

Camera club Communiqué

April 2018 U3A ACT Australia



Portrait Prize at the National Portrait Gallery

If at all possible, anyone interested in photography, and in particular in portraiture, should visit the National Portrait Gallery and see the works accepted for the National Photographic Portrait Prize. This exhibition opened on Saturday 24th March. More info:

<https://www.portrait.gov.au/calendar/tentative-optimism-nppp-forum>

Understanding Exposure – A Beginner’s Guide

An excellent tutorial by Spencer Cox of *Photography Life* is available at <https://photographylife.com/what-is-exposure>. It is too long to even precis here but it does contain a warning worth publicising here for some of us whose cameras are equipped with these settings:

Certain cameras have extreme “LO” values for ISO, like ISO 32 or ISO 50. Avoid using those settings, since they’re completely simulated and actually lower your image quality. The same goes for simulated “HI” ISO settings. They don’t provide any benefit over just brightening the photo in post-processing, and in fact can harm your overall dynamic range (shadow and highlight detail).

More on HDR

In response to my snippet on HDR in last month’s *Communiqué*, Bill sent me the following links:

<https://www.diyphotography.net/8-bit-vs-16-bit-color-depth-use-matters/>

<https://digital-photography-school.com/correcting-and-creating-hdr-images-in-lightroom/>

As Bill commented... *depending on your camera and its RAW format, extra dynamic range can be inherent. Eg 16 bits per pixel for each colour channel recorded compared to jpg 8 bits.* The first link discusses how bit depth affects your image and its processing. The second link tells how you can achieve an HDR effect using *Lightroom* (but note this tutorial looks as though using LR #3 because it refers to “Recovery” at one stage – this is the precursor of “Highlights” in #4 and later).

Shocking You to Take Better Photos

Just like Pavlov shocked his dogs, so too it seems we can be shocked, in our case into taking better pictures: according to an article in *dPReview*:



A new project called [Prosthetic Photographer](#) involves a very real gadget designed to zap humans into taking better images. The system was created by artist and designer Peter Buczkowski, and it works with both DSLR and mirrorless cameras. Using artificial intelligence, the device constantly scans for 'ideal' scenes and uses mild electric shocks to force/train the photographer to capture them.

Of course, the gadget has to be trained first so it is shown thousands of “good” photos by well-known photographers. The camera is mounted on a hand-held device and the Prosthetic Photographer scans the environment for what it considers good images. When it sees one, a mild shock causes the photographer’s fingers to twitch thus triggering the shutter! Brave New World (or “Clockwork Orange”) indeed... Read the full article:

<https://www.dpreview.com/news/3474055758/prosthetic-photographer-gadget-literally-shocks-you-into-taking-better-images>

Positive and Negative Space

As Spencer Cox writes in *Photography Life*,

The deeper you go into photography, the clearer it will be that everything is about emotion. Each decision you make — every single part of your thought process — matters for that one reason. A prominent example? Positive and negative space. These two elements of photography are important because of the emotions they carry. So, what are positive and negative space, and how can you use them to improve your work?

This topic was discussed briefly some months ago in *Communiqué*, so Cox's article at <https://photographylife.com/landscapes/positive-and-negative-space-in-photography> is a well written and illustrated follow-up. But, what is "positive" and "negative" space? Cox says: *The simplest example is writing on a page of paper. Words pop out at us, and the background doesn't. So, words are positive space, and the background is negative space. Photos are no different.*

Colour Brings Emotion to Photography

In a post on *Picture Correct*, the author, [Tedric Garrison](#) writes that



Emotional intimacy is what touches people and, more often than not, causes them to take action.... Your job as is not just to "document" or "point and shoot." Your job is to touch the hearts of those who have not experienced what you have. Remember, what comes from the heart goes to the heart.

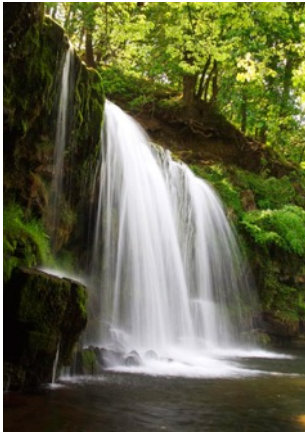
Garrison goes on to demonstrate with carefully-chosen images, how colour influences the emotions. An example is the United Nations photo showing a refugee mother nursing her small baby. The colour of her head covering, purple, is an integral part of the mood of the photo. The author says that this colour has the positive suggestions of royalty, sophistication, religious but on the negative side, of bruised, beaten, foreboding. You might not agree with all Garrison's suggestions as to the effect on the viewer of the different colours but he certainly gives us food for thought.

<https://www.picturecorrect.com/tips/use-color-to-bring-emotion-to-your-photography/>

What actually happens when you format a memory card?

What exactly does card formatting do? And what happens to a card's contents when you do this? Matt Golowczynski explains everything you need to know at <http://www.digitalcameraworld.com/features/what-actually-happens-when-you-format-a-memory-card>? And, by the way, does re-formatting delete everything from the card? Not all, actually: while your camera might not be able to read what was originally on the card, special recovery software probably could. One way to more or less guarantee the

card is “clean” is to take lots of photos with the lens cap on, thus overwriting previous files. Or, to be absolutely sure, destroy the card.



Tips on How to Photograph Waterfalls

High on the list of favourite subjects to photograph must be waterfalls. We have probably all done it at some time or other — and with varying degrees of success. Some tips on getting better photos of waterfalls are outlined by UK photographer, Jeremy Flint for *Digital Photography School*. He suggests, among others, that you use a wide angle lens so you can get the whole scene into your photo; that you experiment with different shutter speed — fast, freezes the motion while slow and very slow results in varying degrees of blur. He also recommends using a tripod (especially if you want that creamy look you get with very slow shutter speeds) and a polarizing filter. Such a filter deepens the colour by increasing the saturation — but also reduces the amount of light so you will need to check the exposure. <https://digital-photography-school.com/6-tips-photograph-waterfalls>

Fundamentals Of Digital

Jeremy Daalder, the owner of *Image Science* in Melbourne, has written what looks like a very good and comprehensive book about digital photography. You can download the entire book in .pdf form (or ePub and Mobi) for AU\$10. And just to be sure it is what you want, there is a full table of contents and the Introduction both displayed on the web site. <https://imagescience.com.au/knowledge>

ImageScience is a very reliable supplier of photographic materials, including fine art papers, some equipment (eg. professional monitors, fine art printers), printer inks and among the other services, they are fine art printers and provider of printer profiles. It is well worth browsing their web page for useful links and helpful advice and tips. (Disclaimer: While I do buy most of my supplies and equipment from *ImageScience*, this is not a paid advertorial, just a well-earned recommendation).

Infrared for B&W

Normally when we take photographs we capture only the visible spectrum of light, that is, from red all the way down to deep purple. Beyond these



visible wavelengths are, at the short end, ultraviolet, and at the longer end, infrared.

Humans cannot see these wavelengths but digital cameras can. Fortunately, ultraviolet is mostly stopped by glass so the components of the lenses stop almost all of it. We can if we wish, use an UV filter, especially when photographing at the seaside or

high altitude where UV is strongest.

Infrared however, passes through glass quite well and so camera manufacturers place a filter inside the camera to stop infrared rays reaching the sensor. Without these filters, infrared rays would be focussed beyond all the other wavelengths and so result in an un-sharp image.

Most of us don't consider infrared photography as a possible means to fine art photos. We know of its use in forensic pathology and even in



authenticating newly-found old masters, but maybe have not seen many examples of its use for artistic purposes. Personally, I am not so keen on its use for colour photos — it gives a strange, almost surreal look to such photographs. However, if used for B&W photography it automatically produces striking, often high contrast images which can be well-worth pursuing.

To take photos using infrared you will need either a special IR camera or, more cheaply and conveniently, an IR filter which is placed in front of the lens. There are many makes on the market and some even allow a little visible light through so that you get a mixed image. It is therefore worth experimenting with different brands. A popular filter brand is Hoya who make several IR filters selling for prices under AU\$100. Another piece of equipment you will need is a good tripod. Using infrared filters reduces the amount of light entering the camera and so longer exposures are required. You will need to adjust focus before you place the filter in front of the lens

because you cannot see IR. As always with long exposures, a remote shutter release is an advantage.

You can take IR photos in both RAW and jpg although, of course, RAW gives you more leeway in processing. Don't be alarmed at the colour IR photos show up in RAW: the strange reddish colour can easily be altered in processing. If you are interested in colour photos then there are ways of adjusting the colours to suit your vision. One method in *Photoshop* is to vary the contribution made by the three channels, R, G, and B. Of course, you can also manipulate B&W images.



Take this IR view of a road in Iceland. It looks like a film negative but in *Photoshop* or *Lightroom* it can be reversed to produce yet another, interesting monochrome photo.

IR produces striking landscapes because it shows green leaves as white and



blue skies as black. This highlights any clouds and often makes the scene look like a snow scape. But IR is also an attractive way of showing other types of images, including that often delicate subject of wedding photos as this image here shows so well.

If IR really captures your imagination, it is probably worthwhile buying a dedicated IR camera. These can be used just as easily as normal cameras – no problems focussing, for example – but are not cheap. You can even buy an attachment for smart phones.

The Artist and the Landscape

A new exhibition at *TPR Gallery* (formerly *The Photography Room*) at Kingston Markets now open and runs until 6th May.

Titled *The Artist and the Landscape* it shows the works of 8 artists, Sean Davey, Annika Harding, Steve Hartup, Aishah Kenton, Kater May, Vincent Namatjira, Lily Platts, and Wouter Van de Voorde. Unusually, this exhibition presents not only photographs by those eight people but also paintings by them. The photo by Aishah Kenton was particularly interesting to me in that it shows an aspect of Japan and the iconic Mt Fuji not normally known until you go there – the ugly clutter of power lines and cables everywhere.



Henry Lawson Festival Photographic Competition

The Festival will be held from 7th to 11th June and entries for the Photographic Competition and Exhibition close on Friday 18th May. To quote their web-page, *The Henry Lawson Festival is an annual event held in Grenfell, NSW on the June long weekend. Grenfell is the birthplace of Henry Lawson, one of Australia's best loved poets and writer of short stories. The Festival is one of the longest running arts events in NSW and 2018 sees it celebrate its 61st year.* Read more, go to

<https://www.henrylawsonfestival.com.au/>

and entry forms, conditions of entry and other details can be found at <https://www.henrylawsonfestival.com.au/Media/HenryLawsonFestival/entryforms/PhotographyEntryForm2018.pdf>

Anyone interested in breaking into the Australian photographic exhibition world would be well advised to give this one a go. This is a prestigious exhibition recognised by the Australian Photographic Society with distinguished judges. Note that, while there is an over-all theme of “Poetry



in Motion” for the Festival, the Photographic section is all Open. Any questions, Email: mardieb@outlook.com (Telephone: 0427 437 156).

Top Winners

It is always worthwhile looking at the photos which have won some of the world’s top awards in one or

other of the many competitions which run each year. Apart from the pleasure they afford us, there is always the chance that some of the vision of their authors will rub off. The latest to show up on the on-line resource sites is the list of winners in the [Sony World Photography Awards 2018](#).

Since we are concentrating on portraiture this month, here is the winner of the Open Portraiture section, won by Nick Dolding (United Kingdom).

New Photo Group to Start

Such is the demand for places in continuing photography courses run by the University of the Third Age that a second course to run in parallel with the now four-years-old Camera Club will begin on Tuesday, 10th April. This is intended as an alternative to the Camera Club and, although it will run independently, to maximise the use of scarce facilities, it will also share some of the events and functions such as workshops and field trips where appropriate, with the older course, the Camera Club.

The new course, officially called the *Amateur Photography Group*, but more likely to become known simply as the “Photo Group” is anticipated to admit up to 50 U3A members not already enrolled among the 60 in the Camera Club, thus catering for 110 of those interested in fine art photography as a serious hobby. It is not expected that full capacity will be reached until the new U3A campus at Flynn opens later this year.

Bob Hay
Co-Presenter