

Camera club Communiqué

October 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.

Looking Back down the Digital Lane

While this article has nothing directly to do with photography, it does take us back down memory lane as the digital world in which we live was developing. For example, do you remember Apple II and the Commodore PET, dot matrix printers, floppy discs? Check out the time-line of innovations in the technology on which we rely so much at

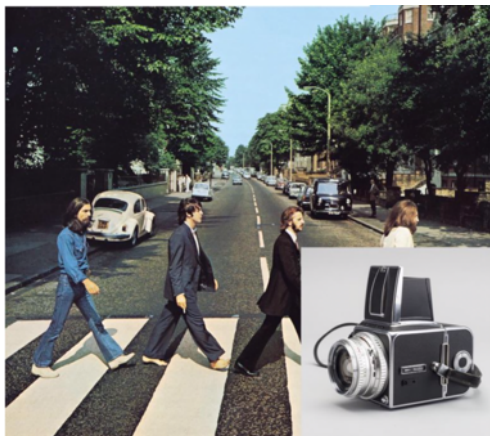
<https://empowers.brother.com.au/2019/02/21/will-working-in-an-office-be-a-relic-of-the-past-in-2070>

12 Tips to Maintain your Camera

Riyad Aljarallah on *Picture Correct* walks camera owners through 12 important things to do to keep these otherwise sturdy little beauties in the best of health. These are all sensible suggestions but some are often forgotten or ignored.

<https://www.picturecorrect.com/tips/12-tips-to-maintain-a-camera/>

The Cameras behind Iconic Photos



Ever wondered what cameras were used to take those photos we all know so well — Dorothy Lange’s *Migrant Mother*; the *Hindenburg Disaster*, that sailor kissing a girl in Times Square on VJ Day? Of course, many of the cameras which took those wonderful photos are vintage machines today, but their heritage lives on and some are still around being used by those who still love film....

Taking or Making a Photograph

Believe it or not, there is a difference between “taking” and “making” a photograph. Most of the time most of us probably “take” most of our photographs in the sense that we point and shoot at whatever scene presents itself; it is only later that we give some thought to what might have been done better or where else we could have stood to optimise the beauty of the scene.



“Making” a photograph is obvious when you pose a person for a portrait or arrange some apples and a daffodil or two on a table for a “still life” but less obvious are the operations necessary to optimise the chances of a good photograph which we must go through

before pressing that button. That is not to say we must tick off the operations one by one — the opportunity is probably long gone by the time we reach the end of our list.

Instead, we must have those operations so ingrained in our muscle memory that, like riding a bike, we never forget them and do not have to think about what we are doing. Such intuitive action only comes with practice.... Lots of practice and one might add, lots of wobbles and spills ... well, flops... in the meantime.

It goes without saying that you have to know how to operate the controls on your camera so well that you don’t need to stop and think what to do when the opportunity presents itself. However, “making” a photograph in this automatic, intuitive way also demands that you are able to recognise a good composition when you see it or how it might be improved by moving yourself a little to one side or another. It also involves realising intuitively if there is sufficient light and recognising if it is coming from the best possible

direction. With more experience, a photographer is also able to see in his or her mind's eye the potential final print (well, "slide" if that is as far as you go). Photographers call this *previsualization* and suggest it only comes after lots of practice not only in capturing an image but also in processing to the kind of picture you would be proud to show others. However, it is probable that most of us do actually have some kind of previsualisation at the moment of capture — some recognition of the "story" is perhaps another way of saying it — but, most importantly, we have not learned to recognise it and make it a conscious part of our image-making process.

The well-known photographer Tedric Garrison in his article "Do you take photographs or make them?" on *Picture Correct* rather pertinently shows a 1978 National Geographic cover depicting a gorilla taking a "selfie". In the article he also rather sharply describes what "taking" means and then goes on to list 6 main points to do to help you "make" photographs.

<https://www.picturecorrect.com/tips/do-you-take-photographs-or-make-them/>

Getting back into Film

Many of us served time in the darkroom and some of us still have hypo running in our veins, but is that enough to get us back to using film?

Increasingly, there are photographers going back to the future and



reverting to film and there are still some around who never left it. Manufacturers are recreating the film brands of the past with all their characteristics which make them as desirable (to some) as vinyl to record lovers. There is no doubt there was something magical about film, the darkroom, the sudden appearance as though from

nowhere of the image on the paper in the developer.... There was also something comfortable about the cameras we used: although you had to do more yourself, such as focussing, taking light meter readings, winding the film on, at least you did not have a menu of settings and adjustments longer than a Chinese menu and about as comprehensible to us Anglophones as one written in Mandarin.

Singapore-based Heshan Jayakody writes a fairly long and somewhat nostalgic piece on *Picture Correct* listing the features of film and its use.

Well worth the read even if it only brings back memories of a Golden Age now gone.

<https://www.picturecorrect.com/tips/film-photography-why-you-should-try-it-out/>

The Best Monitor Calibrators in 2019

Although computer manufacturers go to great lengths to ensure colour fidelity, over time all monitors gradually shift away from the factory setting. The change is so gradual that we don't notice it but it can mean that your screen is not actually showing what you think you are seeing – in other words, our clever brains make adjustments and mislead us about the accuracy of the colours. To correct these changes, a *colorimeter* is used to re-calibrate the monitor. These are small devices which are hung on the face of the screen which read each of many colour patches generated by a software program which comes with the colorimeter. It usually does not



take long – a few minutes mostly – and when the program has finished showing the colorimeter the different standard colours, it calculates how its readings compare with what your screen is showing and re-adjusts its settings.

Datacolor SpyderX Pro (about AU\$280)

Calibration in this way means that the colours you see on your screen remain constant as time goes by. This is essential and no more so that when you are printing your photos: without re-calibration, your computer will get to send messages to the printer which are actually incorrect and the result is a photo with say, a pinkish or greenish colour cast or some other fault.

Colorimeters come with many features and at different prices. By and large, of course you get what you pay for, in some cases even the ability to re-calibrate your printer, a necessity if you are after extremely accurate fine art prints. Unless you have a high-end monitor there is probably little point in buying the most expensive colorimeters: for most reasonably modern computers, something like the *Datacolor SpyderX Pro* illustrated above should be more than adequate. Recalibration about once a month is generally recommended.

For more information and recommendations about the best colorimeters of 2019 see Ben Andrew's post on *Digital Camera World* at: <https://www.digitalcameraworld.com/buying-guides/best-monitor-calibrators>

The Challenge of Photographing Classic Sites

Have you ever stood in front of the Eiffel Tower or the Grand Canyon and wondered how you can take a photo which is even a little bit different than those taken by everyone else?

For example, how often have you seen this image of dead trees in the Namib Desert? There are minor variations — maybe the sun was at a different place in the sky, maybe people stood a bit to the left or to the right? Whatever they did, the photos all look very similar to the point of recognizing the individual trees!



Dead trees at Dead Vlei in the Namib Desert

It looks as though the leaders of photo safaris in Namibia take their charges to the very same vantage spot every time but either there isn't enough time or conditions in the salt pan don't permit individuals to wander around and get a shot which is a bit different from the thousands of others taken by snap-hungry travellers.

Roger Lee at *Picture Correct* has a few suggestions for travellers to inspire them to move around, stoop, climb or in some other way photograph classic sites in a slightly different or novel way.

<https://www.picturecorrect.com/tips/the-challenge-of-photographing-classic-sites/>

If you liked this article you might also enjoy his *Travel Photography: Applying your Personal Perspective and Recipe* at:

<https://www.picturecorrect.com/tips/travel-photography-applying-your-personal-perspective-and-recipe/>

5 Tips for Keeping Your Horizon Line Level

Jim Hamel, posting on *digital Photography School* says

Sometimes it can be hard to tell whether your horizon line is straight or not, even when using the level in your camera. It gets especially hard when it's mixed up with other elements in your picture that aren't

straight either. Add in lens distortion, and you can end up with a convoluted mess.

One horizon line which is notoriously difficult to get horizontal is the sea horizon in beach and other marine photos. This becomes even more

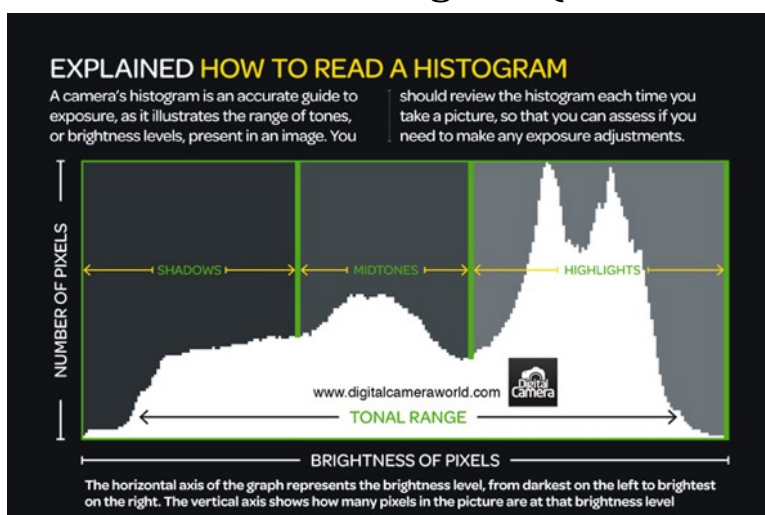


difficult when there is a bay or inlet where the coastline naturally appears to slope simply because of the perspective when the real world is reduced to 2-dimensions in a photo. Of course there is also the

problem caused by lens distortion, notably on our camera phones but also when using other wide-angle lenses. These cause buildings to lean over, horizons to become curves rather than the straight lines they should be (well, not allowing for the curvature of the Earth, of course!). Such lens-based problems can often be fixed in post-processing in the computer. Of course, so can the “water running up-hill” effect of the sloping sea horizon but the photographer cannot blame his or her camera for this one. So common is this error that it appears almost universal and one cannot help but wonder if it is not something inherent in the human brain rather than just common carelessness.

<https://digital-photography-school.com/keeping-your-horizon-line-level/>

How to Read a Histogram (+ Cheat Sheet)



Most modern cameras and certainly post-processing software like *Lightroom* or *ON1* will show a histogram to help you understand how the image is constructed by graphing where the different pixels fall on the tonal scale of the over-all file. This article by Matt

Golowczynski in digital Camera World explains how to read the histogram to help you understand how you can optimize the appearance of the final image. There is also a Cheat Sheet to download if you wish.

<https://www.digitalcameraworld.com/tutorials/cheat-sheet-how-to-read-a-histogram>

ON1 2020 update

ON1 has announced that the annual update of *ON1 Photo RAW 2020* pending so, if you have already switched from *Lightroom* to this new contender for our patronage without signing us up to a lifetime and subscriptions, keep an eye out for the chance to update. ON1 has also announced that in coming months it will be releasing new products *ON1 Video*, *ON1 Photo Mobile* and *ON1 Sync Service* and that the whole suite of photo and video products will provide an integrated workflow.

<https://www.dpreview.com/news/3152867660/on1-announces-upcoming-photo-raw-2020-update-two-mobile-apps-and-on1-sync>



Understanding Aperture

Nasim Mansurov is the proprietor of *Photography Life*, an on-line resource for photographers. He is by far one of the very best and most knowledgeable of all the writers of such articles of help to photographers, particularly those who feel they are still “beginners”. He writes not only in a very readable style but most covers his topic most comprehensively, so his recent article is a “must read” for us all but especially if we are still coming to grips with the technicalities of aperture. Although, as

he says, the article is about aperture he also strays into applications such as Depth of Field. <https://photographylife.com/what-is-aperture-in-photography>

How to Remove Adobe Products from your Computer

In another article by Nasim Mansurov he tells in detail how to remove Adobe CC products from your computer. For example, if you have switched over to ON1 and no longer want *Lightroom* on your computer, then this will be important for you to read before you start to delete Adobe files. By the look of it, it is a much bigger job than one would assume.

<https://photographylife.com/how-to-remove-adobe-creative-cloud>

Best camera battery replacements

Most of us like to carry a spare battery, especially when we are travelling and don't want to miss a shot because we ran out of electricity. There are many replacement batteries on the market, some sold as spares by the camera manufacturer, other by third party suppliers. This articles walks you through many of the replacement batteries available from reputable manufacturers. <https://www.digitalcameraworld.com/buying-guides/best-camera-batter>



Learning to See in B&W

Scottish photographer, Alister Benn, says that once we used to make photographs in B&W because of technical limitations but now it is a creative choice. He goes on to add: *The primary focus of this article is to cover the concept of Pre-Capture Visualization, that is, making a clear intention when we are in the field to make images without color. This is profoundly different from making a creative choice when we're sat at the computer and can*

flip a color image into mono in seconds and decide it looks great!

<https://www.picturecorrect.com/tips/learning-to-see-in-black-and-white/>

Bob Hay
Presenter