

Camera club Communiqué

June 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.

Invitation to *Click+Capture* Opening

The official opening of our 5th Birthday exhibition of members’ photographs will be held at 2.00 pm on Sunday, 2nd June 2019. You and your family and friends are of course most cordially invited to attend.



**CLICK +
CAPTURE 2019**

An exhibition of photographs
by the U3A Camera Club.

Exhibition runs 31 May to 23 June

**OFFICIAL OPENING:
2.00pm Sunday, 2 June 2019**

Called *Click+Capture 2019*, the exhibition will be on show at Kyeema Gallery at Hall (part of the Capital Wines cellar door establishment) at 13 Gladstone Street, Hall (ph. 02 6230 2022). The Exhibition will be open to the public from Friday 31st May to Sunday 23rd June, Opening hours: 10.30am – 5.00pm Thursday – Sunday.

At the forthcoming exhibition, 28 photographs taken by members of the Camera Club, framed and ready for purchase, will be on show. It will also be possible to buy unframed prints from some members.

If you and your family and friends are making a day of it to see the exhibition, the pub next door to the gallery does slightly pricey but excellent food.

When Best to Use a Polarizing Filter

For those many situations when we want to photograph something shiny or when we need to avoid reflections — say, on the windscreen of a car — a polarizing filter is the answer. A polarizing filter also is great for making clouds in a landscape look their most dramatic...

Spencer Cox in this video posted on *Photography Life* explains there are two kinds of polarizing filters: linear and circular. He advises to avoid the former and to choose the circular but, he also explains, this has nothing to do with the shape of the filter! The terms refer to the way the filters work, not whether they are square or round...

Spencer Cox is not only well-informed but also one of the best photography writers posting on on-line resource pages. He is also a good presenter — in this video, for the first time, we actually get to see him in the flesh: for someone who knows so much, he is surprisingly young!

<https://photographylife.com/when-to-use-a-polarizer-for-the-best-results?>

What Are Optical and Digital Zoom in Photography?

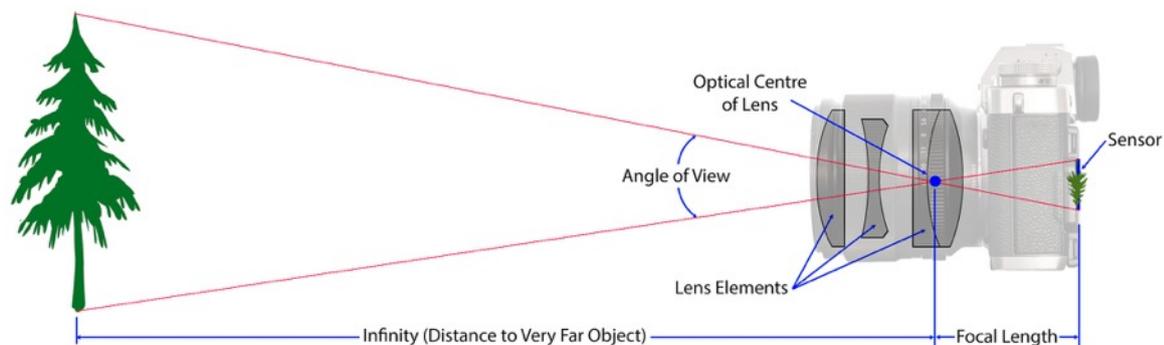
In a post on *Photography Life*, a woman identified only as Elizabeth, writes:

Optical zoom is the ideal way to zoom in while retaining as much image quality as possible. However, some cameras also advertise something called “digital zoom.” Do not confuse optical and digital zoom. They are not the same thing.....

<https://photographylife.com/what-is-zoom-in-photography>

What Is Focal Length in Photography?

The same “Elizabeth” who wrote about DOF also explains what *Focal Length* is in photography. Of course, Focal Length is not the actual length of



the lens body itself but refers to its optical properties. As Elizabeth explains, *It measures the distance, in millimetres, between the optical centre*

of the lens and the camera's sensor (or film plane). It is determined with the camera focused to infinity.

<https://photographylife.com/what-is-focal-length-in-photography?>

4 Compelling Reasons to Print Your Photos

Many photographers who cut their teeth so to speak in darkrooms years ago worry now that the art of printing photographs is being lost to the ease of making and storing digital images. In an age when we can show our photos not only to the nearest and dearest but even to the whole world on *Instagram*, why bother going to the cost, let alone acquiring the necessary skill of printing? Jason D. Little explores 4 good reasons why we should be inspired to print our photographs.

<https://www.lightstalking.com/4-compelling-reasons-print-photos>

On a similar tack, check out [Where Does the Printed Photo Belong in the World of Instagram?](#)

Does anyone else remember?



Does anyone else remember when hard drives stored just a few kilobytes and cost a king's ransom? When read/write speeds were about as slow as glaciers moving down to the sea?

In our age we are spoiled for memory (camera, not brain!): we are accustomed to using tiny memory cards which hold thousands of images and which cost us less than a Yum Cha at the local Chinese restaurant. But get ready for the latest kids on the block: *microSD Express* is coming, and with it read speeds of up to 985MB/s. and *ScanDisk ExtremeSDXC* cards will hold up to 1Terrabyte.... And as a bonus, these new cards cut energy requirements so battery charges last lots longer. On the down-side, so far these features apply only to microSD Express cards and of course, if your card ever fails, you lose a lot of priceless memories.

<https://www.digitalcameraworld.com/news/new-microsd-express-format-announced-transfer-speeds-up-to-985mbs>



How Mark Rothko's Paintings Can Inspire Your Photography

Megan Kennedy is a Canberra professional photographer who often posts on *digital Photography School*. In this post she recounts her own experience when first viewing a painting by Mark Rothko at the National Gallery and how his work has inspired her photography.

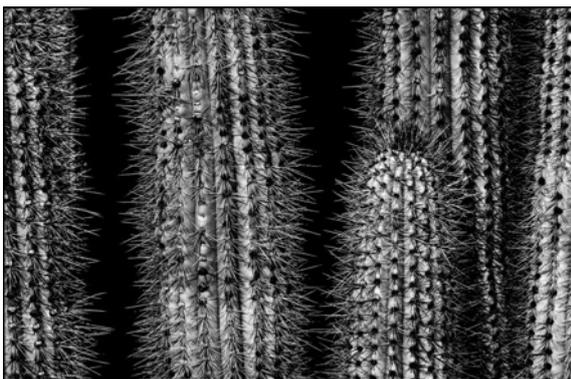
Rothko: 1957 # 20 (Black,brown on maroon' or 'Deep red and black' are alternative titles].

But a word of warning: Rothko is one of those painters whose works really do not reproduce in photographs — you can only truly appreciate them and experience their meditative qualities when you contemplate the original paintings.

<https://digital-photography-school.com/how-mark-rothkos-paintings-can-inspire-your-photography/>

Introduction to Black and White Nature Photography

John Sherman asks: *What makes a good black-and-white photograph, how*



*do I take one, and why should I try when I have this nifty hypersaturation preset that makes even my lamest photos look **awesome**?* He answers the last question first: *your oversharpened oversaturated photos stink.*

In a well-argued and well-illustrated article, he goes on to explain why he has such a strong opinion of the current fashion for over-saturated colour images and why we should consider B&W.

<https://photographylife.com/landscapes/introduction-to-black-and-white-nature-photography>

This post on *Photography Life* is a follow-up to another highly recommended article on the same topic by Spencer Cox *Complete Guide to*

Black and White Photography at <https://photographylife.com/black-and-white-photography>

How to Make Dramatic Photos with Backlight

In his article on *Digital Photography School*, Mat Croker walks us through using back lighting (*contre jour*) when taking photos of just about



everything but especially food, landscape and nature, portraits, studio and available light.

<https://digital-photography-school.com/make-dramatic-photos-with-backlight>

For more on the subject, also see: *DIY Photography Backlighting for Beginners* at <https://digital-photography-school.com/diy-photography-backlighting-for-beginners/>

The Importance of Shadows in Portrait Photography

John McIntire says when.... *you're starting out with learning how to light your photography, it's easy to fall into a pattern of blasting your subjects with light from all angles. The results are often bright images without a hint of a shadow anywhere. Or, of course, the shadows fall in the wrong place....*



Shadows, of course are the basis for low-key images, but not all portraits need be low-key. McIntire looks at why shadows are important and discusses, among other considerations, contrast, backlighting, fill lighting, composition and more.

<https://digital-photography-school.com/the-importance-of-shadows-in-portrait-photography>

Understanding Depth of Field for Beginners

Until we master Depth of Field (DOF) we are bound to be disappointed in many of our photographs. Bruce Wunderlich defines DOF as *the zone of acceptable sharpness within a photo that will appear in focus*. Often we want that zone of sharpness to cover only part of the scene with the rest left out



of focus or blurry. So, for example, when taking a head-and-shoulders portrait of someone, it can be best to leave the background blurry, but to achieve this, we need to know how to set the controls on the camera so that the face is acceptably sharp, the background has a nice *bokeh* as the blurred effect is known. This is done by adjusting the aperture — a wide aperture allows only a shallow DOF, a small one (say f8 down to f11 or smaller) allows for much larger zone of acceptable sharpness. But it is all a bit more complicated than that: the focal

length of the lens and distance from the subject will also affect the DOF, and we must remember that that zone in front of the subject is usually smaller than that behind — nominally 1/3 in front, 2/3 behind except with long focal length lenses where they become more equal.

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



A Beginner's Guide to Stunning Close-Up Photography

Nowhere else in photography does Depth of Field become so critical as in close up or macro photography. Because the distance from the subject is so small in this genre, the tolerances are much, much tighter. The things you need to do to get good close-ups is explained by Jaymes Dempsey at

<https://digital-photography-school.com/beginners-guide-stunning-close-up-photography>. He recommends that a good

place to start is photographing flowers. Other subjects which are popular with macro photographers — such as bugs and insects —

all move around and make things more difficult. Of course, even flowers can move, blowing in the wind, so start with picked flowers, maybe one specimen at a time, in a vase indoors. Unless you are recording a flower arrangement, such as ikebana or a bridal bouquet, the idea is to get in as close as you can.

Street Photography Focus Tips

Street photography presents its own problems. For one, many of us feel too embarrassed to take photos of strangers in the street. Even if you are not too shy, remember that in some countries (such as Spain), taking photos of people without their permission is against the law. Nonetheless, street photography is an enjoyable *genre* which has a long and honourable history.



Shyness is not the only difficulty: this kind of photography requires mastery of one's camera, a quick eye to see a good shot and sometimes, the ability to camouflage what you are doing if you want your subjects not to look posed...Dave Beckerman at

<https://www.picturecorrect.com/tips/street-photography-focus-tips/> explains the use of *hyperfocal distance* and how to make use of the *pre-focusing technique*, both necessary parts of the street photographer's repertoire. He also introduces us to what he calls "the street ballet technique" — takes practice, but sounds like fun!

Bob Hay
Presenter

