

**Dapto Camera Club Newsletter**

# **Viewfinder.**

**September 2020**





## The Photography Slump

How many times have you found yourself wondering why after a period of feeling productive, you're suddenly not shooting as much? You look out of your window and see perfect conditions yet you decide to stay in and rearrange your sock drawer instead.

You've hit the slump. Hard. The worst thing about it is that you're aware of it, you aren't comfortable with it and worse still, you don't know how to get out of it.

Inspiration is illusive and more importantly, it resides in places where you least expect – it might be a memory of something, a book you haven't yet picked up or a movie you haven't seen.

Then when you get inspired, you question whether or not the new project you're about to embark on fits in with your style, or whether it is heading in the overall direction you thought your work might be going in. The thing is, photography is very much a journey where we fail and succeed and we sometimes forget that feeling frustrated and being knee-deep in the slump is part of the process. It allows us to reassess what we are doing and where our work is headed, and make adjustments and tweaks as our perceptions change and our inspiration shows itself.

I'm sure that if you ask any of your favorite photographers how they've arrived at a body of work, they would depress you with stories of failed outings, or hours spent on Lightroom only to scrap everything and question their ability to get it right.

But when we critique ourselves, and worse still, compare ourselves to others, we fail to realize that someone's work took a lot of failure before being shared with the rest of the world.

I'm currently coming out of the slump – but only just, mind. I'm in a period where I'm shooting, but full of self doubt and wondering whether my work is just fleeting or whether there is something that binds it – even when it looks like it was put together by a color-blind toddler.

But having been here before, the knowledge that i will come out of it eases my fears. I guess it's a bit like the week before payday – you're broke, but the knowledge that the funds will be replenished soon eases your fears that life, once again, will be OK.

Photography isn't like a math exam where you're expected to show your steps. Your failure to success ratio can be unfavourable but it's ultimately your end result that gets discussed and critiqued.

I say fail and then fail some more, and not because eventually you won't fail again, but at least you'll begin to understand what works and what doesn't. Shoot color and shoot black and white. Shoot grainy film and shoot digital. Share all your work or share none.

People will tell you that your work needs to be cohesive or it needs to have a theme. While these things are not false, they are also not necessarily true. Photography is whatever you want it to be and does not exist within someone else's definition. Harry Gruyaert famously once said when asked about his photography, "There is no story, it's just a question of shapes and light." There is a lot of truth to this statement, and not because I said so, but because he did—and I'm guessing he knows more about his own work than anyone else. Embrace the slump, it can be a time for reflection and of emptying your mind of old ways of thinking and for new creative thought to take its place. I'm not going to lie, the slump terrifies me when I realize I'm in it, but spare a thought for what is to come; it's usually just around the corner.

Viewfinder cover photo taken by.

# Norm Blake

# Photography

Find and circle all of the Photography terms that are hidden in the grid.  
The remaining letters spell the name of a type of camera.

C L O S E U P E D S F I L T E R X C I  
E N G D A U A A M L E F L E F E A R G  
E N I S W F R R E A I N R S O H L O N  
R L L O N K E V E X R U G D C S L P I  
S E L A R E I L I M S F N E A I A P T  
S B T O R T L N I O A O I V L N R I H  
C N O E I G G O P G I C H E L I A N G  
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T P O T M R H R E T H R O P G T C R P  
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A N R V O T O U I S T I E R H H A T N  
S I O I A C H Z T L E F R L L P L R N  
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R E G R A L N E R A N G E F I N D E R  
E V I T A G E N O T E P A N O R A M A  
E O H S T O H R P R O C E S S I N G A

APERTURE	ENLARGEMENT	OVEREXPOSURE	SATURATION
BALANCE	ENLARGER	PANNING	SHUTTER
BELLOWS	FILTER	PANORAMA	SLIDE
BLOWUP	FIXING BATH	PARALLAX	STOP BATH
CAMERA	FLASH	PHOTOFINISHER	TELEPHOTO LENS
CLOSE UP	FOCAL LENGTH	POSITIVE	TINT
COLOR	FRAME	PRINT	TOPE
CONTRAST	HOT SHOE	PROCESSING	TRIPOD
CROPPING	LIGHT METER	RANGEFINDER	UNDEREXPOSURE
DARKROOM	LIGHTING	RETOUCHING	VIEWFINDER
DEVELOPER	NEGATIVE	SAFELIGHT	ZOOM LENS

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Federation of Camera Clubs [NSW] - <http://www.photographynsw.org.au/>

Australian Photographic Society - <http://www.a-p-s.org.au/>

Gurushots - <https://gurushots.com/>

Free Lessons with Serge Ramelli - <http://photoserge.com/free-lessons/all>



# Photograph Trees in Your Own Backyard

By Michelle Ecker



If you're staying home and social distancing because of the pandemic, you might be looking for ways to keep busy and stay creative. Many people are reaching out to share ideas and ways to stay inspired during times when it's not as easy to get in the car and drive to interesting locations to practice our photography.

While staying home definitely limits us in the things we might be used to photographing, and although we may need to take a break from those activities and travels for the time being, don't get discouraged. There are still opportunities for you to practice your photo taking skills from the comfort of your own neighbourhood.

If you have trees in your backyard, practicing your tree photography is a great way to get some nature and landscape photography practice under your belt while keeping your social distance. If you don't have trees in your backyard, be sure to wear your mask and take CDC Covid19 precautions and go for a little walk around your neighbourhood to find some trees you can use as a subject for this exercise.

Getting started, try to pick a tree that looks most compelling to you and one that you'd most like to use as your subject for this activity. Whether it's a large, colourful tree in your front yard lush with pink floral blooms, or a large old oak up your street that you've always admired. Your first step is to make a decision about what you would like to focus on as the chief subject of your composition.

Get Creative with Your Settings

From there, try starting with an aperture of  $f/22$  if you are interested in keeping the entire image in focus - the tree itself, the foreground and the setting behind it. Using  $f/22$  as an aperture starting point is a good method to employ if you're looking to keep the entire image equally in focus.

If you are interested in taking a different approach and creating more of a bokeh effect instead of keeping your entire image in perfect focus, try an aperture of  $f/8$ . By using this setting, you will be able to achieve the aesthetic of gentle, surrounding, out of focus blur in your age.

# Covid19 Precautions for Photographers

By Michelle Ecker



Throughout the past two years, many photographers have expressed that they are struggling to stay inspired and find new subjects to photograph, as they are trying to adhere to CDC guidelines regarding social distancing, sheltering in place and staying safe and healthy during the Covid19 Pandemic.

Although staying home and keeping our distance from others does limit us in some ways when it comes to the photography exercises we might have worked on in the past compared to what we can safely work on now, that doesn't mean that we need to hang up our cameras and put creativity on hold altogether. However, the New York Institute of Photography would like to provide some simple tips for staying as safe as possible as you practice your photography during a time when cleanliness is especially important.

## Keeping Your Gear Clean

It goes without saying that first and foremost, in order to stay as safe as possible you need to adhere to the latest Covid 19 safety guidelines being shared by the CDC.

Beyond that however, you might be interested in tips on keeping your photography gear clean after each session when you've been touching your device and making adjustments with bare hands. Getting started, you can wipe down the body of your camera. If you see any stains on your camera body, try to gently use a toothbrush to scrub off stubborn spots. Make sure that you are especially careful around any leather surfaces- you don't want to scrub away the glue that holds the leather pieces in place.

After you clean the body, you can clean the lens and the sensor as well. For this, you will need a rubber bulb blower, non-abrasive, lint-free wipes and lens cleaner. You should be able to order these items from any camera shop. Make sure you can work on a clean surface in a space with good lighting.

Getting started, gently begin to dust any dirt or small particles that might have collected on your lens. Make sure to be as gentle as possible in order to avoid scratching the lens itself. This is a great time to use the bulb blower tool as well, so you can softly blow air onto the lens to remove dirt while avoiding touching the lens altogether. After you've done your best to gently clean any particles off, you can use a lens cleaner and your non-abrasive, lint-free wipes to gently cleanse the lens as well.

## Work at Home

Finally, remember that there are plenty of photography projects you can work on without leaving your own yard, or even your home. While dirt and dust dirtying our cameras is inevitable no matter where we're

using them, if you're worried about your gear getting contaminated with germs from other people, staying home is your best bet. Some fun options for at-home photography projects include:

**Close-Up Photography:** Practicing your macrophotography is a simple exercise you can try indoors or in your backyard. You could use a piece of fruit, a leaf, or a flower as a subject for this composition. Here's a macrophotography tutorial to help you get started.

**Water Droplet Photography:** This is another exercise you can complete without needing to go in public or interact with other people. Staying inside your home, you could use a glass of water for this. If you're headed out to your yard, you could work with water from a pool, sprinkler, or your garden hose. This water droplet photography tutorial should help!

**Bird Photography:** Whether you're in a city on the lookout for a flock of pigeons or in your backyard waiting on the perfect shot of a red cardinal, bird photography is another great genre you can explore while maintaining your distance from crowds of people.

Sticking to projects you can complete while staying home or keeping a safe distance from crowds is a simple way to ensure your safety during these times.

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FREE

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FREE

FREE



### 29. The Shy Photographer's Guide To Confidence – by Lauren Lim

This one's been around for a while but the information is just as relevant today as ever. Photographers are often introverted characters, and this free photography ebook gives advice on how to gain the confidence to interact with your subject and become a better photographer.

[Get it here.](#)



# Perspective in Photography

by Sudipta Shaw

In this article I will try to explain how perspective works in a 2D photograph with some tips, myths, and example photos.



Photo by Anders Jilden

When we see a photograph on computer screen or in print, we're looking at a 2-dimensional representation of a real 3-dimensional scene. And that is what photography is all about—capturing a 3D scene in a 2D image. I used to wonder how photographers demonstrate depth or sense of scale in a (good) photograph. They use the concept of perspective.

This is one of the tricky areas of photography, which if a photographer is not consciously aware of, can produce unwanted distortions or flat, uninteresting images.

3D is real. A 2D depiction of a 3D scene is just an illusion exploiting how our brain synthesizes information to determine the “depth” in real-time. Powerful compositions can be created by applying the concepts of perspective in effectively converting a 3D scene into a 2D translation.

## Defining Perspective

Perspective in photography can be defined as the sense of depth or spatial relationships between objects in the photo, along with their dimensions with respect to the viewpoint (camera lens or the viewer).

Now let's come down to the techniques.

### I. Blocking, Overlap, or Obstruction

This is probably the dumbest thing to tell you. But let me tell you anyways. When we see an object blocking the view of another object, the first object is nearer to the viewer than the latter.

This clue to our brain regarding distance can be utilized in a photograph to depict the depth or distance between the objects, also called overlap perspective. If this overlap is repeated in the same picture, the viewer gets a sense of depth among various objects lying in a 3D reality through the perception of the relative distance of objects made by partial blocking and hiding.



Photo by M Reza Faisal; ISO 200, f/7.1, 1/250-second exposure.

## II. Relative Size

Our brain is very complex but gets fooled easily. We have a notion that when an object becomes more distant, it appears smaller than the one which is closer to the viewer.

In reality, our brain has encodings of the “natural” size of different objects, like trees, cars, people and animals. So when we see a person twice as big as building, we cannot rationally conclude that the person is actually twice as big in reality. Our brain tells us that the building is farther away. Alternatively, when we carefully place different objects at different distances but give an illusion that they are in the same plane, we produce funny images.

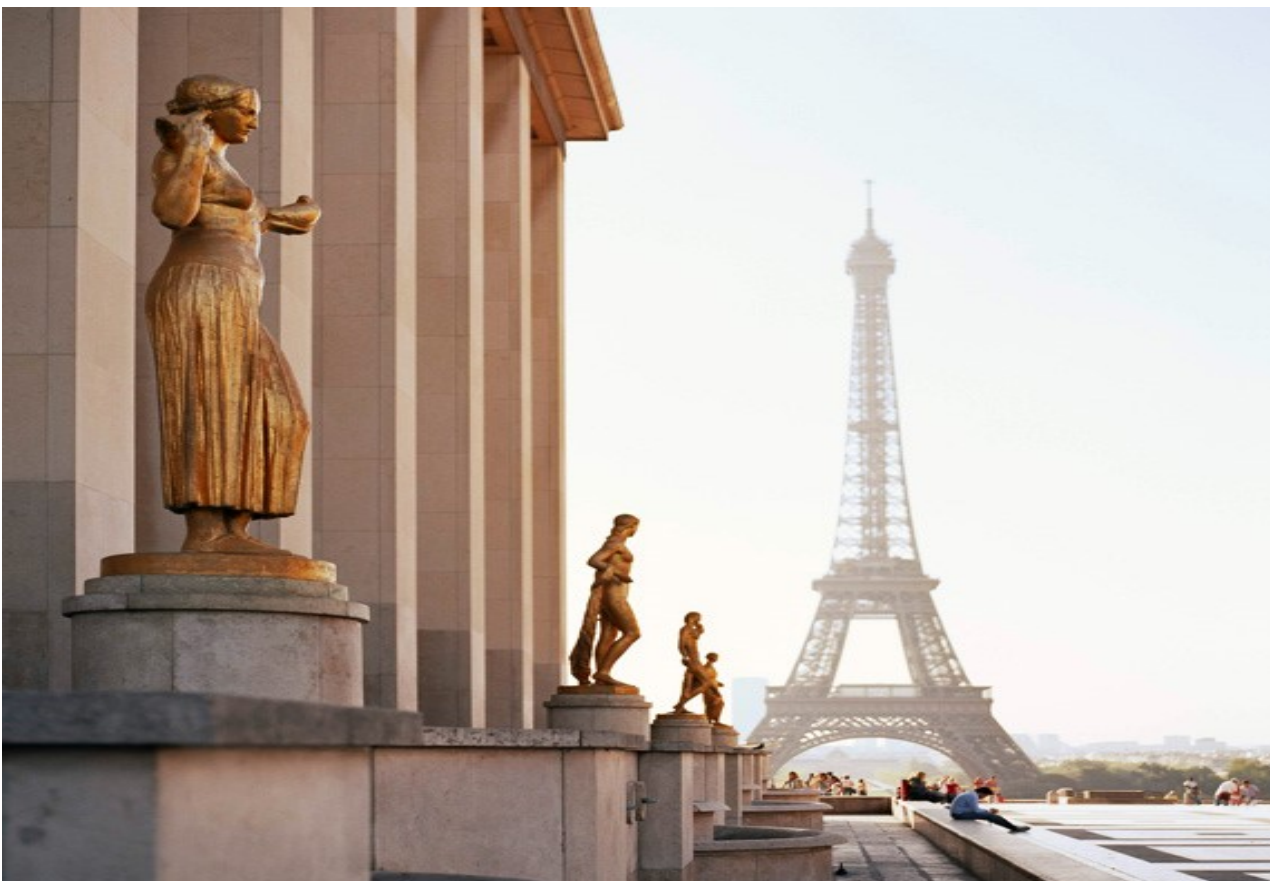


Photo by Siebe Warmoeskerken; ISO 400, f/2.8, 80mm.



So in a nutshell, our brain makes an evaluation of the sizes based on known objects in relation to other objects in the photo. Thus a distance is imagined in the brain and creates the depth in the photo that the photographer is looking for. This is also called *scaling*—it helps the viewer to determine the actual size or relative size of the objects in the picture.

### III. Linear, Rectilinear, and Vanishing Point

As already mentioned, a 2D image is nothing but an illusion of a 3D scene, but nevertheless artists and photographers utilize this illusion effect as an important compositional factor in their works.

The human eye judges distance by the way lines and planes converge at an angle. This is known as linear perspective.

When expanded to rectangular objects, you find that some lenses (fish-eye and panoramic) produce objects at the sides much smaller than they are and the objects at the center much larger than their actual size. Geometrically, all straight horizontal lines at the lens axis level are represented as straight lines, and all other straight horizontal lines—either above or below the lens axis level—are reproduced as curved lines. But with “rectilinear perspective” the straight lines in the subject are reproduced straight in the picture (normal lenses are rectilinear lenses), which is why we see things normally.

It is noteworthy to mention that any photo is subject to “perspective projection distortion”, which can be controlled and corrected with various methods that I will describe in Part II of this series.

The fish-eye and panoramic lenses produce “false” perspectives and are used only to produce special effects on purpose (more on this in Part II: Playing with perspective).

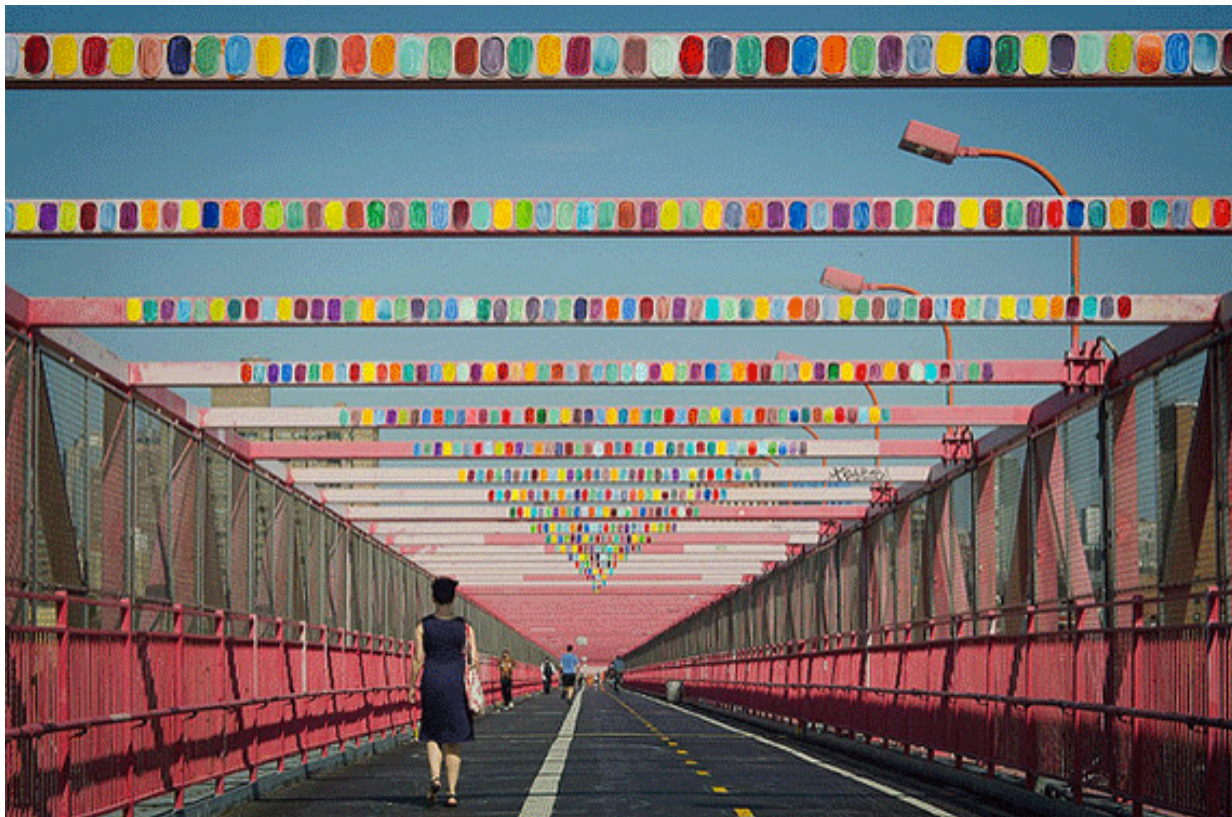


Photo by Several seconds; ISO 100, f/9.0, 1/500-second exposure.

So back to linear perspective. Lines that are parallel to each other when seen at a great distance give us the sensation of meeting (at vanishing points)—for example, in rail tracks. The converging parallel lines illusion can be used to show distance or depth in the photo.

### IV. Lack of Sharpness, Colour Quality, or Contrast

We're accustomed to our eyes not being able to figure out objects in the distant far off due to lowering of contrast or scattering of light, or both. We can use this information to create the effect of lack of sharpness/contrast by controlling the depth of field. Now, controlling depth of field is totally different subject area in photography, and I don't want to mix it with the current discussion of perspective control. But just for the sake of completeness, I can give you a quick hint: just focus your lens slightly shorter than infinity so that the farthest object looks blurred thus giving the viewers a sense of distance.

Also atmospheric conditions like haze/fog/dust can cause loss of image sharpness at a distant. Since the effect of this “haze” (scattering of light due to particles in the air) is proportional to the distance of the objects from the lens, we can use this information as well in composing the shot.



Photo by anjan58; ISO 320, f/8.0, 1/250-second exposure.

Of course, there are various different factors that contribute to varying atmospheric conditions but the result effect of reduction of contrast, brightness and saturation can make our eyes believe that we are looking at something really distant compared to the objects that are clear, sharp, and vibrant.

So next time you're trying to compose a photo, before pressing the shutter, think again. Are you able to successfully illustrate the 3D-factor through any of the above mentioned illusion methods?

## Contrast in Photography



Knowing how to use contrast will help you create eye-catching images. Contrast is a tool that photographers use to direct viewers' attention to their subject. There are two types: Tonal Contrast and Color Contrast. TC refers to the difference in tones from the lightest tone to the darkest tone, in other words, the difference in tones from white to gray to black. CC refers to the way colors interact with each other.

Photo by Prabhu B Doss

Tones are normally described as high, normal or low. A high tone image mainly includes white and black with few or no middle grey tones. A normal tone image will have elements that are white, some that are black and many middle tones of grey. A low tone image is the one with almost no highlights or shadows; all the tones are very similar one to the other. High tone images are harsh while low contrast images are soft.

Color contrast is used to achieve great compositions. Colors with opposite characteristics, like blue and yellow, contrast strongly when placed together. When two opposing colors are placed together they complement and accentuate the qualities of the other color. Cold colors and warm colors almost always contrast, light colors contrast against dark ones and bold colors offset weak colors.



Composition in photographs is also classified as low and high key scenes. When an image contains mostly dark tones or colors it is referred to as low key, when it contains light tones or colors it is said to be high key. Low and high key images transmit moods. Normally a low-key image is serious and mysterious while a high-key image creates a feeling of lightness and delicate subjects.

Silhouettes are a good example of tonal contrast. Silhouettes are created through a sharp difference between dark and light areas. Color contrasted images contain complementary, or opposite, colors. Two colors on the opposite side of the color wheel create contrasting colors. Yellow & Blue or Green & Red create contrasting images that grab attention.

The important part is to learn how to combine and use tonal contrast and color contrast or even how to compensate them when used separately. Great color contrast is a great way to compensate for tonal contrast. An image with low tonal contrast can be improved by incorporating a contrasting color into it.

A photo with low contrasting colors, for example, yellow and orange, can look great if a tonal contrast is accomplished by using lighter and darker yellows and oranges. Photos with low contrasting colors are quieter but generally great for seasonal and landscape images.



Photo by na.harii

Another characteristic that impacts contrast is color saturation. Color contrast improves as the vibrancy of the colors increase. When the tonal contrast is very similar between colors, color contrast is reduced, as color saturation increases color contrast takes over.

Color contrast works better when using few and larger color masses. As more colors are incorporated then tonal contrast takes over.

Learning how to use and incorporate contrast in your images will certainly produce amazing results. Contrast will turn your images into an eye-catching photo and properly used can turn an ok photo into an awesome creation.





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## Slow speed Photography



For Info or Contact - [jeffgale@gmail.com](mailto:jeffgale@gmail.com)