

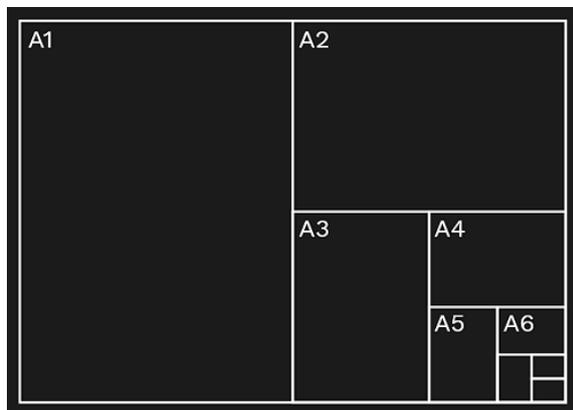
U3A(CANBERRA) CAMERA CLUB

Communiqué

September 2017

Size Can Be Important

Some photos look better when printed larger, others benefit from being smaller and some, of course, don't seem to mind one way or the other. Sometimes, a larger format can increase the impact of the image, show greater detail, emphasise a sense of 3D achieved by the Depth of Field.

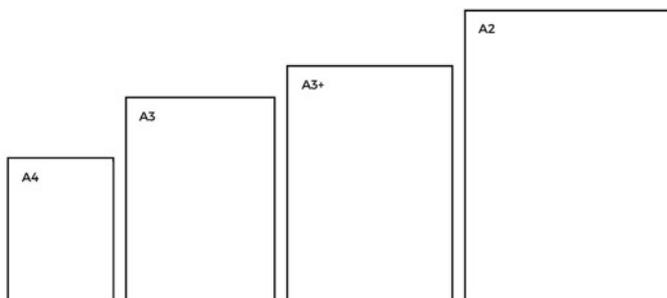


Metric paper sizes

Smaller images can also take on the appearance of a small jewel, rather like the miniature portraits of the 18th Century or the cigar box landscapes by the Heidelberg School more than a hundred years ago.

Photos can of course be printed to any size provided the resolution permits, but the most common sizes — now we are metric — are divisions of the A0 size. Each of these metric sizes is exactly half of the size above it, as the illustration shows. Full A1 prints (half of A0) are rare, the largest usually accepted by exhibitions being the next size down, the A2. Half the A2 is the A3 and half of that again is the A4. These are the most commonly used print sizes used in exhibition and club photography.

However, there is another paper size in common use. This is the A3+ or, as it is sometimes called, Super B. This is not an official metric size but is made available because it seems to fill a gap in the progression of paper sizes, as this illustration shows. Many fine art printers these days cater for A3+ and some (a bit more expensive) allow A2 printing.



If your photo permits, then A3+ is a good compromise, big enough to impress, small enough to mount and hang conveniently.

In our camera club the maximum mount size we allow is the old Imperial, 16x20 inches. Even in enlightened metric countries, this is still the standard size permitted by most exhibitions and competitions. Of course, members may if they wish and their photo permits, also print to this maximum size. Such a print usually carries more clout than an A3+ but is more manageable than a full A2.

The same article from which I extracted the above¹ also gives a very useful table of paper sizes. You need to know these when setting your printer to the appropriate paper size and even when you are cropping. I suggest you print this and keep it handy. In the interests of completeness,

16x20 inches = 517.5mm x 410mm

A0	841 x 1189 mm	33.1 x 46.8 in
A1	594 x 841 mm	23.4 x 33.1 in
A2	420 x 594 mm	16.5 x 23.4 in
A3+	329 x 483 mm	13 by 19 in
A3	297 x 420 mm	11.7 x 16.5 in
A4	210 x 297 mm	8.3 x 11.7 in
A5	148 x 210 mm	5.8 x 8.3 in

For more:

<https://imagescience.com.au/knowledge/the-a-paper-system-paper-size-table-and-information-on-a3-plus>

Errata: Clear or UV Filters

In last month's *Communiqué* I published a link to an article asking whether or not clear and UV filters are still necessary for digital cameras. That link has since changed and should now read:

<https://digital-photography-school.com/clear-uv-filters-essential-waste-money/>

Head On Festival



The 8th *Head On* Festival “People’s Choice” winner this year is Matthew Newton for his photo *The Birders*. A gallery of photos by winners in other sections can be seen at www.headon.com.au

Matthew Newton: *The Birders*

The Head On Foundation was established in 2008 and is (to quote their web page) “a non-profit organization dedicated to promoting

the work of photographers at all stages of career, encouraging excellence and innovation, making photography accessible to all and raising awareness of important issues through photography.

¹ I am indebted to Jeremy Daalder, owner of *Image Science* in Melbourne for his article *The A Paper System - Paper Size Table and Information on A3+*. See [Link](#).

The main activities of the Foundation are *Head On Photo Festival* and *Head On Awards* (Portrait, landscape, mobile and Student photographic prizes) and collaborative projects.”

Submissions for the 2018 Festival opened on 15th August. Next year’s Festival will run from 5th – 20th May 2018. Enquiries can be directed to PO Box 7121 Bondi Beach, NSW 2026 or, for the Awards competition, see the website at <https://www.headon.com.au/awards/>.

How can visual weight affect an image?

In an article under this title on *Digital Photography School* some of the considerations for assessing “visual weight” are discussed. A useful summary is as follows:

- Light colored elements = a light feel
- Dark colored elements = a heavy feel
- Eyes/faces = heavy
- Text = heavy
- Negative space = light
- Focus = can be heavy or light depending on what you are focusing on
- Image placement within the frame = can choose to make something heavier or lighter
- Scale = can affect the weight of an element
- Balance = can affect the weight of an element or the feel of the overall image
- Color = a pop of unexpected color is heavier than its surroundings

The whole article including demo photos can be seen at

https://digital-photography-school.com/understanding-visual-weight-composition/?utm_source=newsletter&utm_medium=email&utm_c

How reliable is your back-up storage?

PhotoReview Magazine has published an excellent article on storage reliability — that is, how and where to best store your precious photo files. It is too long to republish here but it can be read at:

<http://www.photoreview.com.au/tips/storage/image-storage-reliability>

Composition tips: simplification and negative space

A video tutorial every photographer should watch. As the presenter, Tom Forbes says, these are easy concepts to describe but difficult to achieve in photography.

The video is well worth watching, maybe a couple of times to get the ideas, especially to hear his commentaries on some very famous photos. Tom is a fast talker: don't be put off by this, he is worth listening to.

<https://www.dpreview.com/learn/7442784752/composition-tips-simplification-and-negative-space?>



Dame Barbara Hepworth: *Oval Sculpture No. 2*; 1943/Cast 1958.

As a one-time sculptor, I find the easiest way to imagine *negative space* is to remember some of the works by the famous British sculptor Barbara Hepworth. She is famous for holes in her sculpture... These are negative spaces. Or, you can also think of the surround as negative space and the holes the subject. Take your pick...

Mud, Mud, Glorious Mud

Was it not Flanders and Swan, the British comedy duo, who gave the world *The Hippopotamus Song* with its rousing chorus "Mud, mud, glorious mud; There's nothing like mud for cooling the blood" ...?



Parisa Applegarth: *Bhimseni*

The latest photo exhibition at *The Photography Room* at the Old Bus depot, Kingston might well bring back memories of Flanders and Swan with an exhibition of photographs by Parisa Applegarth called "Moulded in Mud". The photographer explained:

More than 5000 years in the making, Indian wrestling has evolved as an art form of martial discipline that even to this day attracts youngsters to make a lifetime of commitment to the sport. These young minds are literally molded in mud in the mud pits of the wrestling schools to emerge as accomplished wrestlers and identify themselves in society.

The exhibition runs until 25th September. Other photographers on exhibition are Mac Nichols - *Edwin Land, Suburban Edge Effect* and Aishah Kenton - *Inside Outside*.

Dombrovskis: Journeys into the Wild



Members will remember the presentation given one monthly meeting by Sam Cooper, the head photographer at the National Library on the Library's project to digitise the works of the late Peter Dombrovskis, the legendary photographer of the Tasmanian wilderness. The ANL

will open an exhibition of 70 prints of photos by Dombrovskis on 21st September (runs until 30th January next year). Read more:

<http://www.nla.gov.au/exhibitions/dombrovskis>

New Photo Technology

Although it has been around since the early '90s, so-called *Computational Photography* is set to start invading our hobby. Tipped to be used in smart phones (and it possibly is already), this technology will again revolutionize photography, taking it to limits we can only imagine. If you are of a technical bent, try these articles:

https://en.wikipedia.org/wiki/Computational_photography

[https://en.wikipedia.org/wiki/Computational_photography_\(artistic\)](https://en.wikipedia.org/wiki/Computational_photography_(artistic))

The Best 20 of 7000 Tutorials

The *Digital Photography School* has published over 7000 on-line posts since it started in 2006. Now they have re-published a list of their 20 best. These include helpful explanations of ISO, the "Rule of Thirds", Landscapes Tips and more.

https://digital-photography-school.com/7000-free-photography-tutorials-heres-best-20/?utm_source=newsletter&utm_medium=email&utm_campaign=August-3117

Life After Deaf

At the U3A Camera Club meeting on Tuesday 5th September, member Rosina showed a short film of her experience of coming to terms with hearing loss. She explained how she had the opportunity to make a film with 26 hours of free tuition in photography and film making. She has also been part of the PhotoAccess Personal Photography Project and her work is one of a group exhibition at a PhotoAccess exhibition from 14th – 24th September,

<http://www.photoaccess.org.au/>

Canberra Photographic Society *Out there 2017*

The annual exhibition of works by members of the CPS will be held from Thursday 14 September to Sunday 24 September (open Thursday to Sunday) at the Watson Arts Centre, 1 Aspinall Street, Watson.

f11 Suspends Publication

f11 for PHOTOGRAPHERS
AND AFICIONADOS



The New Zealand based on-line photo e-zine, *f11* has suspended publication for funding reasons. Established in 2011 to focus on photos rather than photographic gear as most magazines do, *f11* was free, funded entirely by advertising but that apparently has dried up.

Unless a new business model can be found, unfortunately this is probably the end of this excellent publication.

Bob Hay
Course Leader