

F22: Southside Camera Club newsletter



Volume 28 – Issue 11: December 2020

Contents

What's on this month 1

Next meeting 10 December:
Extended Show and Tell 1

Reports 2

President's report 2

Outing to Captains Flat 2

November Dig Sig report 2

Portrait Interest Group meeting
at Tidbinbilla 2

Story time: Conversations with
photos 3

Stories behind the photo 3

The story in composition 3

The story in a photo 3

Gear review: Tenba Axis 24L
Camera Backpack 5

Online resources 6

From Paul Livingston 6

Exhibitions 6

The Club online 6

Web site 6

Facebook 6

flickr 6

Equipment list 7

Office bearers 7

From the Editor 7

2020 Yearbook 7

F22 gallery 8

Meetings

7:30 pm: Woden Senior Citizens Club, 12 Corinna Street, Phillip

Second Thursday of the month for general meetings;
fourth Tuesday for DIG SIG (Deakin Soccer Club, 3 Grose Street, Deakin)

Next meeting 10 December: Extended Show and Tell

This December Club meeting we will be having an extended show and tell. It is an opportunity to show your favourite dozen or so shots from 2019 – perhaps the ones you would put in a calendar if you were making one, or that you might consider for the yearbook.

Christmas party: 11:00 am, Sunday 13 December
Lake side of the National Museum
(close to the Steamboat and terraced lawns)



To get to the location you can walk around the museum from the carpark OR

Walk through the National Museum to the terrace area, turn right to a position directly in front of the café. We will locate under the large pines directly in front of the museum café. Access to the café to purchase lunch, drinks etc is one option, the other option is to bring your own lunch. (Try to arrive around 11 so we can reserve the spot.)

Seating is limited so a fold up chair is recommended or a rug to sit on.

Hoping to see you there.

Merry Xmas

The outings team. Helen, Rob & Laurie



What's on this month

Date	Meeting, excursion, walkabout or group event	Speaker/convenor
Thurs 10 Dec	Meeting: Year-end Show & Tell	
Sun 13 Dec	Christmas gathering by Lake Burley Griffin	

Reports

President's report

We are fast approaching the end of 2020, and I for one, am not sorry to see the end of it. I really hope next year is a better year. At least we've had a green spring and the surrounding countryside is unrecognisable from this time last year.

I'd like to take the opportunity to thank everyone who has contributed over the last 12 months organising outings, portrait interest group, digsig and doing presentations and every month producing this wonderful newsletter. It hasn't always been easy navigating the ever-changing landscape of a pandemic and the restrictions on meetings and gatherings but we have managed it and on 2 December we move to Stage 4 restrictions, which means more people, hopefully, at club meetings. We will continue to have the Zoom option for a while and are taking advantage of that to have another international speaker next year (arrangements are still being finalised) and an interstate speaker as well – watch this space. The program will be going up on the website before the end of the year.

This December Club meeting, in keeping with Club tradition, we will be having an extended show and tell. It is an opportunity to show your favourite dozen or so shots from 2020 and I always enjoy seeing what everyone has done over the year. Hopefully it has been a productive year for you all photographically. For those new members, the meeting agenda will be to briefly cover any Club business raised, then show our photos. It is a chance to catch up with friends as well as let them help you know what photos you might submit for this year's Club Yearbook. I look forward to seeing you at the meeting or at the Club Christmas party on Sunday 13 December. If I don't see you, have a happy and safe Christmas and New Year.

Julie Taylor
President

Outing to Captains Flat

In November Bob led six members in an excursion around Captains Flat. Starting at the old mine site, the challenge was that instead of taking 'pretty' photos as on most other excursions, to record the starkness of the barren landscape, venturing up the rocky slopes of the old mine to inspect abandoned equipment and for views further across the landscape to the dump sites that once caused a mud slide into the town, closing the mines.



After lunch in the town park we took a stroll through the town, or what there is of it. A local, who now lives in what was once the Post Office, gave us a bit of history of the place.

Laurie decided to return home via the road to Bredbo and then on to Canberra, looking for photo opportunities on the way.

While stopped to take photos of the Queanbeyan River mid-way to Bredbo, a chance encounter led us to a secluded and not well known camping spot by the river just a few hundreds metres away. Our dbenefactor is leasing the reserve and had seen a platypus there the day before. Sadly for us, it did not make an appearance but it was a lovely spot. A nice way to finish the day.



Alison Milton

November Dig Sig report

At the November Dig-Sig meeting we discussed the various camera shooting modes (M, A, S, and P) and what members are using and why.

There was also a discussion of some of the technical aspects that go into creating a panorama.

Currently there is no forum in our club for members to get honest and constructive feedback/critique of their photos. Submitting one's photos for critique is considered one of the best ways to improve your photography. I am keen to introduce a trial photo critiquing segment into the dig-sig for anyone who wishes to have their work critiqued. There are hundreds of articles dealing with giving and receiving critique on the [web](#).

Members were shown some interesting/artistic 'abstract' photography techniques used by Trish Frei, a member of the U3A camera club, using 'intentional camera movement' (ICM) and a 'modified lens' (a portfolio of her work can be seen on her [website](#)).

There has been a suggestion that the Dig-Sig be incorporated into the main Club meeting, but some considered that a combined meeting would be far too long.

Although no volunteer has come forward to take over the reigns of Dig-Sig convenor, I am happy to continue in this role for 2021, with meetings continued to be held on the fourth Tuesday of each month in the Deakin Football Club.

Norman Blom
Dig-Sig convenor

Portrait Interest Group meeting at Tidbinbilla

We met at 9:00 am on Saturday 28 November, on a wonderfully warm spring day. There were extensive thin clouds that provided intermittent soft light. Ten people attended the outing, two of whom were models.

We parked near the picnic area and walked down to the Tidbinbilla River where we held the photo shoot. The models wore floral summer dresses and we started the photography at a footbridge, on the rocks and in the forest. Michelle then waded into the water and we had the opportunity to

photograph her posing in the river; the final shots were with her submerged in an Ophelia-like pose.

After this we headed back to the Visitor Centre for refreshment and snacks. We had a long enjoyable chat in the shade of a gum tree outside the Centre and started dispersing around 11:30 am.

Mark is taking over next year and will contact everyone in February for our first meeting.

Malcolm Watson

Story time: Conversations with photos

Rodney Garnett
Presentation to the South Side Camera Club 12 November 2020

There are two people in every photograph, the photographer and the viewer.
Ansel Adams

Stories behind the photo

The story behind the photo enriches Show and Tell presentations. It is also an integral part of exhibitions, photo books, web pages and blogs. In particular, compiling a portfolio of our best work is not complete until each image has accompanying documentation.

The three components of my portfolio stories are:

- 1. The subject**
Includes a title, location and background information about the significance of the subject.
- 2. Experiences**
Tells what it was like being there at the time of capturing the image. Feelings and visualisations as well as any inspiration for the photo. May reference influences in making the image and detail of any specific challenges faced, both technically and artistically.
- 3. Technical**
Simply records facts relating to the photo including information from the file metadata.
 - File name
 - Date (time)
 - Camera and lens used. Tripod and filter if deployed.
 - Settings: focal length/ISO/aperture/shutter speed
 - Colour space, bit depth, post processing notes

Example from my Portfolio spread sheet

Landscape 2019-1060-001 20 Jun 2019	Distant horizon	In our morning drive around the shore of the lake I was on the lookout for a jetty and was delighted to find such a simple structure. The jetty in a Murala park points up the lake towards the ghostly remains of river red gums. By contrast, deciduous tree leaves along the lake shore provide further evidence of man's intrusion of this transformed landscape. Lake Murala, Murala, New South Wales	Nikon D810 28-300mm 28mm ISO 200 1/500 f/11 Adobe RGB, 16bit TIFF Calendar April 2020
Landscape 2019-1060-001 20 Jun 2019	Avenue	An avenue of trees is one of the great landscape themes revisited many times by the British master, Charles Watteau. The dominating scale of the trees and leading lines provide a great illusion of depth in the photo. It would have been nice to have had the illusion of a bottle of Chardonnay in the leaves at the end of the vista as Charles later discovered in one of his photos. However in my case there were real bottles of wine at the All Saints cellar door where the road was headed. The mist persisted along the Murray valley all morning diffusing the light and muting the colours of the avenue. For once I used a tripod as there was no hurry and needed a small aperture to maximise the depth of field and keep all the trees in focus. All Saints Estate, Wangaratta, Victoria	Nikon D810 24-70mm 50mm ISO 200 1/500 f/14 Adobe RGB, 16bit TIFF
Rural 2019-1090-008 20 Jun 2019	Winter sunset	It was late morning by the time we arrived at All Saints Estate yet the temperature had not risen above 4°C. However the morning fog still lingered across the vineyard. The structure of deciduous trees is beautifully symmetrical and defined. None better than when they are bare. The curve of the vineyard road leads the eye around to the tree and reflects the curve of its canopy. All Saints Estate, Wangaratta, Victoria	Nikon D810 24-70mm 50mm ISO 200 1/120 f/14 Adobe RGB, 16bit TIFF
Landscape 2019-1090-009 20 Jun 2019	Exit avenue	The exit road from the All Saints estate takes a different route to the entry avenue but is by no means any less spectacular. The Pine trees here had settled into winter without a leaf to be found. All Saints Estate, Wangaratta, Victoria	Nikon D810 24-70mm 70mm ISO 200 1/100 f/14 Adobe RGB, 16bit TIFF

The story in composition

Having a clear understanding of what you wish to communicate in a photo is essential to developing a composition. The story you wish to tell to the viewer.

Photography is all about story telling. Light is used instead of words to narrate our stories.

Adam Williams

Sequence for success

- 1. Experience:** Before you get the camera out, get to know and enjoy the location.
- 2. Story:** From your experiences determine what you wish to communicate.
- 3. Subject:** The story will identify the key elements.
- 4. Composition:** Arrange the subject and supporting elements to tell the story.

Lighting, timing and post-processing also play important roles in completing the sequence.

There is nothing worse than a sharp image of a fuzzy concept.

Ansel Adams

Elements of a story

The same elements are found in books and plays. Like them, photos need to avoid detracting elements:

1. Setting
2. Theme
3. Characters/subject/focal point
4. Concept of change
5. Element of mystery



The 5 elements are identifiable in my photo of Mevagissey Harbour in Cornwall, UK.

The story in a photo

*When words become unclear, I shall focus with photographs.
When images become inadequate, I shall be content with silence.*

Ansel Adams

Photos as communicators can be extremely powerful. Photographers at National Geographic magazine are masters of storytelling without resorting to photo manipulation.



National Geographic 2020 Photo by Cédric Gerbehaye

In Mons, Belgium, exhausted and frightened nursing colleagues take brief refuge in a shift break with Belgian's hospitals at the time overwhelmed by the rush of COVID-19 patients.

The most successful storytelling is when you as the photographer personalize the photo.

- A specific point of view
- A personal opinion
- A feeling or emotion

A photograph is usually looked at – seldom looked into.
Ansel Adams

Techniques often used to communicate a story

1. Choice of subject

- Dramatic
- Humorous
- Confrontational
- Mysterious

2. Title, Labels and captions

Help the viewer understand the story behind the photo, invite a second look.

3. Point of view

Relation of subject to background, camera height, choice of lens, focal length ...



Farewell England. A ferry to France leaves Dover Harbour to face a storm. I took this from the top of the cliffs of Dover with a long focal length lens.

4. Composition

Arranging the elements, leading lines, contrasting colour ...

5. Exposure triangle

Narrow depth of field to isolate a subject
Long exposure to express calm ...

6. Juxtaposition and innuendo

Placement of subjects where together they communicate more than individually



Refreshment Time. My photo in Bath, UK, links modern visitors to the city's Roman history.

7. Timing

Henri Cartier Bresson's decisive moment

8. Series of photos

Diptych: two images in the single frame
Triptych: three images in the single frame
Photo essay: Series of photos

9. Post processing

Cropping and cloning to eliminate distracting elements
Tonal control to emphasise the subject
Composite images



Light show. This composite image is an expression of my experience of the lightning surrounding Beechworth, Victoria on 14 Feb 2020.

A photo is only as interesting as the story it tells.
Adam Williams

Gear review: Tenba Axis 24L Camera Backpack

Among the great challenges of photography is the quest to find the perfect camera bag (if such a thing exists!). Earlier this year while travelling by car in Tasmania, I found that my existing bag would not hold all the gear I wanted to take, meaning camera bodies, lenses and other gear was spread over a couple of bags and I always seemed to grab the wrong one. So I started searching for a bag that could hold all my camera gear when travelling, and also be good to carry lesser amounts of gear while on photo walks and bush walks.

For travelling, I was after a bag that would be large enough to hold two full frame bodies and 4 lenses - a 16-35, 24-70, 70-200 and a 100-400. It would also need to carry a box of Nisi filters and other things like spare cards and batteries, and a remote trigger. For general use, it needed to be comfortable to carry a camera body with a couple of lenses and the filter box, and preferably a tripod.

After some research, I decided on the [Tenba Axis 24 Litre](#) pack, one of those recommended by Nigel Danson, an English landscape photographer who has similar photographic interests to me.



The Tenba bag with all my gear in it



My old Tamrac pack next to my new pack. It doesn't look much bigger but it fits a lot more in it.

My reasons for selecting this pack included:

- a roomy interior with many configuration options.
- side and top openings so you don't need to open the whole pack to get out the camera.
- the main compartment opens to the side with the straps, so that the straps don't sit in the water, sand or mud when the pack is opened.
- an adjustable harness to improve comfort.
- a good hip belt and chest straps.
- the capacity to carry a tripod.
- included rain cover.
- 5 year warranty.

In practise, all of these are good except that it cannot carry my full size tripod, and although smaller tripods are possible to carry, it is fiddly to get them attached. The pack is comfortable to wear for extended periods with reasonable loads, and when travelling in the car I can have all my gear in one place. The side opening means I can get my camera out of the bag without taking it off completely, and while there aren't a lot of pockets for the various bits and pieces, I don't carry a laptop so I use that compartment for things like spare batteries and binoculars. I would have liked a couple of outside pockets to carry some of these things.

Overall, I like the pack and would recommend it for those who want a roomy and comfortable pack that can be adjusted to suit your body as well as your photographic requirements. The unusual opening arrangements take a bit of getting used to but I'm often opening it on beaches so it's good not to get the straps wet or covered in sand, and if it's still not big enough, there is a 32L version as well.

Rod Burgess

Online resources

[Digital Photography Review](#)

[Photoaccess](#) – Manuka Arts Centre

[Red River Paper](#) – sign up to receive emails that contain good articles that are primarily about photographic printing but also on a wide range of photographic topics.

[U3A newsletters](#)

Each month we get the newsletter from the U3A Camera Club and post it onto our web site as they don't have their own web site. There is a lot of good information in it. If you haven't seen the [U3A newsletter on our web site](#) you might like to have a look.

From Paul Livingston

Paul has been a regular online resource and also a former President of the Club.

[The top 5 most exasperating photography myths](#)

[Neutral density filter tips for long exposures during the day](#)

[Photo shoot location ideas in the average city](#)

[How to capture motion and blur in photography](#)

[Photographing flowing fog with long exposure](#)

[Role of light and illumination in photography](#)

[Tips & tricks for creating a photography portfolio](#)

[Photography basics: Qualities of natural light](#)

[Compositional keys and tips in photography](#)

[Using natural light in landscape photography](#)

[Inspiring subjects: the most important aspect of a photographer's toolkit](#)

[Lighting or composition: which one takes priority?](#)

[Canon 50 MM F/1.8 or F/1.2: which is better?](#)

[Tips for shooting a Family Portrait with a newborn](#)

[Check out the breathtaking winners of the 2020 Wildlife Photographer of the year contest](#)

[Downsize the photos on your smartphone's camera roll](#)

[Ten tips for taking great cityscape photos](#)

[Insect photography tips](#)

[How to find and photograph great macro subjects](#)

[Do this and your bad weather photos will shine](#)

[The photographer's secret weapon: Creating mood](#)

[Camera lenses: Is bigger always better?](#)

[Follow these four tips and take your woodland photos on a higher level](#)

[This weird lens filter traps the world in a sphere in front of your camera](#)

[Google photos to kill its unlimited free storage in June 2021](#)

[Five beginner tips for getting started with shooting timelapse](#)

[Tips for bold, dynamic urban street portraits](#)

[Elements of a great photograph](#)

[Behind-the-scenes tips and tricks for bird photography](#)

[Programmed auto: a helpful overlooked exposure mode on DSLR cameras](#)

[Tips for protecting your photo gear in bad weather](#)

[DSLR Photo Tip: What the heck is back button focus?](#)

[Behind the scenes of an underwater & astro photoshoot](#)

[10 Benefits of photography to mental health](#)

[Don't be afraid of high ISO on modern DSLR cameras](#)

[Dog & puppy photography: 8 tips for great results](#)

Exhibitions

The 2020 BirdLife Australia Photography Awards are now live on the official [Awards website](#).

The Club online

Web site

www.southsidecameraclub.org/

Please send material for the web site to webmaster@southsidecameraclub.org

Facebook

flickr

[Links](#) to the Club's Facebook and flickr pages are available on the Club's web site under the [images / members on line](#) page.

To join you will need a Facebook and/or a flickr account.

- Go to the groups page
- Search for Canberra Southside Camera Club
- Click on the 'Join Group' button.

The request to join will be sent to the president as the group moderator. If you don't get a confirmation within a day or two email president@southsidecameraclub.org

Equipment list

Item	Custodian	Contact email
Elinchrome studio lighting equipment	Julie Taylor & Mark Stevenson	shinboner266@gmail.com
Colour Munki screen and printer calibrator	Rod Burgess	canberrarod@hotmail.com
Fixed lighting kit: stands, light sources, extras	Claude Morson	claudemorson@gmail.com

Office bearers

Committee			
President	Julie Taylor		president@southsidecameraclub.org
Treasurer	Tim Heenan		treasurer@southsidecameraclub.org
Secretary	Dennis Lovatt		secretary@southsidecameraclub.org
Ordinary member	Nicky Bazley-Smith		
Ordinary member	Warren Hicks		
Ordinary member	Tim Heenan		
Non-committee positions			
Walkabout/excursion	Laurie Westcott, Rob Wignell, Helen Dawes		outings@southsidecameraclub.org
DIG SIG	Vacant		digsig@southsidecameraclub.org
Portrait Interest Group	Mark Stevenson	0451997 376	portrait@southsidecameraclub.org
Newsletter Editor	Alison Milton	6254 0578	newsletter@southsidecameraclub.org
Website Manager	Brian Moir	0414 834 249	webmaster@southsidecameraclub.org

From the Editor

Thank you to all those who have contributed to the newsletter over the past 12 months, despite the challenges of get out to take new photos. There would be no newsletter without you.

2020 Yearbook

Don't forget to start thinking about the 2020 yearbook. It would be great to see as many of you as possible contributing to the book even if only as a remembrance of a very strange year.

The requirements are:

- two photos: one in portrait orientation and one in landscape;
- photos should be of high resolution—preferably do not resize them even if you need to send one per email;
- a caption for each photo;
- details of the camera settings is optional, but may be included.

Photos should be submitted by 28 February 2021, but I will send reminders by email.

For new members, the club has published a year book to exhibit some of the work of its members since 2010. These books are available for purchase from Blurb.com, or can just be viewed on the Blurb website. The books will be available in soft cover, hard cover, dust cover or a downloadable PDF. Costs will vary depending on the option you choose. There is no cost for the PDF. There is a discount for orders of 10 copies or more with the discount increasing for more than 20 copies. It can then be advantageous to collaborate with other members who want the same format as yourself and order in bulk. In the past, there has been one member who orders a soft cover version and will take orders from other members who also prefer this version to get the discount.

Form your own groups if you prefer hard cover, as I do. If you don't know enough other members you can email me and I can try to connect those who want to set up a bulk order.

Most importantly though, send me your photos so that we have a book to publish.

Happy holidays everyone. There is no January newsletter so so have a good break and I hope to hear from you for the February newsletter.

Alison Milton
F22 Editor



*Rosebery Art Silo
John Mitchell*



*Montague Island Lighthouse
Peter Keogh*



Noisy Minor
Subramaniam Sukumar



Eastern Rosella
David Raff



© Iain Cole

*To market to market. Shopping basket at Noosa Markets
Iain Cole*



© Iain Cole

*William Eggleston, eat your heart out
Iain Cole*



© Iain Cole

Noosa Sunset. Smoke from the Fraser Island Bushfires spreading along the coast
Iain Cole



Bad Hair Day. White faced heron on Noosa River
Iain Cole



*Portrait Interest Group
Malcolm Watson*



Alison Milton



*Cascades, Gibraltar Creek
Bob McHugh*



*Harvest at Piney Range
Bob McHugh*



The Quiet Joys of Morning, Harden
Bob McHugh



*Rocks, Gibraltar Creek
Bob McHugh*



David Raff



David Raff



David Raff



David Raff



*Rupanyup Silo Art
John Mitchell*



*Sheep Hills Silo Art Wimmera Vic
John Mitchell*



*Australian Pelican
Mark Stevenson*



*Australian Pelican
Mark Stevenson*



Pied Oyster catcher
Mark Stevenson



Rainbow Lorikeet
Mark Stevenson



Yellow-tailed Black Cockatoo
Mark Stevenson



*A panorama (3 Shots) of Wallagoot lake looking south
Peter Hanrahan*



*North Head Wallagoot Beach: a long exposure with a 10 stop filter
Peter Hanrahan*



Baby Sea Lion
Peter Keogh



Regrowth
Subramaniam Sukumar



© Iain Cole



*Abstract - Moreton Bay Figtree trunk, Eumundi
Iain Cole*



*Portrait Interest Group
Anthony Carr*



*Portrait Interest Group
Anthony Carr*



*Portrait Interest Group
Malcolm Watson*



*Portrait Interest Group
Malcolm Watson*



*Portrait Interest Group
Mark Stevenson*



*Portrait Interest Group
Trudie Louise-Lewis*



*Portrait Interest Group
Subramaniam Sukumar*



*Portrait Interest Group
Trudie Louise-Lewis*



Please let me out
Alison Milton



*Canola fields: after the harvest, Jugiong
Alison Milton*



*Captains Flat
Alison Milton*



*Captains Flat mine site
Alison Milton*