

Camera club Communiqué

February 2019 U3A ACT Australia

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.

U3A Flynn Gallery

A new small gallery has been set up at the new U3A premises at Flynn. The Gallery is to be used by the various art and photography classes to help their members learn how to show their work to advantage under gallery conditions. Each exhibition will last for a calendar month and must be flat works capable of using the professional hanging system in place. That mostly will mean works on paper or other kinds which can be framed or mounted so they can be attached to the hangers.

The inaugural exhibition of black and white photos by the U3A Camera Club and *PhotoGroup* founder Bob Hay was held late last year on the occasion of the official opening of the new U3A Campus. Currently, several members of the Camera Club are taking advantage of the Gallery to re-show their photos previously shown at annual exhibitions at Strathnairn. This exhibition will be on show during the whole of February.

The Gallery is open 10.00am to 4.00 pm during U3A class hours at the former Flynn public school in Bingle Street, but access to the U3A premises is at the rear via Hedland Circuit.

Know your camera's enemies

In Picture Correct, Kaylan Kumar writes "Your digital camera is a precious device that allows you to capture great memories as they happen. And since you spent your hard earned money to buy it, you need to protect it at all costs. Having a camera bag or casing is a basic rule. But what many camera owners forget are the other enemies of their photographic gadget. These can be found just about anywhere—the reason why you need to be aware of

them. It's your responsibility, as well, to know how to avoid these elements to save the life of your camera".

These enemies lurk often in unexpected places. Check them out at <https://www.picturecorrect.com/tips/know-your-digital-cameras-enemies/>



10 tips for cleaning your camera lens

On much the same subject (camera Health and Safety), James Cottis offers the good oil on cleaning your camera lens at

<https://www.picturecorrect.com/tips/10-tips-for-cleaning-your-camera-lens/>

Black and White in the Outdoors: Learning to see in Monochrome

For most of us, in our youth colour photography was an expensive option but in these digital days, it comes so easily and cheaply, we tend to forget



that B&W is not only an option, but often a better one than colour. B&W photographs are abstract photographs in that the world does not exist — at least to our human eyes — without colour, but remove colour and you show how light itself interacts with the shapes and textures of the world. For that reason, B&W photographs are often more dramatic, more exciting

than colour. However, anyone wishing to enjoy B&W photography to its fullest must learn to see the world as though there was no colour: i.e., to pre-visualise a scene in monochrome.

David Shaw, writing for *Digital Photography School* at <https://digital-photography-school.com/black-and-white-in-the-outdoors/> provides a beautifully illustrated guide to learning to see in monochrome, in his case, in landscape photography. And, just as an aside, what many photographers don't realise is that B&W is often the best option if you are

photographing at midday with flat, over-head light — in colour, the image will lack modelling but in B&W, increased contrast can produce a dramatic effect.

How to back-up your photos

The speed with which technology changes makes it difficult for photographers to know how best to back-up our photos: CDs and DVDs are almost as obsolete as floppy disks while we all know that hard drives will eventually fail... Increasingly, there are on-line options for those who (a) trust off-shore storage, as in “the Cloud”, and (b) those who can afford the cost of often gigabytes of storage.

In a December 2018 post to *slrlounge*, David J Crewe lists the many options available to us if we wish to make use of this decentralised method of back-up. <https://www.slrlounge.com/the-2018-ultimate-list-of-photo-storage-options/>

This method of back-up is perhaps best directed to professional photographers for whom it is of course, a tax-deductable business expense. For most amateurs, the cost (and feeling of insecurity) probably makes this a less attractive option with the possible exception of storing our travel photos while away from home when, for example, 5 gigabytes of free storage on one or other of the Cloud-type facilities might suffice.



On that subject, while in Japan recently I bought a 240 gigabyte solid-state external drive for less than AU\$100. Made by Elecom and marketed in Tokyo by the local camera giant, *BicCamera*, this was ideal for my travel storage and back-up. I have not seen this type of external USB drive yet in Australia but no worries, it can be ordered on-line! Weighing 44g and measuring 110x45x10mm, in red or

silver, with no moving parts to get jolted out of alignment and passing through airport security with impunity, it seems ideal for a traveller.

Never Lose an Image with this File Backup and Cloud Storage Guide

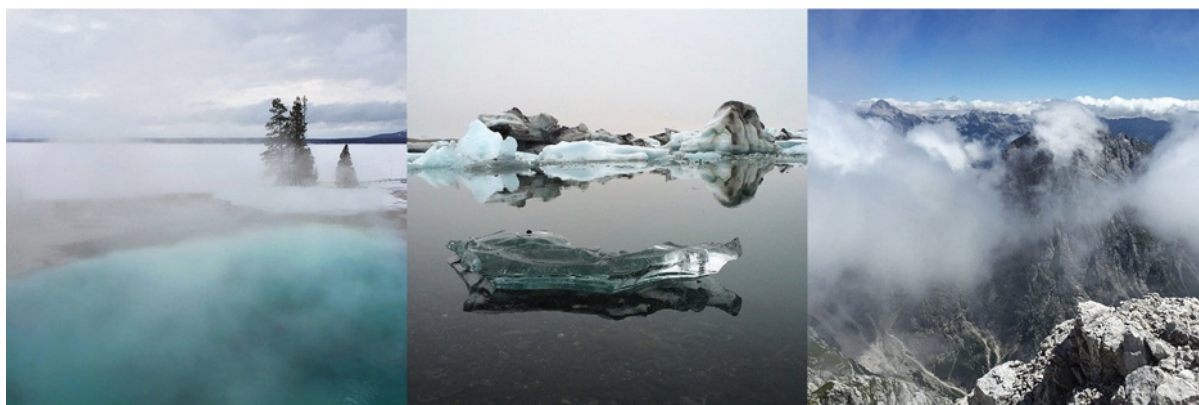
Also on *slrlounge* Christopher Lin gave good advice on file storage and backup at <https://www.slrlounge.com/never-lose-an-image-with-this-file-backup-and-cloud-storage-guide/>.

He warns “never put all your eggs in the one basket” and recommends we use cameras with dual card slots, the Cloud storage facilities, and that we keep our primary and back-up memory cards separately, not all in the one place which might seem more convenient. Also, to avoid that awful moment when you realise you formatted the memory card but had not transferred all files onto another drive, Christ recommends that you count and record the number of files on the card *before* you re-format!

Six Signs You Are Over-Processing Your Photos

While by now everyone should know that all digital images require some processing (e.g. increasing sharpness and perhaps colour saturation), it is possible to go too far with the manipulations you do to your pictures. One example, is where those of us who love colour simply over-do the saturation so the image ends up looking garish. There is a video by [Matt Kloskowski](https://fstoppers.com/landscapes/six-signs-you-are-over-processing-your-photos-313484?) we could all perhaps benefit from watching at <https://fstoppers.com/landscapes/six-signs-you-are-over-processing-your-photos-313484?>

Using the Camera in your Pocket



More and more of us are using the camera we always have with us, our smart phone. Smart phone photography is already a genre in its own right and there are brilliant photos out there to prove it. If you are someone who actually uses your smart phone to take serious photos but feel a bit guilty doing so, then this ad will maybe give you some good reasons for continuing to do what you are doing — or doing it even better — without the feeling that your photography is in somewhat inferior to that done on dSLRs and other, bulker machines so often not to hand when a photo opportunity presents itself.

Although just an advertisement for the *iPhone Photography School*, this site argues the case well for enjoying and improving one's skill with a smart

phone. <https://secure.iphonephotographyschool.com/iphone-photo-academy>



The Three Elements of a Good Photo

Spencer Cox is one of the most readable and most informative of all the people who post on on-line photography resources. On his *Photography Life* site he recently posted an article under the above heading which will make good and helpful sense to us all. Say no more — read it!



How Color Impacts Photographs

And also by Spencer Cox, this wonderfully illustrated article deals with the way “warm” and “cool” colours impact on our photographs.

Photographers don’t have the freedom that painters do to pick and choose the dominant colours in pictures — we more or less have to take a scene as we find it. However, a knowledge of colour theory — e.g. how colours “harmonise” or “contrast” with each other, the kind of emotional impact they have on us and so on — is important to photographers if we are to make the most of the colours available in the images we capture. <https://photographylife.com/how-color-impacts-photographs>

Perspective in Photographs

Photography enables us to collapse 3 (some say 4) dimensions into 2-dimensional space. That is to say, we manage to represent the real world which has length, breadth and depth into a flat space which has only length and breadth (it is also argued that we collapse time, a 4th dimension, into the same image). How and why this is so is considered at length by the



philosophers of photography who lead us into some interesting (and intriguing) by-ways of our art.

What happens to the “depth” of a scene is the real issue here. Over the ages, artists have invented the concept of “perspective”, that is, techniques whereby we can imagine the depth the artistic

process has removed from the image. Notions such as relative size, obstruction, “vanishing point” and so on have all been ways in which artists help us imagine that there is depth in their paintings or whatever — and so we too can also use these techniques to obtain the same effect. Such ways are outlined by Sudipta Shaw in the article at

<https://www.picturecorrect.com/tips/perspective-in-photography/>

How to use Depth of Field (DoF)

The careful use of DoF is often crucial in portraiture, for example, where you don’t want details of the background distracting the viewer from the image of the sitter. The effect is achieved by using an aperture large enough to allow for only a limited depth of field, that is, the sitter’s face will be in focus, but the background, being further away, will be increasingly out of



focus and blurred (the technical term in *bokeh* which is the Japanese for “blurred”).

But all that might be easier said than done. Some lenses have a scale marked on them to show the zone which will be in focus (or seemingly so) and this can help, but generally speaking, choosing the correct

aperture is a matter of experience. One way to help is to bracket your exposures using different apertures for each shot. Such techniques as well as explanations of DoF and why we should use it are set out in Mike Pepper’s post on *Picture Correct* at

<https://www.picturecorrect.com/tips/how-to-use-depth-of-field/>

How to use the rule of doubles for clean low-light photos

Did you know that, when you are taking a hand-held shot, the focal length of the lens you are using limits the range of shutter speeds you can use to avoid camera shake? The rule is that your *shutter speed should be at least the reciprocal of your focal length*. So, for example, if you are using a 200mm lens, the shutter speed to avoid camera shake should be at least 1/200 sec.

Excluding the benefits of *stabilization* which is now pretty much universal in new cameras and many lenses, it is also often possible to double the speeds indicated by the reciprocal rule. How you can do this is shown by Tony Northrup via Sunny Shrestha at

<https://www.picturecorrect.com/tips/how-to-use-the-rule-of-doubles-for-clean-low-light-photos/>

Bob Hay
Presenter