

PERSPECTIVE

AMBER CAMERA CLUB

JUNE 2024



SPLASH ART BY
SHIRLEY SWINGLER



FROM THE EDITOR'S DESK

Another month has passed and we heading into Winter at a snail's pace. This possibly means that we will have a mild winter but also a hotter Summer. We need to get out there and enjoy our Autumn colours. They are too beautiful this year with all the various shades of yellows, oranges, reds and browns.

We had an interesting talk and presentation at our last meeting by Peter Divall and it was enjoyed by the people that attended.

Peter did mention that Birdlife KZN will be holding a Beginners Bird course running at the Ambers in a couple of months.

The details are as follows for all the photographers that would like to improve their skills.

When: Saturday, 6th July 2024

Venue: Ambers Auditorium

Time: 9:00 – Approx. 12:45 (Registration from 8:30)

Cost:

Adult members of Birdlife SA or Birdlife KZN Midlands – R200.00

Adults who are not members of either of the above - R250.00

Please enquire about costs for Juniors – under 16 years old.

COURSE PROGRAMME

8:30 – Registration

9:00-10:00 Session 1

11:30-11:45 Short Break

10:00-10:30 Tea Break

11:45-12:45 Session 3, where Aldo will include videos.

10:30 – 11:30 Session 2

The course will follow up with a pdf presentation which will be sent to you, via email.

For further info and registration form, contact: Peter or Anita Divall – 0832634169

Happy Snapping,

Rose



ABOUT THE CLUB

Amber Camera Club was established in 2011 by a group of passionate photographers. It has grown from strength to strength in the time it has been running thanks to a hard-working committee.

We welcome photographers of all ages and all levels to join our club in the hopes of helping them grow and creating an environment for likeminded people to meet and socialize.

There is a meeting every month - on the 3rd Tuesday of the month in the evening at the Amber Valley Auditorium at 6:30pm. Everyone and anyone are welcome to join. We also host an outing on the Saturday following the meeting to practice some photography.

If you would like to find out more information – please contact us on ambercameraclub@gmail.com or contact one of our dedicated committee members, details, of which, are below.

Chairperson: Jenny Kruger 082 871 1782

Competition Steward: Alex Gargan 076 836 7605

Secretary: Sue Grills 073 571 4971

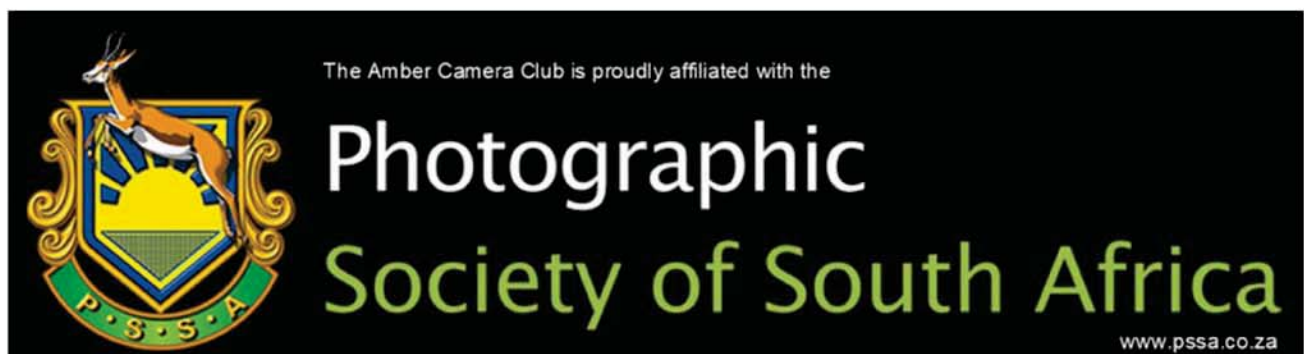
Treasurer: Penny Shaw 082 564 3144

Membership: Diane Hampson 082 342 0242

Editor: Rose Douglas 076 402 6020

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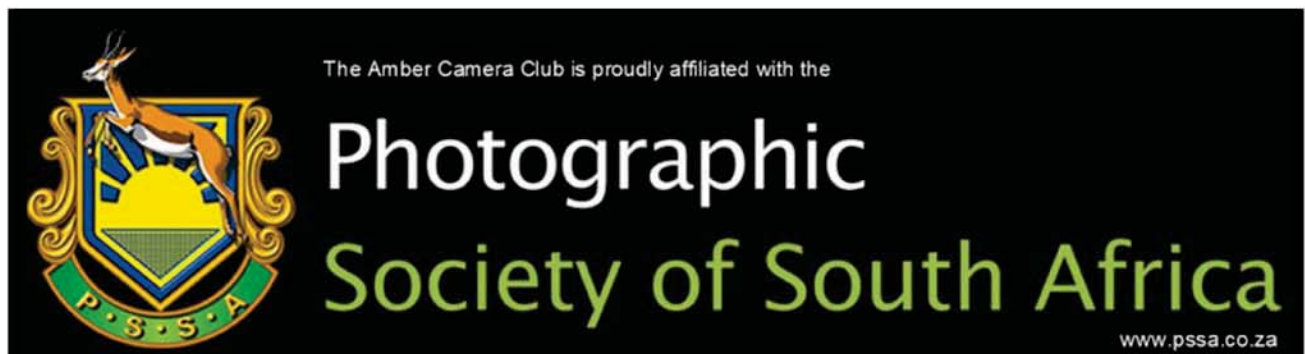
E-mail: ambercameraclub@gmail.com



PROMOTIONS

**Congratulations to
Matt Jackson 1-2 star**

**Joan Jung on moving up
from 4 to 5 star.
Well done!**



APRIL CLUB COMPETITION

This month's JUDGES

Ben Myburgh

Sean Cameron Gunn

Judges Choice Junior

YellowBilled Kite in Flight

by Alexander Hopkins



Judges Choice Senior

Splash Art by Shirley Swingler



APRIL CLUB COMPETITION

SET SUBJECT - High Key/Low Key

Judges Choice Junior

African Hawk Eagle by Alexander Hopkins



Judges Choice Senior

Nicole HK by Toni Le Roux



2024 CLUB COMPETITIONS

SET SUBJECTS

JANUARY - CELLPHONE PHOTOGRAPHY

FEBRUARY - MINIMALISM

MARCH - EGGS

APRIL - SPLASH OF RED

MAY - HIGH KEY/LOW KEY

JUNE - BOOKS closes 1st June

JULY - FEATHERS closes 1st July

AUGUST - SOFT FOCUS closes 1st August

SEPTEMBER - STILL LIFE closes 1st September

OCTOBER - BOVINE PORTRAIT closes 1st October

At least 1 of your 4 entries should be entered in our Set Subject for this month, the balance may be entered in this category or across any of the remaining 5 categories on PhotoVault. If you are unable to enter anything in the set subject, you forfeit that image and enter only 3 in other categories.

NOTE: Remember to size correctly: at least one of the image dimensions must be exactly 1920px wide or 1080px high and sized up to 2Mb



BOOKS

This month instead of suggesting how to take images of Books I have decided to suggest you do something a bit more creative for yourself.

Make a Photobook

The photobook is a book of photographs by you, the photographer, that has an overarching theme or follows a storyline – a convenient and reasonably cheap way of disseminating your work to friends and family.

What is the purpose of a photography book?

A photo book lets you curate your work so that each image flows seamlessly into the next, giving you total control over the narrative. Flipping through the pages and experiencing how one photo leads to another takes viewers on an immersive journey through your creative vision.

A primary reason for the photobook's importance is the nature of photography itself. Throughout the medium's history, there has been a struggle for photography to be recognized as a fine art, to be regarded as so complex and as fulfilling as painting.

What are the features of a photo book?

Design Elements Include:

Layouts: Choose different arrangements for photos and text.

Backgrounds: Change the design and page colour to suit tastes.

Embellishments: Add stickers or frames to enhance pages.

Idea Pages: Take inspiration from professionally designed layouts.

What is the value of photo books?

A good photo book can take you on a journey that give you a sense of your life history for generations to come. This is what I love about them and why I feel that they are so important.

How to make a creative photo book

Pick the right format for you. You can download a free photobook template or ask for the free software from Photo Freedom or other photobook shop. I have used <https://myphotobook.co.za/> Or <https://www.ormsprintroom.co.za/photobooks/>. There are a few with various price ranges to suit your pocket.

Now how to plan the layout of your book.

A short and sweet introduction.

Let your hero images shine.

Don't forget the little things.

Don't fear white space.

Your book has a feel.

Don't clutter the spread.



BOOKS

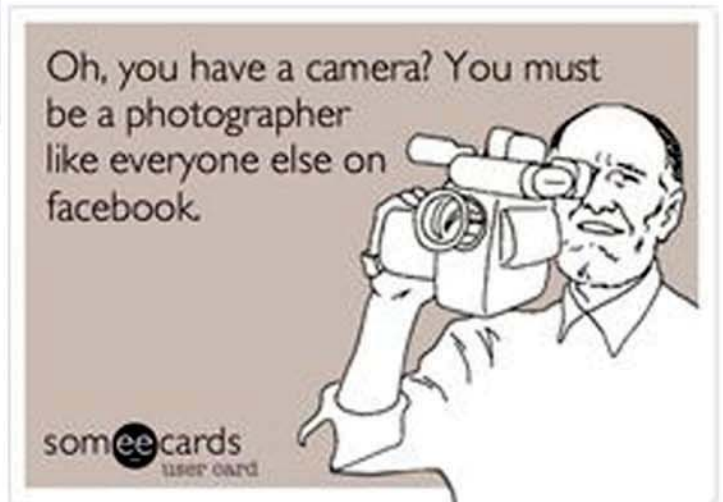
There are number of things to keep in mind when making a photo book. Most photo books contain between 50 and 100 images. Shorter books can work well if the images they contain are very concentrated, being both graphically strong and thematically related.

Creating a photo book is one of the best ways to relive your favourite memories and preserve them.

But starting a photo book project from scratch can be an overwhelming task, as you need to make some tough calls such as choosing the right photos, selecting the correct theme, etc.

When your book arrives by courier and you unwrap it for the first time, I promise you, you will feel a sharp sense of achievement.

So, what are you waiting for? Get going and start sorting your photos instead of leaving them hidden on your PS where nobody can see them.



SALON CALENDAR 2024

The PSSA May 2024 newsletter is live on the website for your perusal.

OTRCC 3rd National Digital Salon	06/01/2024
PSSA National AV Salon 2024	13/01/2024
11th MIROC Digital Circuit 2024	15/01/2024
Bloemfontein CC Salon 2024	20/01/2024
Ermelo Fotoklub 4th National Digital Salon	03/02/2024
12th AFO National Digital Salon 2024	10/02/2024
7th Boksburg National Digital Salon - POI	24/02/2024
6de Brandpunt Fotoklub Nasionale Digitale Salon	09/03/2024
2nd Swartland International Salon	16/03/2024
PECC International Audio Visual Festival 2024	31/03/2024
PSSA International Salon of Photography 2024	13/04/2024
1st Cape Photographers National Print Circuit Salon 2024	20/04/2024
1ST IPC PDI Salon	20/04/2024
7th Edenvale National Digital Salon - PDI	04/05/2024
Kroonstad Fotoklub Life in Monochrome PDI Salon	18/05/2024
2nd Amber AV International Salon	31/05/2024
8th MFCC DPI Salon 2024	01/06/2024
PSSA 25th Up and Coming	08/06/2024
TAF 13th Print and PDI Salon	15/06/2024
1st FSTOP Kempton Park PDI Salon	29/06/2024

PSSA CONGRESS 2024

The PSSA Congress this year is to be held in
Parys, Free State, South Africa.
The dates are 30th September to the 4th October.

KZN REGIONAL CONGRESS 2024



MEMBERS WEBSITES / BLOGS VLOGS / UTUBE CHANNELS

Paul Bartho: www.bartho.blog

Mark Preston-Whyte: www.markpw6.wixsite.com/website-copy

Rose Douglas: U-Tube channel — Rose Douglas Explore Africa

IF YOU WOULD LIKE YOUR OWN SITE LISTED, PLEASE SEND YOUR DETAILS TO THE EDITOR.



NEWS AND VIEWS

10 Important Photography Lessons from Ansel Adams

1. Half of His Creative Process Occurred in the Dark Room

Ansel Adams is well known for spending a whole day in the darkroom just to produce one print.

The technique is a systematic method that helps photographers to determine the optimal film exposure and development. He would paint onto the enlarger the areas of the photo he thought should be darker or lighter than others.

His ability to find perfection in the darkroom was coupled with his work behind a camera. And it produced some of the greatest *landscape photography* ever made.

“Dodging and burning are steps to take care of mistakes God made in establishing tonal relationships.”

The lesson here is that processing is just as important as photo-taking. And it shouldn't be looked down upon as a lesser art form.

2. His Best Work Used a Dropped Horizon

During his earlier work in the 1920s and 1930s, Adams would place the horizon very high in the frame. It gave favour to the landscape below.

It's widely regarded that his best work came in the decades to come. And they would often favour a much higher horizon.

Placing the horizon so high in the frame helped the viewer realize the image's scale. This was in comparison to the sky that surrounded it.

3. He Was So in Tune with His Equipment, Taking Photos Became Instinctive

Arguably his most famous photograph was *Moonrise Over Hernandez*. It was taken within a few seconds of pulling his car over to the side of the road he was driving along.

The sunlight was rapidly moving away. And he didn't have enough time to find his light reader. So, Ansel Adams very quickly calculated the exposure for the photo without any tools but his mind.

As he went to capture a second “safety photo” after the first, the sun had gone from the gravestones in the foreground. And the moment had gone with it.

He was so in tune with his equipment. The process became instinctive to him when it mattered the most. If you understand your camera and your exposure, taking photos becomes instinctive.

NEWS AND VIEWS



4. Ansel Adams Went to Great Lengths to Capture his Photos

A good photograph is knowing where to stand. For Ansel Adams, this meant climbing mountains. So, he trekked for hours at a time.

He would often leave before dawn and arrive home after dusk. This was because he knew the importance of finding the right place to stand.

It's a common problem that many of us face. We simply don't have the same kind of commitment to taking photos.

5. He Put Humankind into Perspective in His Frames

The first thing most people notice about Adam's photography is the sheer *scale of the images*. They're often of the great outdoors, which puts humankind into perspective. They show that we are so insignificant in comparison.

He wanted people to understand the world through his images. He wanted us to know that we live in a world that exists in an even larger world.

His images seem to be almost completely detached from human involvement. And I think that's part of why they're so great. They encourage us to focus on these majestic parts of the world he wanted us to see.

NEWS AND VIEWS



6. He Always *Knew* Before He Took the Photo

Ansel Adams often only took two of the same photos. The extra one was in case of scratches or marks in the dark room. How many photos do you take of the same scene? Lots, right? He always knew the *shutter speed and aperture* for the photo he would take. He could tell by looking at the frame what settings he would have to use to make certain areas stand out more than others. And he would know whether he needed a filter or not.



NEWS AND VIEWS

7. Ansel Adams Communicated Feelings, Not Images

When Adams took a photo, he didn't just capture a scene. He captured a feeling. I challenge anyone interested in photography to view the works of Ansel Adams and not feel something. It is this thought process behind his images that makes them so powerful. Whether you felt the same as he did or even understood his message is not the important factor here.

He created these images, knowing exactly what he wanted to portray before he pressed the shutter. That's something I think we can all learn from. How many of us just pick up the camera and shoot without thinking?

We live in a digital world of *instant gratification*. And I think that's caused us to think less as photographers.

8. His Purpose for Taking Photos Was More Than Just Art

The great French photographer *Henri Cartier-Bresson* made a well-known comment. He said, "The world is falling to pieces, and all Adams and Weston photograph is rocks and trees."

This was a criticism that Adams focused so much on capturing images of the world. And arguably more important factors were at stake.

But Adams didn't see it this way as a very strong conservationist. He fought hard and lobbied Congress to create more national parks. And he was successful with Kings Canyon National

Park. After his death in 1984, an area of the national park was named The Ansel Adams Wilderness. And a mount was even named after him, christened Mount Ansel Adams.

His purpose is clear in his photos and his legacy. You can see the drive behind his images. What's your purpose?



NEWS AND VIEWS

9. Ansel Adams Didn't Find Financial Success Until His 60s

It wasn't until Adams was in his 60s that he finally reached commercial success as a *fine art photographer*. Up until then, he would work as a commercial photographer when he had to. It was a means to earn money to support his family.

But he still focused on *fine art photography*. And he incorporated it into *commercial photography* where possible.

Shooting fine art photography was his passion. But as a creative, the multi-million-dollar business didn't come naturally. It was only when he met his business partner that things started to change.

He had always been a phenomenally successful fine art photographer with wide critical acclaim. But the lesson here is that we shouldn't try to manage every aspect of photography. If you need help transforming your business, then you should seek it out. Adam's highest-value print sold at auction is *Moonrise Over Hernandez*, which sold at Sotheby's for \$609,600 in 2006.

10. Ansel Adams Never Followed "Rules of Photography"

I feel this is a nice quote from Ansel Adams to end on. "There are no rules for good photographs, there are only good photographs." For Adams, there was a clear purpose behind his photography. You can see the hours of work he put in to find the right location and time to capture the perfect photo. Then he spent hours meticulously developing his photos in the darkroom.



MANUAL MODE

MANUAL MODE

Manual mode requires the photographer to physically set 3 camera functions: ISO, f/stop and shutter speed.



PHOTZY.COM

Perfect to print A5 size
14cm x 21cm / 5.83" x 8.27"

1 SET THE ISO



2 SET THE APERTURE



3 CHECK CAMERA METER FOR PROPER EXPOSURE: -2 | -1 | 0 | +1 | +2

Under Over

4 ADJUST SHUTTER SPEED OR APERTURE UNTIL PROPER EXPOSURE



5 FINAL CHECK

- Adjust exposure based on the subject:
Do you need to freeze action or increase the depth of field?
- Keep the camera meter indicating proper exposure:
Is the image too light? Move the camera meter towards underexposure (under 0)
Is the image too dark? Move the camera meter towards overexposure (over 0)

ADVANCED CAMERA EXPOSURE



UNDERSTANDING THE TRIANGLE

DARKER

	LESS MOTION BLUR	BACKGROUND SHARP		LESS GRAINY
SHUTTER	1/4000	f22	APERTURE	100
	1/2000	f16		200
	1/1000	f11		400
	1/500	f8		500
	1/250	f5.6		640
	1/125	f4		800
	1/60	f2.8		1000
	1/30	f2		1250
	1/15	f1.4		1600
	1/8	f1		h1
	1/4			
	1/2			
	1			
	2			
	MORE MOTION BLUR	BACKGROUND BLURRY		MORE GRAINY

LIGHTER

PARTING SHOT

RAW vs JPEG – Which Should I Use?

RAW vs. JPEG. Which is best, and which should I use? This question has seen a long-running debate among photographers since the digital camera first entered the consumer arena. In this article, I discuss the advantages and disadvantages in detail, allowing you to decide for yourself which to use and when.

Let's start by answering a few basic questions.

What is a RAW File?

A RAW file holds the data captured by the digital camera sensor. The data is stored in a format specific to the manufacturer and possibly that camera model. In theory, the data should be unprocessed, but some processing may happen before it is stored. An example might be cleaning and amplifying the signal from the digital sensor to improve the ultimate image quality.

Now, compare that to a JPEG file.

What is a JPEG File?

To produce a JPEG file, a digital camera still first captures data on its sensor, just like with a RAW file. That data then needs to be converted by the camera software and processors to a JPEG image. How this processing and conversion happens is, to some degree, under your control. For example, you can choose to apply a film emulation that affects the colours and tones of the image. Another example is choosing the sharpening and noise reduction levels applied to the JPEG.

When photographing in the JPEG format, most cameras also have the option of recording the RAW file as well. That's because the RAW data must be captured first to produce the JPEG.

Size Considerations of RAW and JPEG Images

Size is important when it comes to photography because the size of your image files has implications.

JPEG image files are typically two to six times smaller than the equivalent RAW file. Because they are smaller, you can fit more images on your memory card and your computer's hard drive. But before you dismiss this as not being important, let's consider it in a little more detail.

Image size used to be important because memory cards were small and expensive. Today, this is much less of an issue as memory cards are relatively cheap and large, but digital sensor resolution is increasing.

But digital sensor resolution doesn't only affect image storage on the memory card. It has implications for how you store your images on your computer. The higher the resolution of your camera, the bigger the RAW and JPEG files will be, which takes up valuable storage on your computer's hard drive.

Most photographers, myself included, store their photos on external storage. But with a high-resolution camera, external drives can quickly become a problem. In those situations, you may need to invest additional money in a high-volume storage solution like a NAS drive.

Quality Considerations of RAW and JPEG Images

Typically, we can extract more detail from a RAW file than the JPEG image captured by the camera at the same time. This does, however, require more processing and sometimes a fair degree of skill.



PARTING SHOT

Today's cameras often capture jpegs with excellent image quality and detail. Even though we may be able to see a difference when examining the image at 100% magnification, that difference vanishes when printed or downsized. Some photographers still like to print their photos, but many don't.

Think about your own situation.

Are most of your images shared only on social media? If you're a member of a camera club, do you only participate in the projected image category? Typically, these sorts of activities only require images less than 2400 pixels on the long edge. Given your camera probably captures more than 5000 pixels on the long edge, you will be throwing away most of the detail you've recorded when it's downsizing.

Even if you're one of the photographers who print your photography, printing seldom reproduces the sorts of detail we see when viewing an image at 100% magnification on a display.

Benefits of the RAW Format

The first benefit of shooting in RAW vs JPEG is the number of possible colours that can be supported. JPEG files are always 8-bit files. This limits the number of possible colours they can support to 256 per colour channel. This means an RGB image can produce approximately 3.67 million different colours. Compare this to a RAW file, which could record 12 or even 14-bits of colour data. This could represent a substantially larger number of colours. But whether this would translate into a significant visual improvement, I don't know.

RAW files have a wider dynamic range than JPEG files. This means you have greater scope for recovering the shadows and highlights from a RAW file than from a JPEG file. In short, you will find editing a RAW file more flexible than editing a JPEG file.

Closely related to the last point is that the RAW file is colour space independent. The colour space is important because it determines the range of colours that can be reproduced in an image. RAW files can store data using lossless compression, which should minimise any problems caused by data loss due to compression technology. This is an advantage over the JPEG format, although the RAW will still be significantly larger than an equivalent JPEG image.

It may be possible to extract greater detail from a RAW file than from the equivalent JPEG.

It may be easier to prove ownership of an image if you hold the original RAW file. In comparison, JPEG images are often freely distributed. Having the original RAW file from which the JPEG was created does indicate that you're more likely to be the owner of that image.

Having the RAW file for an image could allow you to take advantage of future processing developments.



LET'S NOT FORGET!!

MONTHLY MEETING - 18TH JUNE

We will start off with a slideshow of all the club images that were put forward for the KZN Interclub competition.

We will then have a 20 question
QUIZ with prizes.

Bring a pen with you and test
your photography knowledge.

MONTHLY WORKSHOP - 22ND JUNE @ 1.00pm
TO BE ANNOUNCED ON WHATSAPP LATER

MIDLANDS MEANDER COMPETITION
JUNE - FABULOUS LOCAL FLORA

