Camera club Communiqué
January 2018   U3A ACT Australia

Tips for sharper landscape photography

We all admire those razor-sharp landscapes we see in magazines and on gallery walls but how can we too achieve them without buying a hugely expensive, large-format camera? Some very practical and common-sense tips to help us all sharpen up our images are included (and beautifully illustrated) in an article by Gavin Hardcastle, a Vancouver Island based professional photographer at

 https://digital-photography-school.com/how-to-get-super-sharp-landscape-photography-images/

By the way, Gavin Hardcastle offers a host of special articles well worth accessing so check out his home page by clicking on his name above.

10 Macro Tips for Beginners

Members interested in getting into Macro might find this article by Michael Widell a helpful introduction.
https://www.dpreview.com/learn/1063005124/10-macro-photography-tips-for-beginners?

Street Photography Focus Tips

The author, Dave Beckerman, of this article published in *Picture Correct,* says:

> *Because you're often working quickly and stealthily, the matter of focusing while doing street photography is important. Here are some tips.*

His tips can be found at: https://www.picturecorrect.com/tips/street-photography-focus-tips/

Picture Correct is another useful on-line resource for photographers. You can subscribe to its weekly emails on a variety of subjects of interest to photographers at https://www.picturecorrect.com

An excellent "Cheat Sheet" for using Manual Mode

The *Digital Photography School* has re-published the "cheat sheet" on using manual mode. It is well worth checking out. They write:

> *By shooting in Manual Mode you have full control of your shutter speed, ISO, and aperture, among an array of other settings that can further fine-tune your images. Manually controlling the aperture, for example, can help you achieve those beautiful portraits with blurred bokeh backgrounds. It's also highly useful for changing shutter speeds, enabling you to achieve amazing shots of those fast-moving subjects like cars or cyclists in crystal clear motion without sacrificing quality.*
>
> *You may often find yourself in a tricky lighting situation where everything appears far too dark, too light, or very grainy. Unfortunately, automatic mode can't always hack these extreme conditions and often activates your camera's flash at the smallest hint of darkness (making some photos appear positively awful). This is where learning to shoot in Manual Mode can be a lifesaver.*

https://digital-photography-school.com/shoot-manual-mode-cheat-sheet-beginners

UK's Landscape Photographer of the Year

For inspiration as we focus on landscape photography next month, check the winners of the UK's Landscape Photographer of the Year awards. This was the ultimate winner…

Benjamin Graham - *Diminutive Dune
 West Wittering, West Sussex, England*

https://www.dpreview.com/news/9130518781/these-are-the-winners-of-the-uk-s-landscape-photographer-of-the-year-contest

Extending Depth of Field: f-stop Stacking

Browsing through *Cambridge in Colour* as I often do — you will usually find something new among its many tutorials, essays and other stuff for

photographers — I came across an idea I had not thought of before: *f-stop stacking*. We have all heard of *focus stacking* and indeed have had several workshops on the technique, but using the same idea with changing f-stops in order to increase the range of the DOF was new to me.

> Simply put (to quote *CinC*): ***…several photos are taken at different f-stops, then a final composite is created using only the sharpest portions of each image****. The result is a photo with an extended depth of field that looks natural, because sharpness still gradually decreases farther from the focusing distance (but just not by as much).*

That's the idea. For details, how to do it using layer masks in *Photoshop*, for example, go to http://www.cambridgeincolour.com/tutorials/image-stacking-fstop.htm It goes without saying that this technique would not work too well for moving subjects, unless of course, you can isolate the moving object in only one of the several images.

Are Photographers Artists?

We recently had some discussion about the use of the term "photography as a fine art". It is an interesting question whether or not photography belongs with painting, drawing and sculpture which are traditionally called "fine arts". The question was hotly, even vigorously, debated at the end of the 19th Century when the Pictorialists were fighting those who insisted photography was a scientific technique, not an art. With the coming of the Modernists in the 20th Century we have gradually settled into accepting that photography is an art in itself and not some apologetic reflection of those senior to it. An interesting and beautifully illustrated argument that ours is indeed an art by Cody Schultz for *Digital Photography School* can be seen at:

https://digital-photography-school.com/photographers-artists-lets-discuss/

Best App for HDR

Apple has named *Aurora HDR* by Macphun as the best app for the year. If you like the trend these days to heightened colour, or perhaps more importantly, enjoy the greater exposure range HDR offers, then this might be an app for you. Costing AU$109 (Special Offer – normal price $139) it works on both Mac and PC computers. For more information, go to the web page at https://aurorahdr.com/

The Appeal of B&W

These days when digital colour photos are so easy to take, B&W seems to be losing popularity and to be seen by the majority as "uninteresting", "unexciting" or just plain "old-fashioned. However, there are those of us who still work in B&W and indeed, even prize it above colour for its special attributes. An excellent article by Michael Freeman attempting to explain those attractions can be found at

http://blog.redrivercatalog.com/2017/07/the-appeal-of-black-white-photography.html

RAW Power for iOS

Many Mac users regret the loss of Apple's *Aperture* because its replacement, *Photos*, does not have the same operability. Now, the software engineer, Nik Bhatt, who headed the team who wrote *Aperture* has devised an app which acts either as a plug-in (actually an extension) to *Photos* or as a stand-alone RAW processor which seems to do most of what *Lightroom* can do plus some other clever things of its own. Called *RAW Power*, this is a RAW image editor for both MacOS and iOS, so it can be used on both your computer and iPad/iPhone. Currently costing a promotional AU$23 to download an abbreviated version from the Mac App Store this is a remarkably cheap alternative to *Lightroom* if you haven't already bought the Adobe industry standard. The full version costs US$99 so if you want to try it out, get the promotional version ASAP — even so, to buy the full version is still half the price of *Lightroom*, has no subscription or Cloud constraints, and looks like an excellent alternative.

Web page: https://gentlemencoders.com/
Video interview: https://gentlemencoders.com/raw-power-for-macos/
Manual: https://gentlemencoders.com/wp-content/uploads/2017/11/RAW-Power-Help-v1.3.pdf

A Free Website for *Adobe* Subscribers

Some months ago, I spent about $100 to build and run my own web site on *SmugMug.* Although this was easy, once I had the web site I still had to pay to run it and will have to pay an annual fee from here on in. But, now I discover that if you already subscribe to the *Lightroom/Photoshop* cc bundle, you can have your own web site for free using *Adobe Portfolio.* Like many others, this program apparently makes it easy for anyone to build their own web site but unlike the others, you do not have to pay for "hosting", the cost being included in the monthly (or annual) subscription fee. You can check out how some people found it to use at

https://photofocus.com/2017/01/30/a-year-with-adobe-portfolio/
https://www.diyphotography.net/scratch-portfolio-one-hour-test-adobe-portfolio/

One thing to note is that all editing is done on-line in real time. Clearly, *Adobe* are trying to popularise their Cloud options.

Also, part of any Creative Cloud program is *Adobe Spark* which "makes it fast and easy to create graphics, web pages, and video stories anywhere."

New Camera? dSLR or CMC (Mirrorless)?

Every so often we splash out and buy a new camera, either because we have outgrown the old one or simply because the allure of newer technology is seduces us. One of the decisions many of us have already made, and a decision confronting anyone buying a new camera, is whether we buy a new dSLR or a CMC? There is no doubt that modern full-frame dSLRs produce technically great pictures and until recently, these performed better than the CMC with their smaller sensors.

The situation is rapidly changing. Modern CMCs perform pretty much as well as all except the very top end dSLRs. Take the recent release of the much- praised Sony a7R Mark III which reviewers say *is the company's latest high-resolution full frame mirrorless camera. Much like Nikon's recent D850, it's one that combines this resolution with high speed and fast autofocus capabilities to a degree we've not previously seen.* Built around a 42MP BSI CMOS sensor it offers not only speed of operation but critically, a higher resolution for still photographers.

An interesting account of the evolution of the CMC by Matt Golowczynski called *DSLR vs mirrorless cameras: How do they compare in 2017?* Can be found at

http://www.digitalcameraworld.com/features/dslr-vs-mirrorless-cameras-how-do-they-compare

One of the big advantages of the CMC has always been its smaller size and lighter weight, a big advantage if you have back problems and find carrying a dSLR a trial. However, in a way, one unfortunate outcome of the race to compete with dSLRs is that the most recent CMCs have become bigger and heavier, particularly so if you choose one of the excellent "pro" type lenses which weigh (and cost) as much as the camera.

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