct, at bob4236@gmail.com (ie., do not send your applications to the Club email address). The class has a limit of 15 and enrollments will be accepted on a first-come, first served basis. Club members should note that this course is open to all U3A members so if you really want to do it, send me your enrollment *at my personal address as above* at one minute past midnight on July 21st.... I have known past classes to be filled by dawn. Remember to bring your own morning tea!

Course: *Printers and their Papers*, Monday 22nd August

Presenter: Bob Hay. Members sometimes ask me what printers they should buy. This course won't make specific recommendations because much depends of the budget, but there are a number of consideration to be taken into account if you are to use your printer to make fine art prints. However, it is not only the printer which is important: the right choice of printing paper is also critical. This course is not about how to print but about the equipment you need to make gallery quality prints. Enrollments please to me at bob4236@gmail.com on or after 8th August. We meet 10.00am to 12.00 noon in room 2 at Cook – duration 2 hours. The course is open to all U3A members although designed primarily for Camera Club members. Room Rent = \$1.50.

Course: *Composition for Photographers* Monday 29th August

Presenter: Bob Hay. This course is run over two mornings commencing on Monday 29th August and finishing on Monday 5th September, 10.00am – 12.00 noon in Room 2 at Cook. Composition is important in all art forms and essentially involves arranging the elements of your picture, building or whatever not only in an aesthetic manner but also in such a way that your message is made clear to the viewer. We photographers don't have the

freedom painters, for example have in arranging things on their canvass but there are nonetheless many ways we can optimize a photo — and of course, recognize a good composition when we see it. Enrollments please to me at bob4236@gmail.com on or after 15th August. The course is open to all U3A members although designed primarily for Camera Club members. Room Rent = \$3.00.



Old photography studio closes after 176 years

One of the world's oldest photography studios has been forced to close after 176 years. The Bourne & Shepherd Studio, Kolkata, in India was founded in 1863, barely 25 years after the invention of the daguerreotype and more importantly, only 12 years after Frederick Scott Archer in 1851 invented the wet collodion process which was to remain the basis of photography until almost the end of the 19th Century.

Rudyard Kipling Photo: Bourne and Shepherd Studio

Originally founded in Simla but later in Calcutta (as it was then spelled) the Bourne and Shepherd Studio photographed most of the VIPs of the Raj, including Rudyard Kipling (above), and amassed a huge archive of images of the India of the day. Of Bourne, who was to become one of India's greatest photographers of that era, it was said he travelled "heavy", moving around India with a large retinue of 42 coolies needed to carry his cameras, darkroom tent and chests of chemicals and glass plates. Shepherd on the other hand stayed back in the studio and became a master printer. Unfortunately, most of this historically invaluable archive was lost in a devastating fire in 1991. However, it was the increasing popularity of digital photography which finally forced the studio's closure.

Raw Capture for your iPhone

Although many Android users have been enjoying the advantages of RAW capture for some time now, those of us using Apple's iPhone have not been so lucky. Rumour is that Apple will introduce RAW capability to iPhones in their next incarnation. A further innovation will most likely be the ability to edit Raw files on an iPad Pro iOS 10. These goodies are probably to be released in the US Fall/Aussie Spring.

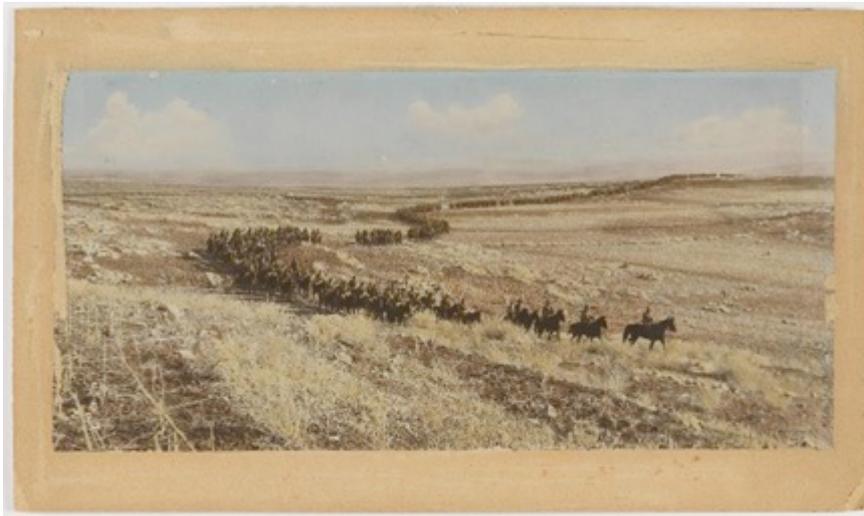
Study finds that taking photos enhances the enjoyment

A recent study reported by the American Psychological Association shows that rather than detracting from an experience, taking photos enhances the enjoyment. According to lead author Kristin Diehl, '*unlike checking your email or texting, [...] photo-taking actually directs you towards the experience*'. This contradicts the usual suggestion that photographing events detracts from the experience by stopping you living in the moment. The research mostly studied the use of a simple camera taking snapshots, as for travel shots or similar events. In this study the people taking part who were told to take photos significantly more often reported higher enjoyment of the experience than those who could not take pictures.* Maybe this explains why so many of us photograph meals in cafes and restaurants!

Incidentally, other research** showed that people taking photos in museums were more likely to forget what they had seen than others who did not take photos. So much for the last Club field trip to the ANU Classics Museum!

*Diehl, K., Zauberman, G., & Barasch, A. (2016, June 6). How Taking Photos Increases Enjoyment of Experiences. *Journal of Personality and Social Psychology*. Advance online publication. <http://dx.doi.org/10.1037/pspa0000055>

**Linda A. Henkel: "Point-and-Shoot Memories: The Influence of Taking Photos on Memory for a Museum Tour"; *Psychological Science* February 2014 vol. 25 no. 2, 396-402



Rare WWI photos at State Library of NSW

The photo magazine *PhotoReview* is advertising a *display of rare, hand-coloured photographs from the First World War* which opened at the State Library of NSW on 25 June 2016. In their words:

Column on the march approaching the Sea of Galilee, one of the photographs by Frank Hurley, taken around 1918,

“...Titled *Colour in Darkness*, this free exhibition showcases more than 150 unique photographs including some of the first known aerial photographs and images by renowned official war photographer, Frank Hurley.” The exhibition closes on Sunday 21st August.



Ansel Adams on Visualization

The great American photographer Ansel Adams, best known for his magnificent landscapes often talked about the importance of what he called *visualization*, that is seeing in your mind's eye what you want your photograph to look like before you press the button. His key points were

- *Look at the external event, and then visualize what you want it to look like, clearly and decisively.*
- *Try to make the photograph of what you saw and felt.*
- *Train yourself to see what the camera sees by comparing what you see, with what it looks like in the camera.*
- *Practice your craft and do your homework so you can make the photograph you desire by going through these steps to capture what you visualized.*

A video of his son Michael talking about his father's concept of visualization can be seen at <https://youtu.be/GpcxfRB1hWk>

Photographing Trees

At Tuesday's meeting the subject of photographing trees came up and it was suggested I post this reference which was sent to me by Jan who knows my interest in photographing trees, particularly old trees. Jan found the reference in a notice from the *Dendrology Society*:



“Ancient Trees Have Stories to Tell

We all occasionally receive collections of photos of special trees published in a variety of places. Some of them are so ‘photo-shopped’ that they have become just digital creations rather than true representations of reality. However there is a collection of black and white photographs of ancient trees around the world which is very different and particularly spectacular. This article published by National Geographic and authored by Becky Harlan in March this year shows a collection of ten black and white photographs by photographer

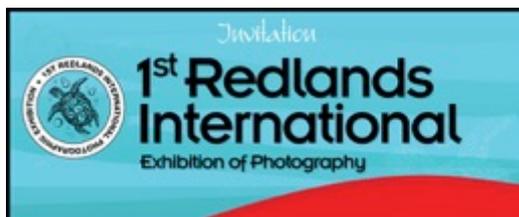
and tree lover Beth Moon.

In 1999, Beth Moon began documenting some of the more spectacular ancient trees all over the world. She sought out aged subjects that were unique in their exceptional size, heredity, or folklore. “So many of our old trees have been cut down,” she says, “that without a concerted effort you are not likely to run across one.”

To see Beth Moon’s images, go to

<http://proof.nationalgeographic.com/2016/03/24/these-ancient-trees-have-stories-to-tell/>

The illustration shows one of the collection, *Avenue of the Baobabs*, *Adansonia grandidieri*, in *Morondava, Madagascar*.



New International Exhibition

The Redlands Camera Club (just north of Brisbane) is hosting its first International Photography Exhibition and is now calling for entries. There are 6 sections in each of the Digital and Print categories: Open

Traditional, Nature, People, Photo Travel, Photo Journalism and Creative. The entry fee is AUD15 for the first section and \$5 for each additional section. Entries close on July 18th...

Bob Hay
Convenor