

Camera club Communiqué

June 2020 U3A ACT Australia

The U3A Camera Club *Communiqué* is part of a newsletter sent to members of "The Camera Club", which is a year-long course run by the University of the Third Age in Canberra, ACT. For privacy reasons, class notices have been omitted from this public version. The U3A Camera Club can be contacted at u3acanberracameraclub@gmail.com

For the duration of the Covid19 emergency, all U3A classroom classes are closed. Some classes are available on-line by programs such as Zoom.

Tips for Doing Photography While Social distancing

There has been a plethora of articles published on-line since the Pandemic began about how to keep yourself amused, occupied and generally not going stir-crazy. For photographers, one of the simplest and what seems the most common-sensical was by Jaymes Dempsey for *Digital Photography School* at <https://digital-photography-school.com/photography-social-distancing>. He suggests going walking



and taking photos while you exercise, macro in the garden, create a studio in your home, sharpen up your still life skills, and – perhaps the best suggestion of all – get to know your camera (not just the external buttons, but also the complex menu most of us find bewildering).

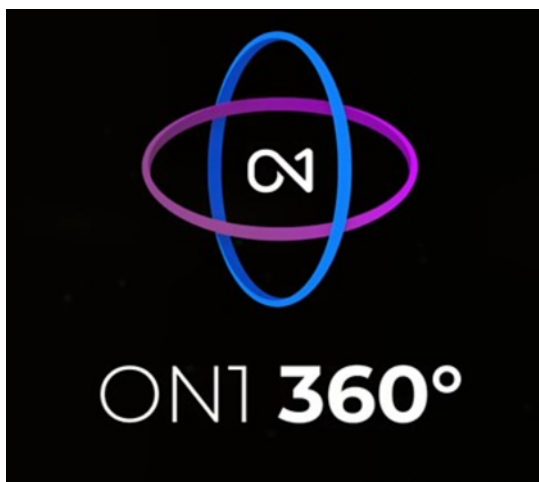
ON1 announces 360° cross-device sync service for editing and managing images remotely

To quote *DPR* which announced this new development,

Software developer ON1 has released details of a new service it claims will allow photographers to synchronize the editing and organizing of images across computers and mobile devices no matter where they are stored. The ON1 360° application will connect up to five computers and five mobile devices so that images stored on any one of them, or on

attached external hard drives and NAS systems, can be accessed and edited from any of them - with changes synced across them all.

The software relies on a cloud storage service and a newly developed compressed RAW file format. Photographers select which files, folders or albums they would like to have access to and compressed versions are sent to the cloud. Connected devices, including smartphones, can then access those compressed files so they can be edited locally and the changes saved to all synchronized versions of that picture. A new free mobile app will be available for Android and iOS devices that will have the same RAW processing engine as its ON1 Photo RAW 2020 application so adjustments can match those made in the full desktop version of the software.



The new package will be available as both perpetual and subscription licenses and offers either 200G or 1T of cloud storage. Pre-ordering will get you a training course and some extra pre-sets.

Of special note here (even if you are not interested in *ON1 360°*) is the mention of a new RAW format, one which produces files which are 75% smaller than the files we are getting now. Note

too, how rapidly the use of the Cloud is increasing with more and more apps depending on this facility. It is not only that the Cloud allows for synching in the manner of *ON1 360°*, but also rendering hard drives and memory cards eventually redundant and allowing us to communicate with others and exchange information.



A beginner's guide to lighting tools – with stay-at-home-friendly DIY versions

Many of the suggestions for enjoying photography while in isolation which have been flooding the Internet recently depend on having some kind of artificial lighting. This article demonstrates not

only the commercially available options but their DIY counterparts. The

illustration shows the materials needed to make a soft-box at home, all by yourself. Another of note was shining a torch down the cardboard cylinder inside a roll of paper towels – the DIY version of the professional snood which gives a spot-light effect on a small object or on a detail of something.

Why Do We Take Photos?

Sometimes it is a good idea to stop and ask ourselves this question. Jason Pryor on *Picture Correct* gives several answers: professionals do it to make money; to capture memories and preserve moments; to tell stories; communicate with others; and sometimes, just to challenge ourselves and improve as a photographer. <https://www.picturecorrect.com/tips/why-do-we-take-photos/>.



With due respect to Mr. Pryor, however, there is another question which we should also ask from time to time: *Why do I want to take this particular photo?* This question helps us refine what it is we are *previsualising*, to use the concept developed by Ansel Adams and helps refine exactly what it is we

wish to communicate at that moment before we press the shutter.

10 Easy Steps to Photographing Birds for Beginners

Photographing birds seems to be a popular suggestion for these rather restricted times. Here, in Canberra, we are probably well placed to follow up this suggestion because so many of us have birds which visit our gardens and even balconies if we have water or feed available there. <https://www.picturecorrect.com/tips/10-easy-steps-to-photographing-birds-for-beginners/>

5 Tips for Better Wildlife Photos

Andrew Goodall is an Australian nature photographer whose illustrations to his article at <https://www.picturecorrect.com/tips/wildlife-photography-tips-techniques/> hark back to pre-Covid days with wildlife being bigger game than just the birds which come to visit our backyards. However, his tips are valid for other situations too: “It’s all in the eyes”; “If the background doesn’t help, get rid of it” and so on. Meanwhile, we can all still dream of safaris in times to come...

100 Quotes about Photography by Famous Photographers

Tom May, writing for *Digital Camera World*, says

As well as taking some of the most celebrated images in the world, many famous photographers have plenty of inspirational things to say about their craft. Poignant, inspirational, and sometimes amusing, these quotes are great reading for photographers stuck at home - and looking for something to get them thinking about their own photography successes and failures.



Margaret Bourke-White (Image credit: Time Life Pictures, Getty Images)

Three examples:

#43: "To consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk."
(Edward Weston)

#51. "The more specific you are, the more general it'll be."
(Diane Arbus);

and lastly, but perhaps the most significant of all,

#52. "If your photographs aren't good enough, you're not close enough." –(Robert Capa)

For them all, go to:

<https://www.digitalcameraworld.com/features/100-quotes-about-photography-by-famous-photographers>

Adjusting Contrast vs Clarity for Better Photos

Most processing software these days offer both *Contrast* and *Clarity*, both of which appear to have something to do with contrast. Ken Dufault at <https://www.picturecorrect.com/tips/adjusting-contrast-vs-clarity-for-better-photos/> looks at the difference between the two. His conclusion is that post-processing is best done using both in tandem.

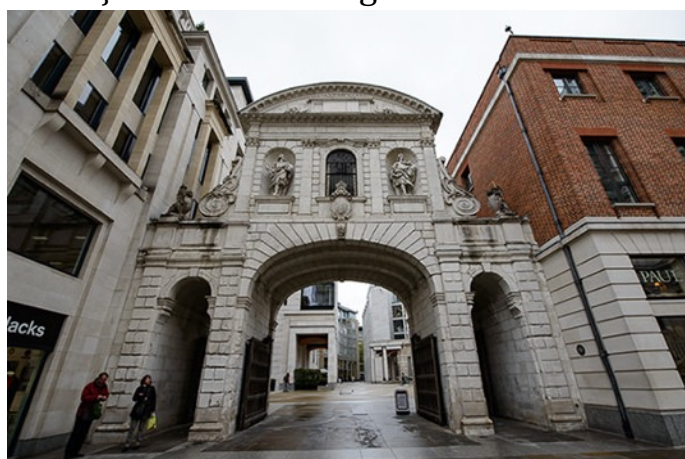
Selective Blending in HDR Photography

High Dynamic Range (HDR) photography is becoming more and more popular. Most modern cameras are equipped to take and process photos in this mode within camera although, of course, it could also be done manually by taking more than one image, each frame exposed slightly higher or lower than the last, and then merging them using a program such as *Photoshop* (*File/Automate/HDR*). Nicholas Moeggenberg, on *Picture Correct*, takes you step-by-step in post-processing such separate images in *Photoshop* - his article is at <https://www.picturecorrect.com/tips/selective-blending-in-hdr-photography/>

However, if your camera is equipped with the HDR option, then this, in practice does this bracketing automatically. Whether manual or automatic, the result is a photo in which the range of shadows and highlights is greatly extended and, in the process, the intensity of colours also enhanced. Sometimes, HDR produces images which are just too “chocolate box” and are so wildly extreme in their colours and tonal range that they are unacceptable. This is a popular use of HDR for travel brochures and other advertising where enhanced colour saturation is thought to impress consumers.

How to Quickly Create a Convincing Tilt-Shift Effect in *Lightroom*

“Tilt-shift” was originally done back in earlier days by tilting the lens-board of a camera so that converging verticals were brought back into parallel. This was commonly done in architectural photography where, for example, the façade of a building was shown in the viewfinder as trapezoid rather



than rectangular. In our digital days, however, we do not need to tilt the front end of the camera or even necessarily, use special lenses to achieve the same effect because it can be done digitally. In *Photoshop* there has long been means to restore the proper perspective in the final image (Select the entire image, then

Edit/Transform/Perspective or *Skew*) but *Lightroom* users will find this alternative useful:

<https://www.slrlounge.com/how-to-do-tilt-shift-in-lightroom/>

The illustration shows the distortion due to perspective. The actual image was taken from the tutorial on Architectural Photography by Spencer Cox at *Photography Life*. <https://photographylife.com/architectural-photography-tutorial> Although the article is a couple of years old now, as one expects from Spencer Cox, it deals expertly with this “tilt shift” effect as well as other aspects of photographing buildings.

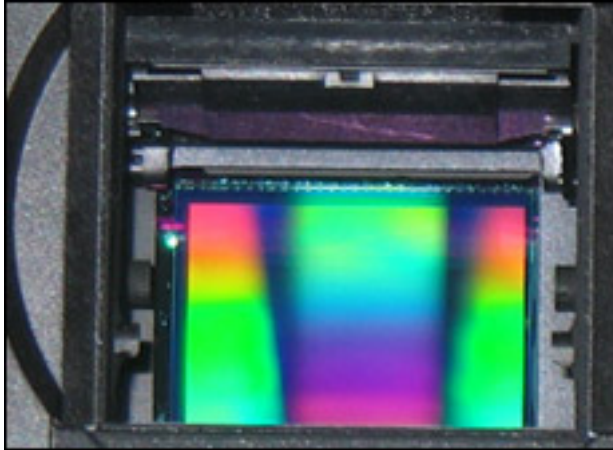
How to Dodge and Burn in *Lightroom* via the Dark Mode Editing Technique

This is part of a series in which *SLR Lounge* teams up with *Adorama* to produce *Master Your Craft*, videos on *YouTube* which will cover photography, lighting, posing, and editing - The playlist is at <https://www.youtube.com/playlist?list=PL004twNsXoAC6GNVGn7zBH0ViTQ10eABF>.

In this particular article, Pye Jirsa introduces an alternative to the usual workflow when processing in *Lightroom* which he says, is faster than the more common way. Essentially, it appears to work in the opposite direction in the Basic Panel by *lowering* the exposure and then re-adjusting using the Highlights, Shadows, Whites and Blacks. Jirsa says that this is in effect working in what the old Italian masters called “Chiaroscuro” lighting. His illustrations suggest this is not only an interesting workflow but one which produces some excellent results. <https://www.slrlounge.com/how-to-dodge-and-burn-in-lightroom-via-the-dark-mode-editing-technique/>

Cleaning and Maintaining Your Digital Single Lens Reflex Camera.

Those of us who use mirrorless cameras these days get a bit tired of the presumption that everyone is using those bulkier dSLRs when the trend is to abandon heavy glass prisms and flipping mirrors and go for their more portable and often smaller modern descendants. So, when Steve Paxton writes about cleaning and maintaining an SLR, we might as well read “mirrorless” and follow his advice for prolonging the life and usefulness of our cameras. There have been a few articles published on-line on this topic recently, probably because this time of social distancing seems like a good opportunity to do what we should have been doing for a long time in the past – taking care of our equipment.



A camera is a precision and highly complex piece of engineering, including of course, those state-of-the-art sensors and magnificent lenses and so, in a sense should be regarded as vulnerable to outside attack and abuse.

Image Sensor from a Canon 20D

Dust, for example, is everywhere and not a friend to a camera. On the sensor, it leaves holes in our images and elsewhere, can cause abrasion to delicate surfaces. Ever since cameras were invented, they have been attacked by moulds and fungi – 19th Century cameras were made with red leather bellows to indicate that they had been treated to suit the humid and hot conditions of the Colonies. So, while these days we are very consciously washing our hands and the surfaces of parcels delivered by Australia Post, so too we need to protect our cameras from the enemies to their good health. <https://www.picturecorrect.com/tips/cleaning-and-maintaining-single-lens-reflex-cameras/>

Canon VR camera? A full-frame mirrorless VR camera is being designed.

Although VR (Virtual Reality) is everywhere these days, many of us have not tried our hand at this kind of photography. It is rumoured that Canon is actually designing such a camera, the introduction of which would be the next step in the domestic use of popular stereoscopy.



Go-Pro Fusion VR Camera

From very early days, photographers realised if they took two photos with the camera moved 2.4 inches (the average distance between human eyes) between shots, and later looked at the two images, even with just crossed eyes, they could see an illusion of depth in their photos. Eventually, special viewers were invented, including those by Sir Charles Wheatstone, Sir David Brewster and later, by the American, Oliver Wendell Holmes.

Stereo photography has had three high-points in its history: first, in the latter half of the 19th Century; then for a period in the mid-20th Century (the *ViewMaster* system), and most recently, in the age of planetary exploration when for example, images of the surface of Mars were eagerly awaited not only by scientists but ordinary people keen to experience what the Red Planet looked like “as though they were there.”

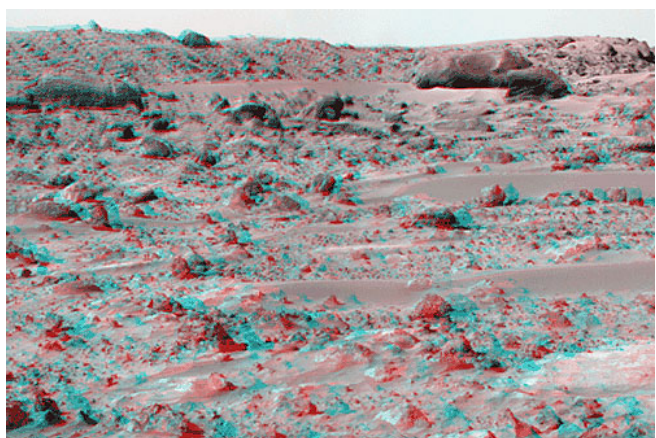


Stereo Instantograph made by J. Lancaster & Son.

Just as the early stereographs required a special viewer, so too do the images taken by the Mars Rover. The two images were taken using filters, one near the red end of the spectrum, the other near the cyan/blue. These are known as *anaglyph* images. Special glasses are required to see the finished pictures clearly and in full 3D. Even this “rock garden” as seen by Rover can be quite spectacular when properly viewed.



Mars Rover



Modern-day VR takes this experience of the 3D effect even further, extending it to a vertical as well as to the horizontal plane. Of course, a special viewer is required for this experience also.

Anaglyph of Mars “Rock Garden”

Already, tourists are often seen wandering around holding a VR camera aloft on the end of a gimbal attachment, recording the sights and sounds around them as they walk.

<https://www.digitalcameraworld.com/news/canon-vr-camera-a-full-frame-mirrorless-vr-camera-is-being-designed>

Timeless Photography: How to Take Photos that Stand the Test of Time

Not all of us have the ability to be in the right place at the right time, but some of the great photographers of the past seem to have had this knack and therefore to have left us images which still “speak” to us today. Randy Brown, writing for *Picture Correct* suggests the pioneer photographer of the American Civil War, Matthew Brady is an example of a photographer who took timeless photos. There are, of course, many others, among whom we must list Robert Capa (the D-Day Landing on Omaha Beach) would be one which springs to mind, as would many of the photos taken by W. Eugene Smith, Henri Cartier-Bresson and others of the Magnum Cooperative/*Life Magazine* crew. However, while Brown’s points are good ones, pretty much basic to the whole art of photography, it cannot be certain that just following that recipe would lead to “timeless” images. Nonetheless, in its simplicity, this article is well-worth the reading and thinking upon. <https://www.picturecorrect.com/tips/timeless-photography-how-to-take-photos-that-stand-the-test-of-time/>

Bob Hay
Presenter