

# Camera club Communiqué

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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](mailto:u3acanberracameraclub@gmail.com) or [u3acanberraphotogroup@gmail.com](mailto:u3acanberraphotogroup@gmail.com) respectively.

## A Good Tip

A useful tip which showed up recently in an on-line “how-to” for people using on-camera flash for close-ups was illustrated with this photo: hold a



white reflector – even a piece of white paper will do – at an angle to the thing you are photographing and bounce the flash off this rather than aiming it straight at the subject. That way you not only diffuse the light but also get the same modelling effect you would otherwise aim for by using off-camera

flash or studio lights. Of course, experiment by holding the reflector in different positions and preferably use a tripod.

## Three Tools *Photoshop* Does Better than *Lightroom*

Jason Row writing for *Lightstalking* nominates 3 *Photoshop* tools which he finds better than those provided by *Lightroom*. These are *The Curve Tool*; *Selective Colour vs HSL*; and *Healing Tools* (particularly the *Spot Healing Tool*). While most photographers appreciate that *Lightroom* is intended as a one-stop-shop for photography, we often forget that optimising a photograph calls for more than processing: sometimes we need also to *edit* part if not all of the image. This is where *Photoshop*, an “editor” as distinct from a “photo processor” like *Lightroom* comes to our aid. In the past, the cost of *Photoshop* prevented many of us from owning both programs but now, with Adobe’s subscription system in which both *Photoshop* and *Lightroom* are bundled together for the same price, those functions the older program does better than its younger cousin are fortunately available to those of us who want them.

<https://www.lightstalking.com/three-tools-photoshop-does-better-than-lightroom/>.

## Creative Applications of Colour Theory

Colour theory, perhaps better known to painters than to photographers but



just as important in our art as in theirs', is complex and often difficult to apply in practice in photography. Unlike painters, we cannot often control the combinations of colours we employ in our photographs. The exceptions are probably still life and fashion while landscape, street, and nature photography are the hardest genres in which to combine the colours to produce a desired effect.

Erin Babnik, writing for *PetaPixel* in an article headed *Creative Applications of Color Theory in Landscape Photography* provides a rather more simplified version of colour theory that is usually cited and gives good, practical advice how photos can be made look more dramatic, more harmonious, more subtle by adjusting the colour in the final image.

<https://petapixel.com/2018/06/09/creative-applications-of-color-theory-in-landscape-photography>

## A Serious iOS App from Hungary



To quote *PetaPixel* yet once again, “The Hungarian software company **DIRE Studio** has just launched **Technical Camera**, a new iOS camera app that’s designed for serious photographers who want a simple yet advanced tool for capturing still photos”.

Available from the App Store for US\$10, from this review, this looks like one of the better apps currently available.

<https://petapixel.com/2018/06/12/technical-camera-an-ios-camera-app-with-a-simple-ui-and-serious-features/>

## Disadvantages of Shooting JPGs.

In a post for *Digital Photography School*, Florida-based Herb Paynter compares photos taken in both JPG and RAW and shows, as he says in his title, “You should see what you’re missing —”



Herb shows a number of photos taken in both formats and demonstrates quite clearly how much more detail, colour and contrast can be obtained from a RAW file than from the humble JPG. Of course, not all cameras can capture RAW, but for those of us whose cameras are RAW-capable, this article makes a very strong case for using the 21<sup>st</sup> century file format. And if your preferred camera is a smart phone, next

time you update to a later model, get one which can take RAW — it takes a bit more knowledge to process but your photography will definitely be upgraded too.

<https://digital-photography-school.com/what-missing-disadvantages-shooting-jpgs>

## Why you should not use .jpgs

In another post on *Digital Photography School*, Herb Paynter tells why we should not use jpgs or, if we must, shoot high quality jpgs and RAW. He explains that *JPEG is an old format originally designed for a long-past era. A group of photographic experts (Joint Photographic Experts Group) was assembled in 1986 for the single purpose of whittling down very large image file sizes.* That “whittling process”, he says, is like trying to lose weight by lopping off body parts. With a jpg, what you end up with is certainly a smaller file size but in the process, the loss of much of the colour and other features of the image you would have preserved if you shot in RAW. This article explains why in some technical detail:

<https://digital-photography-school.com/how-all-jpeg-images-cobbled-birth>

**Comment:** Both of these posts are well worth reading because together, they not only show what you are missing when you use jpgs, but why. Seriously, in the 21<sup>st</sup> Century if you are not using RAW you are wasting a lot of the beauty of your images.

## The Basics of Monitor Calibration

To many of us, calibrating our monitor sounds like an arcane and probably very technical procedure but it is nonetheless an essential process if you value your photographs. Computer monitors subtly change colour as they age — even a new computer probably needs an initial calibration to ensure that it will allow you to see colours as true as can be. Calibration is particularly important for those of us who print our images, but even if you are not into printing, to ensure your photos look the same from month to

month, year to year, then you need to invest in a calibrator and every month or so re-calibrate the screen. For a useful explanation of calibration, go to <https://photographylife.com/the-basics-of-monitor-calibration>. For another DIY explanation of calibrations, see <https://photographylife.com/how-to-calibrate-your-monitor> in which Nasim Mansurov from *Photography Life* gives an equally authoritative but easier to understand explanation.

## How to Photograph Hot Air Balloons



Back in the “Good Old Days”, dogs in Canberra were terrified every year by the sound of fire crackers being let off in neighbours’ backyards. Dog lovers rejoice those days are gone, but our best friends are still terrified by the sound of hot air balloons blasting flames into the sky above their heads. Dogs, it seems, have little understanding of physics and technology and noisy things in the air, apart from birds, are as frightening to them as thunder once was to our remote ancestors.

For photographers, however, balloons are an opportunity not to be missed. Shane Page in a post for *Photography Life* explores the best ways to photograph the balloons which fill the skies every October during the International Balloon Fiesta in Albuquerque, New Mexico. Fortunately, we, in Canberra, do not need to leave home for photo opportunities with these gorgeous contraptions.

<https://photographylife.com/how-to-photograph-hot-air-balloons>



## 8 Ways to Create More dramatic Flower Photos

Fortunately, it is not only the birds and the bees who are attracted by the beauty of flowers: most photographers from time to time point our lenses towards blossoms we find attractive. The wonderful colours of flowers are there primarily to make sure the birds and bees will pollinate the plant and so ensure its reproduction into future generations. Our interest is more aesthetic, finding not only the colour of the blossom but also its structure, ways in which its anatomy forms patterns we cannot resist capturing on camera.

Anne McKinnell in a post on *digital Photography School* demonstrates ways in which photos of flowers can be improved by giving thought to lighting conditions (eg., using harsh rather than soft light), changing your perspective (eg., looking up from below), allowing movement (eg., let the wind blow) and so on. <https://digital-photography-school.com/8-ways-create-more-dramatic-flower-photos>

## Make Smart-Phone Photos Look Pro



Back in the 1930s a major camera magazine ran a competition in which participants could use any cameras or other paraphernalia they liked but – this was the catch — at the end of the competition, they had to submit all images they had captured. Although most used

state-of-the-art photo gear, the winner won having used a Box Brownie. He won because he had operated within the limits of his camera and consequently had fewer failures.

So it is with Smart Phones: they contain very sophisticated cameras but nonetheless, do have their limitations. Sticking within those limits, smart phones can produce excellent images often of exhibition quality.

In his post titled *How to make your smartphone photos look like they came from a pro camera*, Jason Row enumerates ways in which you can use a smartphone while working within its limits. A couple he mentions are “avoid the digital zoom” and “avoid low light”, but there are many other good points worth reading as well as several links for those who enjoy smartphoneography.

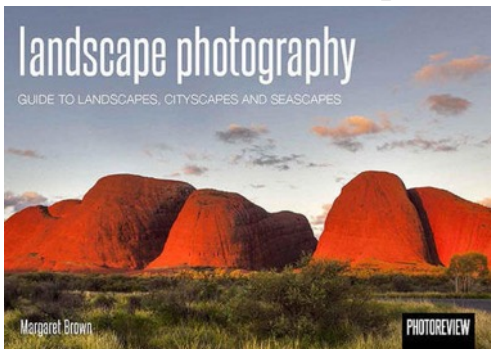
<https://www.lightstalking.com/how-to-make-your-smartphone-photos-look-like-they-came-from-a-pro-camera>

## Firmware Updates for Some Cameras

A long list of available firmware updates is available from <http://www.photoreview.com.au/information/latest-firmware-updates> *PhotoReview* periodically publishes a list of *firmware updates* and an explanation of what this means, but basically, these days with so many electronic parts in cameras, manufacturers can allow us to attach our

camera to our computer with a USB cable, plug into a web site, and from there download updates to the way the camera operates. An example is the update to my Olympus OMD EM1 which included among other useful features the ability to *bracket* and *focus stack*, both facilities which allow me to get tack-sharp focus for nearby and macro objects. In this case, however, the update only permitted this for three lenses, two of which I possess, coupled with the camera when updating. Suggestion: check to see if your camera is on the list and if so, update — doing so can sometimes improve speed of operation but also repair the occasional bug.

## eBook on Landscape Photography



Also in *PhotoReview* is an advertisement for an eBook on *Landscape Photography* by Margaret Brown, the magazine's technical editor. Brown is one of those rare technical writers who is not only expert in her field but who writes in plain English and a most agreeable style. The eBook costs \$9.99 and is available now for download; there is also a printed edition at \$24.99 + \$5 postage on

pre-order. The book includes (quote): *How to select the right gear for landscape photography; Shooting and composition technique; Preparation - how to create your own luck; How to set your camera for success; How to find you own landscape style; Sharing and showcasing your photos.*

<http://www.photoreview.com.au/guides/landscape-photography>

## Shadows and Highlights

[Tedric Garrison](#), writing for *Picture Perfect*, says

*Back in the days of black and white photography, I worked in a darkroom as a lab assistant, and sometimes students would make the mistake of asking me what I thought. If they wanted to learn this was not a mistake, but if they just wanted me say how great their work was, that was when it*



*became a mistake. Sometimes I would advise them to crop tighter or change their center of balance, but by far the most common problem they had was with shadows and highlights.*

“The other me” captured by [Giuseppe Milo](#).

*I would ask a student to show me a pure white in their print and they would point to a cloud or something similar. I would say, "That's not white," and they would argue with me. Now admittedly this was done under safe lights, but once I asked them to fold over the edge of the print so they could see the back of the photo paper, that's when I would say "Now that's pure white".*

Most of us doing B&W photography have the problem of ensuring that the blacks are black and the whites are white: otherwise, the photo lacks depth and sparkle. As Garrison says in his article, the trouble begins because our eyes don't see the same way a camera does: a camera exposes for a medium 18% grey and if we don't allow for this, our images turn out dull and rather lifeless. Read more and take note at:

<https://www.picturecorrect.com/tips/shadows-highlights-black-white-photography/>

For more interesting articles by [Tedric Garrison](#), click on his name.

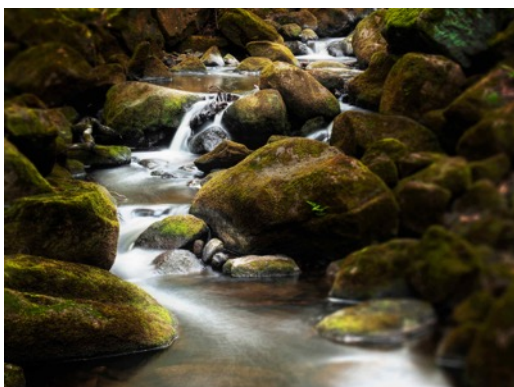


## New Photo Competition

The Melbourne-based *Murdoch Children's Research Institute* is running a photo competition members might care to enter. They want photos of children enjoying a healthy and fulfilled life and offer \$200 prizes for the best entries in each of 4 categories: "Play time"; "Cuddle time"; "Family time"; and "Healthy time".

The competition is open now and entries close on 28<sup>th</sup> July. Entries may be submitted by email: <https://www.mcri.edu.au/photocomp/submit>

More information: <https://www.mcri.edu.au/photocomp>



## Creamy Water, No ND Filters?

An interesting way of simulating the effect of using a neutral density filter and long exposure to get that "creamy" look to water which has become so fashionable recently is the use of "stacking". This works by combining a series of separate images of the same scene. The effect is not quite the same

but close enough to make interesting photos when you don't have a ND filter handy. Given the inconvenience of using ND filters, it might even be a better way to achieve much the same effect.

The following YouTube video explains the method but be aware that it is using the *Affinity* program and its *stack* option. *Affinity* is a post-processing program which could be used as an alternative to *Lightroom* but I wonder if the same *stacking* could be achieved using *Photoshop* or *Lightroom*. These both have options for stitching together multiple images to make panoramas so they might also be able to combine images in the same way as *Affinity*. Another program which you might have if you are into focus stacking would be *SereneStacker*. That too should do the job. If you are near a waterfall in the near future, you might care to take several shots and then try this method of getting the "creamy" look, but check out the article and video first. Let us all know if it works.

<https://www.youtube.com/watch?v=zcHE2s9ZXqM&feature=youtu.be>

The accompanying article by James Riston is at:

<https://affinityspotlight.com/article/shooting-series-3-long-exposure-water>

## *Lightroom* Bug in Presets with ND Gradients

It looks as though there is a bug in the latest iteration of *Lightroom*. If you create a preset with a ND gradient in the top portion of a landscape orientation and then try to use the same preset on a portrait image, the gradient will remain on one side, not at the top as in previous upgrades. Presumably, the gradient also does not re-orient when you change from portrait to landscape. Adobe are aware of this bug and are probably working on it.

## Photographic Abbreviations

We live in a world full of acronyms and abbreviations. Photography is no exception. If you are bewildered by the combinations of letter scattered throughout photo books and magazines as well in our conversations with each other, then this post is for you

<https://digital-photography-school.com/common-photography-abbreviations-explained/>

Compiled by Megan Kennedy, a regular contributor to Digital Photography School on-line posts, Megan is a Canberra-based photographer, graduate of ANU, who we are expecting to visit the Camera Club later this year.

**Bob Hay**