

Camera club Communiqué

September 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.

Eddison Day Club Re-Visited

The Eddison Day Club is a group sponsored by the Woden Sub-Branch of the RSL. It meets on Fridays throughout the year and entertains RSL members, their spouses and friends.

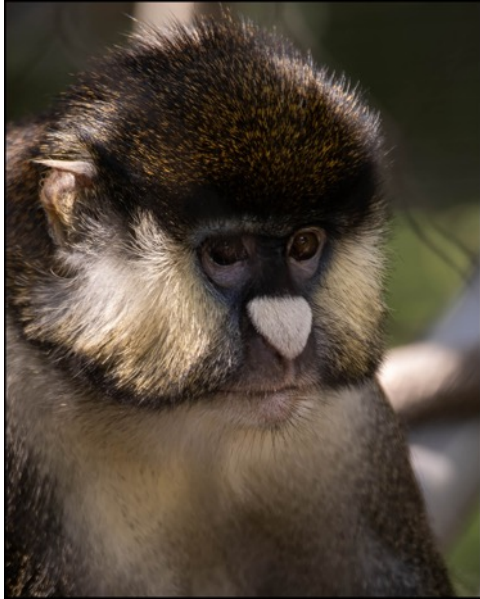
For the past three years, the Camera Club has been invited to show some of our photos to them. This year, Andrew talked about his travel photos of



Camera Club members Bruce and Robert at the Eddison Club (photos: David Raff)

Istanbul , Bruce showed a variety of images from his travels, and Robert showed images from his travels in Africa.

All of the presentations were well received as the images were all of a high standard and after the presentation we were invited to stay for lunch as guests of the club members. The Eddison Club presentations are an excellent venue for members to gain the experience of sharing images and their associated stories with non-photographers.



Zoo Photography

Not all of us are able to go on wildlife safaris but at least we have an excellent zoo here in the ACT and doubtless, we also visit others when on our travels. Meg Faehl in *Photography Life* sets out 8 tips for better pictures of zoo dwellers. Tips include: choose the right zoo; use a long focal length lens and wide aperture; watch the background; use a polarizing filter and four others, all of which are food for thought.

<https://photographylife.com/zoo-photography-tips>

20 Tips for Bird Photography



Photography Life offers some of the best and most readable advice to photographers of all the on-line resources. One of the best writers on this site is Madhu Manikam, an Indian photographer who boasts about having the Himalayas in his back yard and, by the looks of it, the Bharatpur Bird Sanctuary. In this post he adds

his suggestions to those for better photographs of birds made by his colleagues on *Photography Life* (e.g. <https://photographylife.com/how-to-photograph-birds> and <https://photographylife.com/bird-photography-tips-and-tricks>).

If you have not already seen these, it would be worthwhile reading them too. Meanwhile, Madhu's post – and some of his magnificent birds - is at <https://photographylife.com/20-tips-for-bird-photography?>

While Still in the Great Outdoors

One of the best on-line resources for photographers is *Picture Correct*. It has been alive with posts on Landscape photography these past few months.

Three well worth the study are by:

(i) Danny Eitrem on *Picture Correct*:

<https://www.picturecorrect.com/tips/landscape-photography-tips-checklist/>

(ii) Amanda Williams at <https://www.picturecorrect.com/tips/landscape-photography-rules-of-thumb/>

(iii) Stephan Hoffer at <https://www.picturecorrect.com/tips/landscape-photography-at-twilight/>

Hahnemühle Metallic Paper

Although metallic papeers have been around for some time, so far in the Camera Club we have only seen examples of images printed on paper by the American firm, *Red River*. The Melbourne fine image printer and photo

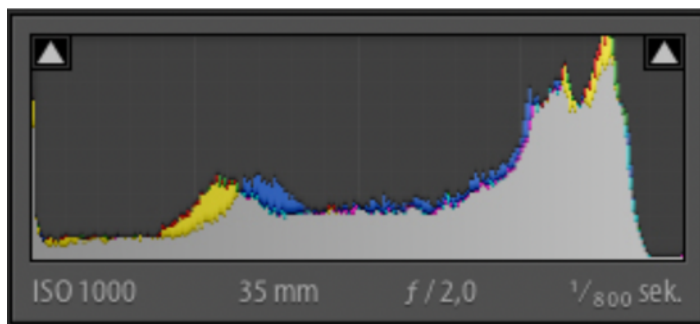


supplier, *Image Science* has recently announced that metallic papers by the venerable German firm, Hahnemühle are available in Australia.

Hahnemühle was founded in 1584 and has been manufacturing paper ever since. These days it is a significant producer of coated paper for inkjet printing, artist's paper for traditional painting and printing techniques, and filter paper for industry and research. It has a metallic gloss not unlike similar products from Ilford and Chromajet but unlike these others, it has the surface texture of a Photo Rag. *Image Science* say of it that "Whilst they describe it as 'high gloss' ...,

it's not high gloss in the normal sense of the word. We describe it more accurately as a matte paper with a shimmer effect. You should use the Photo Black ink when printing this paper..."

<https://imagescience.com.au/products/inkjet-papers/hahnemühle-photo-rag-metallic-340gsm>



Help Understanding Histograms

How many of us make good use of the histogram when taking or processing our photos? Although it might look arcane, it is actually a very useful tool and not all

that difficult to understand. Graham Wadden on *Picture Correct* outlines 5

exercise which help us understand this often-ignored little graph on our camera screen.

<https://www.picturecorrect.com/tips/5-exercises-to-help-you-understand-histograms/>

Bounce Flash

In a post headed *Bounce flash: tips to achieve natural lighting with a flashgun*, Chris George on *Digital Camera World* outlines the problem of using flash on camera: viz., harsh, directional lighting which adds hotspots, red eye, ugly shadows behind the subject and so on. The answer, he says, is *hotshoe flash* where the flash head is aimed at the ceiling or other reflective surface to provide a more diffuse, softer effect. (*Note: the use of bounce flash is one of the topics explored in practice at the Studio Day on Portraiture on 27th August still to come*).

<https://www.digitalcameraworld.com/tutorials/bounce-flash-tips-to-achieve-natural-lighting-with-a-flashgun>

Computational Photography and You

Most of us have never heard of *computational photography*, but with the exception of those few Luddites who refuse to have a smart phone, we all rely on computational photography every time we take a photo with our phone. Smart phones are by necessity very compact which means there is not much space in which to fit all the machinery which make ordinary cameras so versatile. Instead, smart phones rely on what is in effect a tiny computer in side which processes what the lens sees and produces an



acceptable image as the end result. This is especially so in the case of the increasing number of smart phones which have more than one camera. By electronically manipulating the data from those multiple lenses, the tiny computer is able to do things like produce a good *bokeh* behind the sitter in

a portrait, or seeming to zoom, take wide angle and so on. Computational photography is also how your iPhone or whatever can autofocus or track moving objects, even take and make panoramas and do HDR on demand.... As always, there seems no end to technology. One of the challenges for the tiny chips which produce this magic is presenting you, the photographer, with a preview of an image as you zoom in or out. To date this has been made possible by using two lenses of different focal length, one normal, one telephoto for example... The problem comes from switching between the images projected by the different lenses so that the viewer sees a smooth zoom. That means, as it is happening, that issues such as focus, exposure and even ISO must be similar! Equally, engineers trying to make smart phones which can produce a *bokeh* behind someone sitting for a portrait have to find ways in which the computing chip can decide what is face and head which must remain in sharp focus and what is background: maybe not so hard if the sitter is as bald as an egg but big problem with “big hair”- <https://www.picturecorrect.com/tips/computational-photography-and-smartphone-cameras/>

Shooting with RAW Settings

Increasingly, cameras have the option of shooting in RAW as an option — even smart phones these days come with RAW or you can get apps such as ProCamera which will allow you to obtain the much larger, data-rich files which can then be processed to greater effect than is possible with a .jpg or .tiff.

Kat S. (*Picture Correct*) posts on the subject, explaining what RAW is and why you should use it if your camera allows. Fact is, although RAW files take up more room on the camera memory card, they offer pretty much all the data recorded by the camera sensor and make this available to you, the photographer, to process in say *Lightroom* or *ON1*, to achieve a much more creative effect than you can with a .jpg or .tiff. These last two have already been processed inside the camera and much data deleted. You can probably improve on them a bit if you processes them in a RAW processor, but the result will be nowhere near as spectacular as when manipulating the greater RAW data file.

<https://www.picturecorrect.com/tips/shooting-raw-settings-in-photography/>

More on ‘Negative Space’

The role of *negative space* in composition was introduced in last month’s *Communiqué*. This month there is the opportunity to explore the notion further with Sandra Roussy’s post on *Digital Photography School*.

<https://digital-photography-school.com/negative-space-in-photography>



Remember, from last month that the *positive space* in this photo is of course the clenched fist; the *negative space* is the rest of the image, the black background. This is a rather extreme example of the use of negative space but it clearly demonstrates how the negative emphasises the positive in that there are no distracting elements to

reduce the power of the actual subject. Have a think also about what would happen if the fist were placed more off-centre...

Is Photography Becoming Too Easy?

Carl Spring on *DPS* poses this question and says: *Everyone is a Photographer these days. It has never been easier or cheaper to create good quality photographs. People sincerely believe that the camera is what takes these amazing images. I am sure you have heard this as many times as I have; "You take beautiful photos, you must have a great camera."*

With the technology we see now though, I sometimes wonder, do they have a point? <https://digital-photography-school.com/is-photography-becoming-too-easy/>

Cole Dunn, on *Picture Correct*, raises this and similar issues when he writes about *The Top 5 Most Exasperating Photography Myths* at:

<https://www.picturecorrect.com/tips/the-top-5-most-exasperating-photography-myths/>



A Behind the Scenes Look at How Instant Film is Made

Ever wondered how Polaroid instant film was made? In these digital days we are accustomed to seeing our photos moments after they are taken but last century it

seemed like magic when we took a photo on a Polaroid Land camera and a minute or so later, the image popped up, fully developed, before our eyes.

Although it does not disclose what chemicals are used to produce an instant photograph, this video presented by Jenny Edwards on *f-stoppers* shows how the complex film pack is made.

<https://fstoppers.com/bts/behind-scenes-look-how-instant-film-made-388489>

How to Calibrate your Monitor

Over time even the best computer screens drift away from their factory colour settings. The shift is very subtle and users are unaware of the changes going on before their eyes. However, eventually the colours shown on the screen are significantly different from those which will appear on a finished print or, for that matter, on screen when projected.

To avoid this happening, it is best to re-calibrate the computer screen every little while — probably for most amateur photographers, once a month would suffice. Some computers, Windows and Macs, have built-in calibration tools but by far the most accurate method is to use a colorimeter, an instrument which is hung in front of the screen while a dedicated program plays standard colour patches for it to read. The program then adjusts the computer according to the data supplied by the colorimeter. This also adjusts the Gamma and the White Balance in the process.

This all sounds a bit technical and even intimidating but actually it is a simple process. The hardest thing is paying for a colorimeter and its accompanying program. Prices vary but if you want colour accuracy from photo to photo then buying one is a good investment.

This article by the staff at *Digital Arts* walks you through the various steps in calibrating a monitor. The article uses a Datacolor *SpyderX* calibrator but there are several other products, at different price levels, available on the market, including those marketed by X-rite (*Colormunki*, *i1Profiler* etc).

<https://www.digitalartsonline.co.uk/features/creative-hardware/how-to-calibrate-your-monitor/>



One of the Best Videos for Beginners

Mark Hemmings is an internationally-recognised professional photographer who has devised an on-line photography course but on YouTube he also has what seems

one of the best videos explaining how to use a camera creatively by getting out of “Auto”. Most experienced amateurs already know what he talks about but those still not confident how to use their camera will find this one of the most readily comprehensible explanations of the many on-line offerings. Mark speaks well and explains in plain English how to make best use of exposure compensation, aperture and shutter priority, increasing or decreasing ISO and so on. And his illustrations are to the point and beautiful. Highly recommended!

<https://www.youtube.com/watch?v=bqlZoXrutYI>



Canberra Photographic Society *Out There 2019*

The annual exhibition of photographs by members of the Canberra Photographic Society, *Out There*, will be held in the Watson Arts Centre from 5th to 22nd September 2019.

The photo was the print of the night at the July meeting of the CPS. By Geoff Meers, it is called "Fast Food" .

Bob Hay
Presenter