

Camera club Communiqué

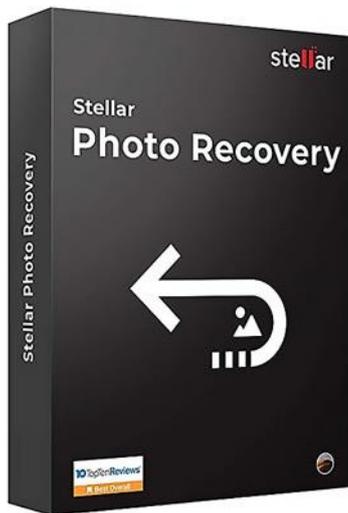
July 2020 U3A ACT Australia

Faster Memory Cards

The SD Association has announced that new [SD Express cards](#) will deliver data transfer speeds up to 4 gigabytes a second. The announcement on *Photo Review* also links to the [Company's own web site](#) for more details and explanations of the kind of situations when this speed is a big advance.

Recovering Lost Files

All of us at some time or another have lost files through accidentally overwriting, corruption or failure of a hard disk, bad memory cards or other, similar catastrophes. Recovering those important files has always been the



job for specialists — like those unbelievably clever forensic people in TV dramas who recover files in just a few minutes from the stolen laptops of serial killers — but usually, the retrieval of the lost masterpieces comes at a very high price. Now, [Stellar Photo Recovery 10.0.0.3](#) has made it onto the market, but unfortunately, it looks suspiciously as though the program is available on subscription (the [company's web page](#) is ambiguous). Whether it is perpetual or annual subscription, in Australia the Standard version (which is probably all a photographer needs) costs

AU\$62.99 – subject to the exchange rate, of course. However, as the *Photo Review* announcement linked above says, buying this program is probably a decision in the event something bad might happen and that means it is an expensive insurance. Stellar is available for both Windows and Mac.

Seeing the Light

Photography is all about light and a rather thoughtful article by Joanne Bartone on *Picture Correct* looks at [how to use natural light](#) in photography.

Rob Gray gets a bit more technical in this excellent article [Understanding Basic Light Properties for Photography](#) on *Picture Correct*. An unusual feature here is a list of the temperatures (in °Kelvin) of a variety of light sources which will come in handy when adjusting the White Balance in *Lightroom* or other software.

And, for those who haven't thought about natural light as a source, Tim Kainu, also on *Picture Correct*, explains several techniques for [photography in natural light](#) as well as stressing that this gives (as he says), *a pure vibe that artificial lighting often has trouble providing for you*.

The Best Selfie Sticks

Although many of us see the craze for “selfies” as a mark of the narcissism of the younger generation, others clearly find them one of the necessities of life. Whether you love them or scorn them, they are popular, and one assumes whoever invented the device has probably done well financially for him- or her-self. Now, the British camera magazine, *Digital Camera World* has published a [review of what they call “the best” selfie – sticks](#) for 2020. In the article, Jon Stapley warns against buying a selfie-stick at tourist hot-spots — they are usually too flimsy to hold the weight of a smartphone steady. If you check for one made by a reputable manufacturer, you can find some surprisingly sophisticated contraptions, including those equipped with Bluetooth or others which can be converted into a tripod.



The Best 360°

Cameras in 2020

Digital Camera World also publishes articles by Rod Lawton and Jon Stapley on cameras which can take both [2D and 3d photos in 360°](#) which they say are now easy to use and easy to

buy. They warn that it is even more important in this medium to consider the megapixel count — as they point out, the pixels have to stretch much

further than in normal still photographs. In an older (2018) article, Jamie Carter tells [“How to take 360° videos and photos”](#). As a bonus, Digital Camera World also publish [“10 of the best 360-degree videos ever filmed”](#) which includes videos of a space walk, a lunar eclipse, the Aurora Borealis , and the eruption of the Kamchatka volcano.

Small but too expensive: Olympus Mju - ii

For some time now, *dpReview* has been running what they call “Film Friday”, which amounts to an article dedicated to film and film cameras. The resurgence of interest in film has also boosted the cost of acquiring old cameras, of course among collectors but also, for others wanting to venture into this older form of our art.



One of the most collectable of film cameras has for some time been the Olympus μ (ii) (also spelled “mju”) or, as it was also known, the Stylus Epic. This was a very stylish pocket-sized 35mm camera first released in 1997. With a f2.8

lens, weather sealing, built-in flash, and amid other rather advanced features for its time, the ability to focus down to macro distance, this was any traveller’s ideal camera.

The “Film Friday” feature of *dpReview* republishes articles from *35mmc*, a site run by Hamish Gill who has a special interest in film photography. Gill advises, although it has now become something of a cult camera, the Olympus μ (ii) is over-priced despite, in its time, being the “ultimate point & shoot camera”. Incidentally, the same *35mmc* web site has a [huge list of reviews of film cameras](#). Anyone interested in getting a guide to the value these days of old, vintage and antique cameras should consult [Collectiblend](#) but be mindful that these are prices reported from past sales and there might be differences as trends change.

Paris in La Belle Époque

We are all accustomed to seeing those jerky and rather dim early films of life in the pioneering days of moving pictures. We all have also seen movies set in what in France was called La Belle Époque in which great attention has been given to getting the fashions exactly right and using settings which fit the period. However, in these modern reconstructions, the actors are not accustomed to wearing the clothes of the day and do what they



have to do for the sake of the plot. Using AI (artificial intelligence), old films taken in Paris at that turn of the century have been restored so movement is not jerky and stilted and the people seem to go about their daily business far more naturally than actors in our day trying to look the same. Some of these reconstructions are available on Youtube: in Denis

Shiryaev's [A Trip Through Paris, France in late 1890s / Un voyage à travers Paris, 1890](#) you see boys sailing their toy yachts, crowds entering the Eiffel Tower, day trippers piled high on crowded coaches, and among others, the wonderful fire engines billowing clouds of steam as they rush towards the camera.

Skipping over the Great War, Burton Holmes filmed Paris in or about 1927. That film, [A Trip Through the Streets of Paris](#) has also been restored using AI by Guy Jones. There are many more of these restorations, all colour adjusted, speed corrected and sometimes, with ambient sound applied. In the case of the Holmes restoration, for example, sound has been added featuring 20's singer, Emma Liebel. One of the people most interested in this kind of restoration is [Guy Jones](#), a videographer, whose many edited old movies (some by the pioneer Lumière Bros) can be seen in other [YouTube videos](#). These even include (if you scroll down far enough on this long list) a clip about a [Richmond carnival](#) for aid of blind soldiers in Melbourne, May 1918. As for still photographs, Jones is an early photo enthusiast and has put together a [compilation of daguerreotypes](#) from the first decade of this long-extinct medium.



5 Advanced Tips for Street Photography

James Maher is everywhere on the Web at the moment offering helpful advice on street photography, of which he is an acknowledged master. Based in New York City he had plenty of opportunity to photograph people going about whatever it is they do in

such a crowded city, but now, in lockdown, Maher has taken the opportunity to write about “street” and share his experience. This article, on [Advanced Street Photography](#), takes a rather philosophic look at some

aspects of the *genre*, including what time will do to the photographs we take today. Maher makes the point that historically, a photo of what was in a shop window might end up being more interesting than an image of the Empire State building.

Another article by James Maher, [How to Take Sharper Street Photography, Even at Night](#) is worth adding to one's reading list. In this, he suggests using a wide angle lens, some ideal camera settings for sharpness, using zone or pre-focus, picking a spot and waiting there for a photo to arrive, and stop walking to take the shot. This last is not a common recommendation — probably most people assume that is what you do when taking a photo — but it is a point worth remembering if you want really sharp photos.

The point Maher makes, that a photo of a shop window might in time be more interesting than one of the Empire state, is well demonstrated by the videos listed above. Although they are videos, the restored and enhanced images from La Belle Époque above, are all “Street” in nature. Although those who have been to Paris will recognise the Tuileries Gardens with the boys with the yachts or of course, the square outside Notre Dame, it is the people who interest us nowadays when we look back and see the lost world which was familiar with people of our grandparents' generation. This kind of “time travel” has always been one of the most important features of photography — why else take photos of our loved ones or indeed, a “selfie” except to memorialise them.

The assumed “reality” of photos and the ability to see images recorded in the past have all made for a kind of perceptual anomaly — the ability to be in two places at once and at different times. The only others who argue something similarly arcane are those quantum physicists and their “string” theory.



[Blue](#), [Green](#), and finally, [Yellow](#).

Mastering Colour

Over several months, Canberra-based photographer [Megan Kennedy](#) posted articles on the psychology and evolution of colour and its use in photography. Each article on *Digital Photography School* dealt with a specific colour and so, there are posts on [Purple](#), [Orange](#), [Pink](#), [Red](#),



Colour Isolation in Photography

As Ken Dufault says *When a given [color within a photograph](#) is isolated from the rest of the picture, either through color contrast, composition, or lighting, it creates a visual tension in a viewer's mind.* Of course, we all know from colour theory that

not all colour combinations have the same punch: for example, the greatest contrast is between red and green and between blue and orange (although we often use yellow instead of orange). And so, in the picture, the contrast between the red car, although small, against the green background immediately draws the eye to it. Without that point of contrast, as Dufault remarks, the photo “looses all its steam”.

Bad Weather is Good Light

Just as we have to be brave and get up early if we want to capture the golden light of sunrise, so too it takes some courage to venture out in bad weather, but that too is a good time to take photographs. [Mark Eden on *Picture Correct*](#) says that “staring out of our window and cursing at the rain” is no excuse for the “opportunistic and well-prepared photographer” to stay indoors. Instead, the muted, rather moody tones can enhance a landscape while the same overcast skies can work to the photographer's advantage in portraiture. Although this applies in colour, it is in B&W that bad weather comes into its own.



Head On Festival was a Triumphant Success

[The Head On photographic festival](#) in Sydney has now finished for another year. In a recent post, the organisers are justifiably proud of their achievement. They report: *As many cultural events were being cancelled, we didn't give up and quickly produced an entirely online festival....and it paid off!After 111 exhibitions and 82 online*

events, we had over 80,000 visits from 147 countries to Head On(line) Photo Festival.

Perhaps as a sign of things to come, *Head On* was also the very first photo festival, if not festival of any kind, to go entirely online. Perhaps in the future, keen photographers won't have to commute around the world to enjoy the great exhibitions and lectures?



Ben Knoot in Costa Rica

Ben is a 24yo nature photographer from California who recently took the new Olympus flagship OMD EM1(iii) on a safari to Costa Rica which, as he points out, *is home to more than [800 species of birds and a plethora of mammalian and amphibian life](#), [and] is an absolute gem of a location for photography and tourism.* Although owners of other brands of camera won't be interested in the performance details Ben was able to reveal about this new camera and lens combination, everyone will love the images he produced (especially of frogs!) during his sojourn in this tropical wonderland.

Camera Lenses – Which Ones Do You Need?

This post by Gene Rodman for *Picture Correct* is really “Lenses 101” for those still confused by [the plethora of lenses](#) available on the market and the promises made for them by manufacturers and photography pundits. But note: the link in the bio part of the article to “mtphotoarts.com” does not take you to Rodman’s page but to some Japanese site — looks like some kind of glamour show!



How to Edit Photos in *Procamera* (iPhone Tutorial)

Procamera is an app for the iPhone (models from #10 onwards) which, among many other features, allows photography in RAW, a facility Apple has so far failed to add to its popular smartphone.

[Procamera](#) is produced in Germany and, as you might expect, is a meticulously designed and versatile extension to the basic camera. While [this tutorial](#) gives a brief overview of *Procamera*'s editing capabilities, it would be well worth watching the [other tutorials](#) which will help in using this highly recommended addition to an already commendable smartphone.

Perspective: A Small Thing that Makes a Big Difference

[Peter Baumgarten](#) writes (and photographs) for Olympus. He has been frequently on line these days when Olympus seems to be conducting a public relations offensive, a blitz no doubt occasioned by the rapidly falling



sale of all brands of dSLRs, and even of the more modern mirrorless 4/3 cameras this company produces. But, whatever the reason, Baumgarten writes with authority and is always well worth. He writes well and rather informally and his images with which his articles are illustrated are always very good. [In this post he writes](#): *It sounds cliché to say, "it's all a matter of*

perspective", but in photography a slight change in your camera's position can make a big difference to the overall look of your final image.

To engage the viewer, he contends, offer an unusual view of the subject and that means moving around, "researching" different perspectives and angles of view. The formula, if there is one, he says involves:

- shooting higher than eye level
- shooting lower than eye level
- shooting straight up or straight down
- moving in close or back away
- framing your subject - use a door, window, arch, tree branch
- switching lenses or focal lengths

None of those suggestions are novel — we have all heard them before, but how often do we do as Baumgarten suggests? The images used in this post amply demonstrate what a little change of perspective can make to the final picture.

[Another article on perspective](#) is written by Luke Walker who, as he



admits, has been taking photos for only 4 years. Even so, he clearly has progressed beyond the novice stage and has been thinking seriously about what and how he photographs the scenes before him. In this article, Walker writes more about perspective from a scientific point of view rather than, as

Baumgarten does, about angle of view. Here, for example he discusses — among other topics — the effect of size on apparent distance, of DOF, reduction of colour, definition and sharpness, and that all-important “vanishing point”.

Bob Hay
Presenter