



Upper Blue Mountains Camera Club Inc.

Newsletter

Results are uncertain even among the more experienced photographers. Matthew Brady



A camera's lens records the world as seen by the photographer. The camera freezes history, exaggerates time via slow shutters, captures the brightest stars and probes the deepest shadows. Perhaps an irony, perhaps a coincidence and even a possibility, but one of the most photographed subjects captured with a camera is people. With this in mind, deeply ponder this—people have faces; kids are often photographed and they have small faces; Rod Stewart was the lead singer for Faces /Small Faces; Rod Stewart's world-renowned album is "Every Picture Tells a Story"; his most famous song possesses the same title. While not every picture tells a story, I question why? Bring your photography to the next level and apply what follows to get your pictures to tell stories. *Humming the tune while you read is highly recommended!*

Seeing is believing—or is it? Make a photo where a story is obviously depicted but it has an undetermined ending. Make it apparent to the viewer that a story exists, but let the observers draw their own conclusion regarding its outcome. The storytelling aspect is left open-ended and could go a few different ways. The more a photo is studied, scrutinized and examined, the longer it will be remembered!

Show-and-tell: Push beyond the simple recording of the scene. Wait for the peak moment where everything falls into place and the story

is revealed. Press the shutter when the action or emotion reaches its climax. As the action unfolds, there may be a few instances where a storytelling image can be made. If so, treat it as a bonus and keep photographing until the action/interaction breaks up. Think about a movie that made you cry . . . what was it that occurred at that exact moment that triggered your tears? Make the analogy—it's at that exact moment you capture your photo.

Frame it: While you simultaneously wait for "the moment," you also need to scan the entire viewfinder to make sure you create a well-made image. Be sure to exclude peripheral elements that aren't part of the story or that may detract from what you want to convey. Zero in on the subjects, as they are the words. Be aware of your exposure, shutter speed, and aperture, as these are the sentences. If the sentences are garbled and grammatically incorrect, the story won't make sense. Finally, be cognizant of the foreground and background to make sure you complete the paragraph. If the words, sentences and paragraphs all come together, the story will be well written!

Every picture tells a story: To quote Rod Stewart, every picture does tell a story in the sense that every time you raise your camera to your eye, something compels you to do so. Your goal as a photographer is to convey the message to the viewer that motivated you to lift the camera and press the shutter.

"Clouds"

Emanuel Conomos

I was fortunate enough to be "car-camping" very close to the beach where this shot was taken. I had noticed earlier that the sand was very flat offering great reflections as the tide was receding.

The clouds above were looking stunning so it was just a matter of finding a spot where the large rock outcrop would shield the camera from the direct sunlight, as the sun had yet to set, and if I held the camera down low, the water would give me a nice reflection.

Some adjustments in Lightroom gave a little more "punch" to the sky and brought out some more of the detail on the darker side of the large rock.

Camera Details: Olympus OM-D, 12-40mm lens @ 12mm, f16, 1/30s, ISO 200.

Printed and mounted to perfection by Ray Douglas



Member's Choice
Colour Print of the Month



"Fargo" – Greg Fisher

Yes, they're antique, they're old, rusted, archaic, crumbling, ancient, and time-worn . . . they're all words that could be used to describe a vintage vehicle.

While some of these vehicles are in better condition than others, why some are even in running order while others have, more or less, been put out to pasture.

Photographers love to shoot crumbling subjects and I'm glad you all enjoyed this image of a very old truck . . . shot at the Oberon Museum.

Thanks to digital photography, creating high-calibre images of classic old vehicles has never been easier.

What was once a big purchase, a prize possession, a representation of personal freedom. Now it sits, abandoned, paint fading and oxidizing, metal rusting, rubber cracking, seals leaking. Their engines are siezed like a stopped heart as they wait out their days through all the seasons, year after year, slowly being reclaimed by the elements and the earth.

Yes, I do have a fixation on these rusty cars . . . I love exploring and finding them and all the while wishing I knew their stories!

Member's Choices **Monochrome Prints of the Month**

"Bush Landscape" – David Mansfield

Having had the need to travel to Armidale on a regular basis for my work commitments, I would always have my camera at hand when I visited many outlying properties at different times of year, as you can imagine there were always a lot of photo opportunities.

This picture was taken with my Nikon, 50 mm lens, ISO 400 at 1/64 and using auto.

From the car, all you have time for sometimes is a quick point and shoot, which this is.

It's one picture, not three into a panorama, with a top and bottom crop and taken in the middle of the day in bright sunlight.





"The Dance"

Daniel writes . . . I captured this image at Vivid in 2016 during a Canon-run workshop.

The dancer was moving quite a bit on the stage, as you would expect, so I decided to go in and get as close as possible to the stage, keep low and shoot wide and attempt to capture something a little bit different.

I chose to reproduce the image as a monochrome image as I felt it better suited the subject and the mood of the shot.

Shot details:

5D Mark II, 16mm,
1/100 sec, f/5.6, ISO 1600.

"The Dance"

Daniel Jackson

Member's Choice
Digital Print of the Month

Converting slides to digital images . . . what you should know

At one point in the pre-digital era, slides represented the most common way to capture memories. But since most people, these days don't have access to a projector for viewing them, the memories in them often stay boxed and buried.

A moving account of how a woman decided to get a box of old slides digitized and in the process, uncovered several photos of a father who passed away when she was only four. As she described it, there had been no easy way to get to those images until that point:

"Before I had those 650 slides scanned, none of us had really had a chance to view them all together. The globe in the slide projector went out a long time ago, and then the projector itself stopped working. We hadn't had access to the images for many years."

After the slides were scanned, however, a whole set of faded memories resurfaced for the family. She concluded on a heartfelt note: "There are photos here that no one in my family had seen of my father . . . it's an amazing experience to get to see him again."

Stories like this are a powerful reminder of why we should think about digitizing our collection of old slides – now rather than later! You can choose to do it yourself using a scanner equipped to handle slides or outsource the task to a reliable

slide scanning service. Beyond the time-saving aspect, a professional service can ensure attention to a few details that really matter when it comes to converting analog slides into digital images.

Here are the most important ones:

Resolution Dpi or a dots per inch is a technical measure of image resolution. It's not always a complete measure but it allows you to gauge two important things about your final image.

- The clarity of or how sharp the image will look.
- Your ability to print using the digital image.

A higher resolution will allow you to make larger prints. For instance, a 35mm slide scanned at 10 MP (mega pixels) will allow you to make prints of up to A3 in size. However, a higher number is not always better when it comes to resolution. Sometimes a high-resolution scan may pick up unwanted grain from the photographic material rather than pure image detail. Scanning at a lower dpi may produce better results in such cases.

Dust and scratch removal

Slides that have been boxed for a long time often develop scratches, mould build-up or other age-related blemishes. A combination of an anti-static film cleaner and a lint-free cloth or a "puffer-brush" can be effective in removing mould, although care

should be taken if wiping your slides to wipe gently along the length of the slide and not in a circular motion in order to avoid creating scratches.

Colour correction and restoration

Another set of fixes that is important when you are dealing with old slides involves colour correction and restoration. Built-in scanning software can help to correct for colour shifts and fading.

If needed, Photoshop can be used to further enhance the look of the final scan. In some cases, the scanned image from a slide may need more advanced photo restoration. This may happen, for instance, when mould on a slide obscures part of an image. In such cases, a trained restoration specialist can step in to rebuild the image and make it complete again.

Rare slide formats

While 35mm slides are the norm, slides do come in other less common formats. The size of the actual image within the cardboard mount will tell you what kind of format you are dealing with. Apart from 35mm, there are also 110, 126, 127 and 120 slides as well as medium and large format transparencies.

Not all-scanning equipment is designed to capture the entire image area for all of these formats. This can result in cropped and incomplete scans. Therefore, a versatile and quality scanner that can handle all of these formats is a key requirement in a slide-scanning project.

Slides clearly present a different digitization challenge than prints. However, the payoff from the effort is likely to be very rewarding. If you have a stack of old, slides sitting in a box, under the bed, now is a good time to dust them off and get them digitized. You could end up unlocking a trove of special memories you never knew existed.

Below: the before and after restoration procedure undertaken . . . a world of difference





Macro photography is a fun and unique niche – and it makes a great change of pace from the usual landscape images.

With macros, you can gain access to a hidden world of detail; and have the chance to showcase it in all of its close-up beauty!

Macro close-ups are a great chance to capture those small, miniscule gems that would otherwise be overlooked.

When it comes to capturing striking macros, the beauty really is in the details! Paying attention to those details – and looking to draw them out can help you to capture a far better image, and at the end of the day that detail is what will make or break your macro shots.

Of course, there's always a few other factors that you'll need to pay attention to as well.

While the term "macro" is thrown around a lot, thanks in large part to point-and-shoot cameras today that offer macro mode; the truth is that true macro photography generally consists of capturing images where the size of the subject is the same size, or larger, than it is in-person.

Nature macros can include everything from insects and flowers, to droplets of water, seeds, and more!





Macro photography is the passport to a world of details and new perspectives. It's also one of the most challenging types of photography to master . . . but don't let that stop you. Whether you want to explore the intricacies of nature, with the right lens, camera support, lighting accessories and practice, you can take incredible macro photos.

Here's something that will keep you interested . . .
"Challenges"

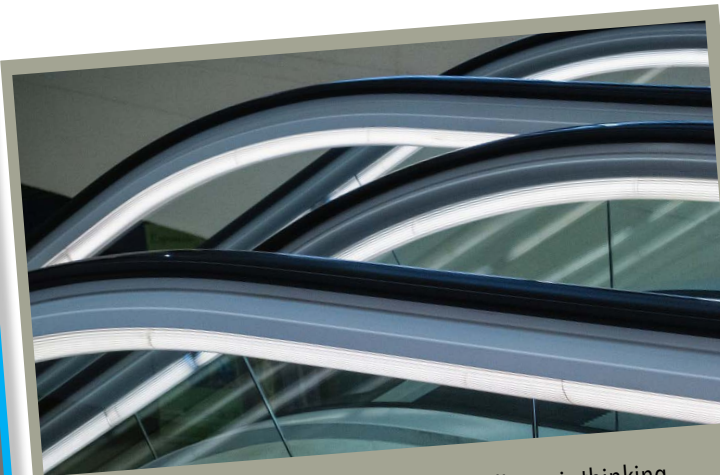
Challenges are photographic mini-competitions that have no prize other than glory!
 They're open to all dpreview members and are judged by popular vote.

You can enter a challenge right now, just select any challenge which is 'open for submissions' from the web site and click the 'enter' button on that challenge's page.

<https://www.dpreview.com/challenges/>

Announced	Open for submission	Open for voting
<ul style="list-style-type: none"> Two thousand trees Opens in 1 day boats on the move Opens in 1 day Snow White Opens in 1 day Car Shows 2018 Opens in 2 days Friend Opens in 2 days Your City - Glass and Steel Opens in 2 days Zoo trip - Big eyes! Opens in 3 days B+W plus a single color Opens in 4 days Composition: Flowers and Bees- (in Full Colours Only) Opens in 6 days Florals in HDR Opens in 7 days 	<p>Finishing today</p> <ul style="list-style-type: none"> Seven types of aircraft - lighter than air 15 / 70 entries <p>2 days left</p> <ul style="list-style-type: none"> Car Shows 2018 22 / 50 entries Your City - Bokeh in the City (Rerun) 34 / 50 entries <p>3 days left</p> <ul style="list-style-type: none"> Zoo trip - Dangerous. Something that could kill. 47 / 50 entries <p>4 days left</p> <ul style="list-style-type: none"> Flight suit 8 / 50 entries <p>5 days left</p> <ul style="list-style-type: none"> Folding Bicycles 1 / 50 entries <p>6 days left</p> <ul style="list-style-type: none"> -Furry- (Mammals in Full Colours Only) 47 / 60 entries <p>7 days left</p> <ul style="list-style-type: none"> White 1 / 60 entries <p>Full challenges</p> <ul style="list-style-type: none"> Foot Bridge 50 / 50 entries Green 100 / 100 entries The Secret Garden 70 / 70 entries 	<p>Finishing today</p> <ul style="list-style-type: none"> Lost and found 35 entries, 285 votes The End of the Road 67 entries, 475 votes <p>2 days left</p> <ul style="list-style-type: none"> Your City - Elevators 24 entries, 129 votes Car Shows 2018 22 entries, 185 votes Balloon 46 entries, 549 votes <p>3 days left</p> <ul style="list-style-type: none"> Zoo trip - Cute... 50 entries, 455 votes My Best Photo of the Week 41 entries, 513 votes <p>4 days left</p> <ul style="list-style-type: none"> Shoot yourself! (with your camera) 50 entries, 333 votes <p>6 days left</p> <ul style="list-style-type: none"> -Waiting for Autumn- (in Full Colours Only) 98 entries, 391 votes <p>7 days left</p> <ul style="list-style-type: none"> Fill the frame 100 entries, 117 votes

DIGITAL PHOTOGRAPHY REVIEW
DPREVIEW



One trap photographers sometimes fall into is thinking they need to travel to beautiful places or have unique experiences in order to take great photos. After seeing a breathtaking image of a famous mountain or desert, you might begin to wish you could travel more for photography, too. "If I could only visit places like that, my photos would also be incredible," you might think.

This desire or envy is the photographer's version of FOMO . . . *Fear Of Missing Out*. If you suffer from this condition, you might believe all the best photography subjects are somewhere else, instead of where you currently are. Rather than finding places and objects around your home that are worth photographing, you plan trips away from home, where you hope you'll find "much more betterer" subjects and opportunities.

Photographer's FOMO is different from travel photography because it puts the blame on the situation instead of the photographer.

If you experience photographer's FOMO, you can travel and still feel like you've missed out on photographic opportunities. You can visit an epic location like the Grand Canyon and walk away feeling like you didn't visit the right part of the canyon.

If weather conditions aren't ideal, your regret might be even worse!

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And so . . .

*in which battle did Napoleon die? His last battle!
 and where was The Declaration of Independence signed?*

at the bottom of the page of course!