



# IN FOCUS

Published by

Orange Camera Club Inc

Vol.1 No2.

October 2021

## Presidents Notes

This month's presentation on the 5<sup>th</sup> of October was Mick Warren from Bathurst Camera Club, Mick presented a very informative session on photographing the milky way. The presentation contained a lot of general information for members who would like to get into and start photographing the night skies, the presentation covered basic equipment needed, settings for getting the best shots, lenses, general composition advise etc. Last night we had one of the best turn out of members for the year with 16 joining the Jitsi platform, well done everyone.

We all would like to thank Mick for a very well prepared and interesting presentation.

Also the club would like to welcome Shirlene Brokenshire who attended the online presentation, hope to see you at our next face to face meeting, speaking of that, it very much looks like that we will be able to meet face to face for our next meeting which will be on the 19<sup>th</sup> of October at the senior citizens Centre at 7:00pm, this evening will be a club night with a presentation from 2 of our own Jenny Symons and Adam Williams discussing their photographic journey, and there also will be a presentation of the digital Images that were judged by Mick the theme was Industrial.

On that note, congratulations to the members who had their images acknowledged by Mick last night, Vanessa received both the Honors with her images Gogs and Sunset Silos, the merits went to Adam, Nigel, Trish and Roxanne, well done all the images were of outstanding quality.

After speaking to my counterpart Mark Rhind from Bathurst, the Hill End combined trip has been put off until next year, and the interclub BBQ more than likely will happen around January 2022, with the uncertainty of policing the vaccinated and non-vaccinated, social gathering rules etc we that it prudent that to wait and see what direction we are going to go with covid for the safety of our members and families.

Finally, we all need to acknowledge the work of firstly, Jenny Davidson for putting together and editing our first and very successful newsletter which was very informative and interesting. She does need all of us to continue to send her interesting articles and items to publish. So please dig deep and provide us with interesting stuff. And Secondly Roxanne for designing and getting the new club website up and running, looks really good with more cool inclusions to come stay tuned for that.

Stay safe and keep on shooting.

*John Olewicz*

**The images below and opposite received Honours in the on-line competition held in conjunction with the Meeting on 5<sup>th</sup> October 2021.**

The topic was Industrial and a total of 21 images were submitted.

The judge on the night was Michael Warren who commented on the winning images and the high quality of members' work.



Cogs Turning by Vanessa Macdonald - Honours

The only photographer you should compare yourself to it the one you used to be



Sunrise Silo by Vanessa Macdonald - Honours



Saw Bench by Nigel Sethack - Merit



24 - 7 by Roxanne Streatfeild - Merit



Turntable by Nigel Sethack - Merit



Metal  
Balustrade by  
Trish Lovecek -  
Merit



The Gantry by Adam Williams - Merit

Our guest speaker Mike gave a detailed and interesting talk of night photography, he has led many excursions into the dark for Bathurst Camera Club members, he has sent a 'Shooting Guide' for those who would like to have a go at night/star photography. I have included his reference list.



---

## Shooting Guide for Night Photography

Set your camera to manual mode. Night shooting is the only time I would say you have to use manual mode!

- Start off by setting shutter speed between 10-25 seconds
  - Maximum shutter speed is determined by the focal length of your lens. Wider lens = longer shutter speed. This can be calculated by the 500 rule for full frame cameras, 333 rule for APSC sensor cameras and 250 rule for micro 4/3 camera sensors e.g. 333 divided by 18mm = 18.5 seconds. Therefore select 15 or 20 seconds to get pin point stars, no trails!
- Set ISO between 1600 to 6400
- Set manual white balance to between 3500k 5500k
  - Lower equals Blue colour or ( Colder )
  - Higher equals Yellow colour or ( Warmer )
- Set zoom lenses to widest angle of view possible
  - Full frame cameras set to 14-24mm no crop
  - APSC sensor cameras set to 11-18mm 1.5 x crop
  - Micro 4/3 sensor cameras set to 7-14mm 2 x crop

Compiled by Mick Warren 1 May 2020

*I will post a copy of the Links Mick spoke about on our Members Face book page they will also be available on our Web Page*

---

*The following is a contribution from club member, Trish Lovecek.*

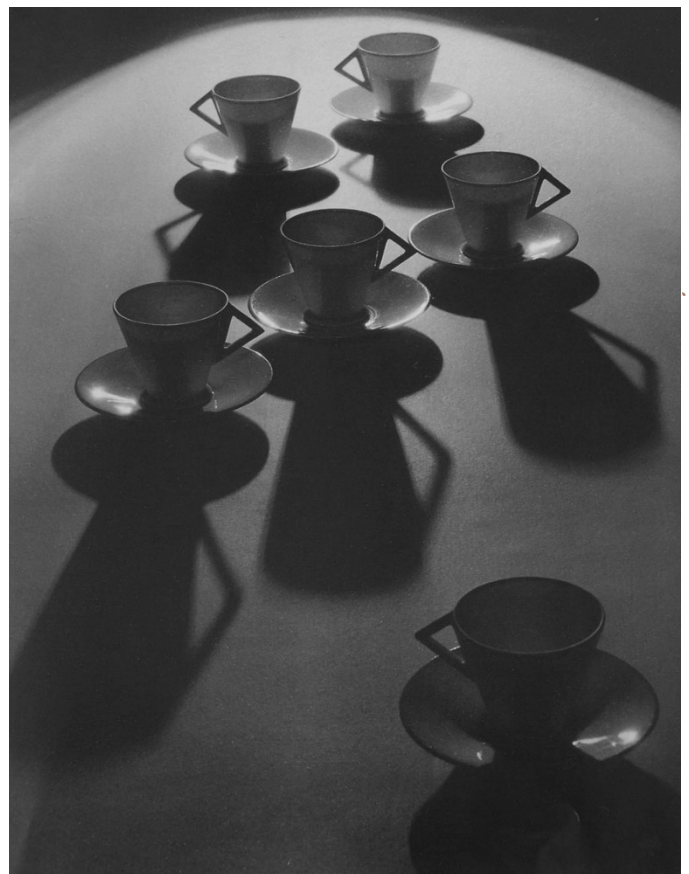
### Everyday Objects for Still Life Photography

Everyday objects such as kitchen graters, forks, cups and saucers have been used by photographers to good effect.

We are lucky to have a famous woman photographer who lived most of her married life near Cowra in Central West NSW. Her name was Olive Cotton.

OLIVE COTTON (1911-2003) is recognized as one of Australia's pioneering woman photographers. Her iconic image TEACUP BALLET (1935) is celebrated for its Modernist Techniques and is her best-known work. This sepia toned still life has relevance for us today. We can learn about her concept of seeing everyday objects as something else in our imagination, such as ballet dancers with arms on their hips, and also from her lighting approach. Olive Cotton's directed lighting makes hard and soft shadows that add drama to her image.

Here are Olive Cotton's own words about her process of making TEACUP BALLET:



Teacup ballet  
1935

*“ This picture evolved after I had bought some inexpensive cups and saucers from Woolworths for our studio coffee breaks to replace our rather worn old mugs, no longer suitable for offering to visitors. The angular handles reminded me of arms akimbo. And that led to the idea of making a photograph to express a dance theme.*

*When the day's work was over, I tried several arrangements of the cups and saucers to convey this*

*idea, without success, until I used a spotlight and realized how important the shadows were...I moved the*

---

*cups about until they and their shadows made a ballet-like composition...*

*This was my first photograph to be shown overseas, being exhibited, to my delight, in the London Salon of Photography in 1935. "*

Olive Cotton was married to Max Dupain and they worked together in a studio in Sydney during the 1930's and 1940's. However, their marriage didn't last and she later married Ross McInerney, moving to the family farm near Koorawatha, 25kms from Cowra. Once her two children were raised, she took a studio in Cowra and worked on her photography there.

Olive Cotton's photography has been recognized as equal to Max Dupain's work. Both were Modernists in style and technique. Olive had a landmark photography exhibition in 1985 in Sydney and later a major retrospective at the Art Gallery of NSW in 2000. Olive is recognized for her capture of images of Australian life in domestic settings such as still life and nature, and a wondrous capture of lighting and shadows on her subjects.

---

*The article below is condensed from a free short guide to Macro Photography sent in by Jan McIntyre a link to the full article is included.*

### **Macro Photography**

Macro photography is often casually referred to as "close-up" photography. While it's probably a safe bet that no one is going to be shunned by their fellow photographers for tossing around such a loose definition, the classical definition of macro photography is a photograph in which the subject is magnified to life-size or greater (denoted by the ratio 1:1).

Typically, subjects of macro photography are very small, such as insects or flowers; larger objects may also prove useful as macro photography subjects if, for instance, you want to focus on some very specific, smaller detail of the large object in question. Macro photography can be incredibly fun and rewarding, but it can also be a challenge.

### **Equipment**

Whether you're using a decent point-and-shoot or the latest full-frame flagship camera of your preferred manufacturer, just about anyone can get a cool close-up shot of a blade of grass drenched in beads of morning dew. In order to realize the full potential in such a shot (and make it a "true" macro), however, some specialized equipment is certain to be of great benefit.

*Three categories that macro lenses are generally identified by:*

### **Short Macro (30mm-50mm).**

Short macro lenses are typically lightweight and small in size, obvious advantages in terms of convenience and portability. On the downside, you are faced with a shorter working distance you will find it especially difficult to shoot jittery creatures who are going to be scared off by you and your camera. Additionally, since a short lens requires you to get physically closer to your subject, you run the risk of blocking out your light source.

### **Standard Macro (60mm-105mm).**

Perhaps the most common focal length, standard macro lenses give you more breathing room when it comes to working distance (anywhere from 22.86 to 30.48 cm). A lens in this range may also prove to be economically and functionally more valuable, as many photographers use their standard macro lenses for portrait work as well.

### **Tele-Macro (150mm-200mm).**

These macro lenses are bigger, heavier, and considerably more expensive than their shorter counterparts, but provide you with a very comfortable and versatile working distance of up to 2 feet (60.96 cm).

*If your budget won't allow for a new lens, you can try one of the following 3 alternatives:*

### **Close-up lens.**

A close-up lens screws onto the front of any regular lens (like a filter), working essentially like a magnifying glass, bringing the subject closer to the camera, thus making the image of the subject larger.

### **Extension tubes.**

An extension tube is a hollow cylinder, made of metal or plastic, that is placed between the camera and a lens. Inserting this extra distance allows the lens to focus more closely and increases magnification of the subject. Because an extension tube causes a lens to focus closer than it was designed for, you will likely notice image quality degradation as a result.

### **Reverse-lens macro.**

This technique involves using a reversing ring to mount a prime or standard kit lens to your camera...backwards. The main drawback associated with this technique is that you are forced to work at the maximum aperture of the lens.

---

## Effective Aperture

Assuming you have mastered the concept of aperture in “normal” photography, you may notice some comparatively unusual behavior of aperture settings in macro photography. As you focus closer and closer on a subject, not only does magnification increase, but the aperture becomes darker.

Thus, in macro photography, you are dealing with what is referred to as effective aperture. At 1:1 you lose approximately 2-stops of light, meaning the effective aperture is 2-stops smaller than what your lens is set to; therefore, an aperture reading of f/2.8 means the effective aperture is actually closer to f/5.6.



## Depth of field

There is virtually no depth of field in macro photography; you are going to have to take great care to place your subject in such a manner so that all of it lies within the plane of focus.

In order to photograph your subject in sharp focus, you will need to use small apertures such as f/16 to f/32. However, many lenses begin to show the effects of diffraction (soft images) once you reach apertures smaller than f/14.

If you find this to be a problem, limit your aperture to f/16 and focus on the most crucial part of the subject. You may need to use focus stacking to achieve a fully focused image.

Focus stacking involves taking multiple shots of a subject at different focal lengths using the same exposure. You will then combine or “stack” the series of images in photo editing software. results.

## Perfect Focus

Nailing focus is perhaps the trickiest aspect of macro work. The best advice I can give here is to get comfortable with manual focus.

Attempting to autofocus will do nothing but frustrate you. Before you try your hand at moving subjects, get in some good manual focusing practice on anything that won't run or fly away from you.

Macro photography subjects are by no means limited to insects and flowers; perhaps one of the reasons they are such popular macro subjects is due to the fact that flowers and bugs can sometimes seem so foreign to us.

With the naked eye, we can be aware of their beauty and even their strangeness only to a certain degree; they remain a mystery on some level. As is our tendency as humans, we become intrigued and curious and seek out a closer view. There is virtually no limit to what makes a suitable macro photography subject.

<https://photzy.com/?s=Macro+Photography+short+guide>

---

## Editorial

*Thanks to members who have contributed to this edition of 'In Focus' copies will be available on our web page.*

*Please send in any contributions you feel that may be of interest to fellow members, we hope to put the publication together each month after the first monthly meeting.*

*At our club meetings and when we have guest presenters, we sometimes forget that new members may not know all the aspects of photography we take for granted, its easy to say 'you can find it on the internet' but for a newcomer to photography that can be quite daunting, particularly if they don't know the terminology in the first place. It was great to see the Milky Way presentation but if you don't know what a 'wide aperture' is or what high ISO means you may feel overwhelmed. Our club members are available to assist new members and I am going to add some easy-to-follow beginners' articles to this publication.*

*I can be contacted at [jennyd47@bigpond](mailto:jennyd47@bigpond) or by phone 0412841919*

---

## Beginners Corner:

Understanding two fundamental aspects of photography, can make a big difference to your photographic results, even just using your phone camera understanding composition is important.

Exposure is another of the basics of photography that when you understand how to correct basic exposure errors you will enjoy your images more.

This time we are going to look at **Composition**.

- Focal point. Every picture should have a natural first resting point for the eye. This is often the principal subject but may equally be (for example) a wheelbarrow in a garden, where the garden is the real subject.
- Rule of thirds. Mentally divide the picture into equal thirds, both vertically and horizontally, with two lines in each direction. The 'focal point' of the picture (see below) should be on the intersection of one pair of lines ('on the thirds').



- Format or orientation. 'Portrait' (vertical) formats convey loftiness, aspiration & height; 'Landscape' (horizontal) formats convey peace, stability, the long enduring.
- Line. Dominant vertical lines within a picture carry the same freight as 'portrait' formats; dominant horizontal lines, the same as 'landscape'. Diagonal lines, as in many propaganda and advertising images, add dynamism and energy. Curved lines are supposedly easier on the eye than straight: hence the famous 'S-curve' of the early 20th-century pastoralists.
- Tonal mass. The principal tonal masses in a photograph (whether light against dark, or dark against light) should hang together in coherent shapes, rather than being dotted at

random across the picture.

- Accent. Small areas or 'accents' of very light or very dark tone can 'lift' a photograph which might otherwise look flat, dull, or muddy.
- Balance. Where the tonal masses are all to one side of the picture, it will look unbalanced. A small counterbalancing tonal mass, towards the other side, normally improves the composition.
- Pattern or compositional shape. The human brain tends to group together the main elements of the picture. This is as true of broad tonal masses as of the faces in a group portrait. Each pattern—line, circle, oval, spiral, square, rectangle, triangle—has its own emotional connotations. The triangle is especially interesting, as it may rest on its base (a 'stable' composition) or on its tip ('unstable').
- Leading the eye. A road, a river, a furrow, a garden path: anything can be used to 'lead the eye', which will follow the line to its end—where there should be a point of interest, preferably 'on the thirds' as described above.
- Concentration of interest. Something large normally attracts more attention than something small; something sharp, more attention than something soft or out of focus; something bright against a dark background, or dark against a bright background, more attention than something against a background of similar tone.
- Tonality. Harsh tonality creates one effect, while subtle tonality, with a long, almost liquid transition from light to dark, creates quite a different impression.
- Colour. Harmonious colours are tranquil; contrasting colours, whether complementary or merely dissonant, may either attract attention or add energy (or both), depending on how they are used. Furthermore, 'natural' colours (those occurring in nature, or those that look to the eye like a normal scene) are more tranquil and attract less attention than 'unnatural' colours, such as fluorescent hues or colours that are far more saturated than they appear in real life.

These rules and a guideline only, but learning will help your composition.