

The Camera Club Communiqué is part of a newsletter sent to members of the "Camera Club" and "PhotoGroup" which are year-long courses run by the University of the Third Age here in Canberra. For privacy reasons, class notices have been omitted from this public version. To contact either class, please email u3acanberracameraclub@gmail.com or u3acanberraphotogroup@gmail.com respectively.

Getting Started in Lightroom

Although some of us might be interested in alternatives to *Lightroom*, if you want to make a start with this, the industry standard, then Andrew S. Gibson's long article *The dPS Ultimate Guide to Getting Started in Lightroom for Beginners* will be a useful introduction. (*dPS*, by the way, stands for *Digital Photography School* which is one of the most useful on-line resources for photographers). As the author writes,

If you're new to Lightroom you may be wondering what it does, how it differs from other programs (like Photoshop), and how to use it to its full potential – this article will answer a lot of questions and help you get started.

https://digital-photography-school.com/ultimate-guide-getting-started-lightroom-beginners/

Photographing Children



Those of us who are grandparents probably take more photos of kids than just about any other subject. But kids are like dogs and birds—notoriously difficult to get to pose conveniently for the shot we wish to take. Rebecca Dawe, a UK based photographer, gives some helpful tips in a post in *Picture Correct at*

https://www.picturecorrect.com/tips/top-10-children-photography-tips/



Faster than a Speeding Bullet...

You might not be able to stop Superman when in full flight but using the old method called panning you can often freeze a speeding car (or even a skate boarder) against a blurry background which gives you the

feeling of speed. For more on this tool so useful for photographers interested in action, go to:

https://petapixel.com/2017/11/24/intro-panning-camera-blurry-feeling-speed/

Getting it Right in-Camera

Some of us enjoy messing about on the computer trying to create a silk purse out of a pig's ear, but others prefer to get it right in-camera before we take the photo. True, you can often save a picture in which things have gone wrong — that light pole jutting out of the bride's head, the pesky tourist in the red jumper who wandered into your masterly landscape — by working in *Photoshop* or other editing software, but there are many good arguments for "getting it right" before you press the shutter release. Some of those arguments are well laid-out in Simon Ringsmuth's article *The Importance of Getting the Image Right In-Camera* at https://digital-photography-school.com/importance-getting-image-right-in-camera

More on Abstracts

Spencer Cox, writing in *Photography Life* last month, asked the question *What if the most interesting subjects to photograph aren't subjects at all – or,*



at least, not ones you can recognize easily? I'm referring to abstract photography, the "grand unifying genre" of photography, relevant to everything from landscapes to portraiture.

Among the many kinds of abstracts Cox mentions are semi-abstracts, those objects we can more or less recognise but in which it is shapes, lines, textures, shadows, highlights and patterns that are of more interest than the actual object itself. Another kind of abstract which lends itself well to work in monochrome is the use of high or very high contrast in B&W. The article, titled *Abstract Photography Tips and 30+ Ideas is at https://photographylife.com/abstract-photography-tips-and-ideas*

Depth of Field for Beginners

One of the more difficult (but essential) concepts for beginners in photography to grasp is Depth of Field — or DoF as it is usually written.



Bruce Wunderlich at dPS writes *A basic definition of depth of field is:* the zone of acceptable sharpness within a photo that will appear in focus. In every picture there is a certain area of your image in front of, and behind the subject that will appear in focus.

When we take a photo we make use of this feature in one of two ways: first, we focus the camera and set an aperture so that we have a deep DoF. That might be a landscape, for example, where we want foreground, middle distance and far away all to appear sharp. Second, we can use DoF so that the subject appears very sharp but the

background is blurred (this blurred background is known as the *bokeh*). A good example here would be a portrait where we don't want the background to attract attention. Another example is the bird on a sunflower in this photo from Wunderlich's post: by focussing on the bird's eye when using a 300mm lens set to f5.6, the photographer got the bird in sharp focus, the sunflower in slightly soft focus, and the background completely blurred out.

DoF is all about distance, aperture and the focal length of the lens. Understanding how these three work together is what Wunderlich writes about at:

https://digital-photography-school.com/understanding-depth-field-beginners/

Adobe Stops Supporting Older Operating Systems

If you (a) use Adobe Creative Cloud software — *Photoshop* or *Lightroom* — and (b) you are one of those photographers who does not update their computer operating system to the most recent version then you will find

latest updates of the Adobe programs won't work for you. That applies to both Mac and some Windows-based platforms. Adobe says 'To take advantage of the latest operating system features and technologies, the next major release of Creative Cloud will not support Windows 8.1, Windows 10 v1511 and v1607, and Mac OS 10.11 (El Capitan). Most Creative Cloud applications receiving updates in the next major release will still support Windows 7.'

https://www.dpreview.com/news/6803937117/adobe-won-t-supportolder-operating-systems-with-its-next-major-creative-cloud-update

Tips for Traveling with Photography Equipment

For many of us, taking photos is one of the *raison d'être* of travel, but carrying gear is sometimes a bit of a problem. Not only what to take but just as important, how you take whenever gear you think you will need is sometimes critically important. William Johnston raises some often overlooked issues for travellers at https://www.picturecorrect.com/tips/tips-for-travelling-with-photography-equipment/

Increasing Resolution of an Image

If you have a large photo of high resolution there is no problem reducing the image in both dimension and resolution. So, for instance, a large file can easily be reduced from 360ppi to 72ppi (the usual resolution for computer screens and the Web); but, if you have an image of 72ppi and want to enlarge it, there are difficulties. In practice, you are asking the computer to create new pixels and insert them into appropriate places so that they are not obvious: that means, the computer must create pixels to suit the exact situation in the image — appropriate colour, appropriate contrast and so on — and blend them in seamlessly. Spencer Cox talks you through the process of increasing image resolution (called *upsampling*) at https://photographylife.com/how-to-increase-the-resolution-of-an-image

In another article, Linda Pizzitola writes about *De-Mystifying Resolution in Photography* - https://www.picturecorrect.com/tips/image-photo-resolution-information-guide/. This is an excellent glossary of the many terms and abbreviations used by photographers when dealing with this topic. For example, two abbreviations frequently confused are *ppi* and *dpi*. Pizzitola defines the first as *pixels per inch. How resolution is measured for your "capture" or "input" devices (camera, scanner) and your computer monitor* while the latter, *dots per inch. How resolution is measured for your home/office printer which outputs your image in round dots, not square pixels.*

The Mystery of Kirlian Photography



We probably all have seen those photographs purporting to have recorded the "auras" surrounding people, animals, plants and even things. For example, you don't need to have "inhaled" to see the aura of a cannabis leaf, but there is a perfectly rational, not a paranormal explanation for the phenomenon. Semyon Davidovitch Kirlian, a Russian inventor discovered this form of photography back in 1939 but it only became well-known during the 'alternative' years of the '70s. Check out Richard Gaspari's post on *Picture Correct* at

https://www.picturecorrect.com/tips/kirlian-photography-explained/

If you don't mind playing with electricity and are rather handy with copper wires, silicon goo, water, big batteries and high voltage electrical generators, then you might find further enlightenment at the DIY Kirlian photography YouTube tutorial at

https://www.youtube.com/watch?v=wMWUNQFLmTE. But please, do not try this unless you are a licensed electrician — it is very dangerous!

Aperture vs Shutter Priority

This is a very basic article directed at people who are still "stuck in Auto"



on a DSLR or compact mirrorless camera. If you don't know what is meant by "stuck in Auto" then this is the on-line post for you! It describes what Aperture Priority Mode and Shutter Priority Mode are and how they work — that is, how to get away from taking all your photos on "Auto" and use the much more creative and selective

alternatives built into your camera. Probably, most of the time, more experienced photographers leave their cameras set on Aperture Priority because that allows them to adjust the Depth of Field (note how some flowers in this picture are out of focus, the centre one sharp). But if you are out to photograph the grandkids playing footie on the weekend, then Shutter Priority might be the way to go – it will help capture the action.

https://www.picturecorrect.com/tips/aperture-priority-vs-shutter-priority-on-dslr-cameras/

More on Photo Safaris

Allan, a Camera Club member and experienced photographer, sent this advice in response to my request for information about photo safaris. To quote:

- 1. Do NOT let the organiser fiddle with camera settings. Make it known that you want ADVICE as such, not hands-on manipulation of your camera. In my experience workshop leaders have their own favourite gear and are NOT au fait with other cameras. Moreover, I've lost valuable time and opportunities through so-called leaders fiddling with my camera settings rather than advise on settings/ techniques as such. Any hands-on users' equipment by the organiser indicates lack of thinking/experience;
- 2. A workshop leader may well be more of an adventurer than a tutor. One workshop leader was a gung-ho 4wd enthusiast whom wanted to show his off-road driving skills rather than approach a raptor with prey in a photographically prudent manner, ie with extreme caution. That is, some adventure/workshop operators provide entertainment and/or service as a tourist guide rather than photo tuition as such;
- 3. Be wary of a leader whom grabs the best spot and then tends to ignore the group when the critical moment arrives, eg when the sun gazes the mountain peak whilst being reflected in the water. I suspect that MANY workshop leaders use the tour to finance their own photo opportunities. In some cases the latter is very transparent and to the partial detriment of participants.

I suggest looking for users' experiences and even then, be careful as users may not be very critical. After all, the user feeling happy with the experience is not necessarily indicative of a workshop transferring skills to the participant. Users feedback is often cited. In the "old days" an operator could ALWAYS find someone willing to back up a claim for snake oil as a cure-all.

I have attended two workshops where the participant had priority. One at Sturt Summer School headed by Jacqui Rankin and another on a small island and led by a little known expert in her field. The latter was based upon her personal experience, research and enthusiasm rather than a



cynical tour-leader approach.

So, caveat emptor - let the buyer beware. Decide what you are wanting: tuition, adventure, company, a holiday. On the other hand, on one workshop I learned the value of using mobile tel. apps to optimise landscape photo possibilities. Apps for the sky, moon, sun, etc are invaluable aids.

In a follow-up email. Allen added:

Just to emphasise the meaning of your message, here's a photo from Tidbinbilla Nature Reserve (TNR) this am. TNR is an area which I'm very familiar with and relaxed about. I doubt whether many photo safari organisers would concern themselves with such details - they tend to display the iconic/spectacular subjects rather than how to see. Tutors such as Jacqui Rankin or Freeman Patterson seem to be exceptions.

RAW or .JPEG for HDR?

If you like shooting in HDR then, as Roger Passman at https://www.picturecorrect.com/tips/hdr-photography-raw-or-jpeg-format/ argues, then RAW might not necessarily be the best choice of file format. As he points out, when the camera is set to HDR, it takes several shots in .jpeg, each at a different exposure and so might well cover much the same tonal range as RAW when combined into the final composite image. HDR in .jpeg also has the advantage that it is faster, not only to take but you don't have to process the file as you do for RAW. Passman does add, however, that when you don't have a tripod (he takes landscapes) or, for other reasons, you just have to grab a shot, RAW has the advantage in that the much larger file contains the data you will need to bring out the full dynamic range of the image.

Black-and-white photography: ultimate tips for the perfect shot

That's the title of an article posted by *Digital Camera World* but excellent as the article is, the suggestion any photo could be "perfect" is a big claim. However, if you want ideas how to improve your B&W images, these 6 suggestions are spot-on.

https://www.digitalcameraworld.com/features/take-great-black-and-white-photos-with-our-top-6-tips Number 4 of the "Tips" is work the highlights and shadows. The author says



Shadows and highlights are key factors when creating a great black and white image. When it comes to processing your images ensure you spend enough time darkening the shadows and bringing out the highlights (although not too much that you overexpose!). A great way to do this is to use the Dodge and Burn tools in

Photoshop ensuring you build up the effect slowly.

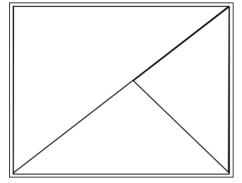
Just as super-saturated colour is fashionable these days in colour photography (particularly HDR), so ultra-high contrast is where it is all at in B&W. In this type of picture-making, you let the highlights tell the story and the rest of the image is darkened or even blacked out.

How ISO Works

Understanding bow ISO works in Digital Photography is one of the most important ideas one can master. This post by Roy Lee is one of the best explanations around the Internet recently:

https://www.picturecorrect.com/tips/how-iso-speed-works-in-digital-photography/

The Golden Triangle



The "golden triangle" is a rarely mentioned compositional guideline which can be used if your photograph contains strong diagonal elements and lines. Simply split the photo into three triangles by starting with the diagonal and then intersect this as in the illustration:

https://www.picturecorrect.com/tips/top-5-

photography-tips-to-improve-your-photos/

What is EXIF Data?

One of the best writers explaining concepts and techniques in photography is Colorado-based Nasim Mansurov, founder of *Photography Life*. A good example of how he makes clear a rather complicated subject in

photography is his post under the above title. Read it at https://photographylife.com/what-is-exif-data

How to Preserve Your Digital Memories Safely

Most of us have thousands of photos, some printed, some languishing in the dark recesses of our computers. The big question often asked is "How can I save my photos for the future when the technology keeps changing so rapidly?" Essentially this means we have to keep re-saving our images from the older to the newer form of safe keeping. So, gone are those floppy discs we once relied upon to keep memories safe, and even DVDs are becoming obsolete these days... Mark Lord from "dps" has a lot of good stuff to say about this problem. Check it out at:

https://digital-photography-school.com/preserving-your-digital-memories/

Bob Hay Presenter