



Cable Release

Toowoomba Photographic Society

February 2018

The Toowoomba Photographic Society meets on the second Tuesday of the month at De Molay House, 90 Margaret Street, Toowoomba (Opposite Queens Park, next to Park House Cafe.)

Correspondence:

PO Box 339
Toowoomba QLD 4350

President: Margaret Kebble
Ph 4614 0866
tpsresident@hotmail.com.au

Secretary: Michael Krause
Ph 0418 733 641
tpssec@hotmail.com.au

Newsletter Ed

Mattea Taylor
Ph 0498 002 318
matteataylor@live.com.au

Skills Night: This group will be held on the fourth Friday of the month.
Contact: Graham Harris
graham_harris@westnet.com.au
Ph 0427 929 103

Calendar

February 2018 – 1. Upset 2. Long exposure	
Club Night	13 February 7pm – 9.30pm March entries due by midnight 13 February
Field Day	25 February 2pm – 4pm Studio Shoot @ Owens Camerahouse, James St, TWB Details & cost TBA Limited to 15 participants. Most suitable for beginning members with little experience in studio photography. Presenter: Sid Owen Contact: Graham Harris if interested on 0427 929103
Other events	17 February 12pm – 5pm Photoshoot – Cosplay Event Boyce Gardens, 6 Range St Mount Lofty COST: 0.00
Skills Night	27 February
Image Challenge	Negative space

March 2018 – 1. Doors/Windows 2. Landscape	
Club Night	13 March 7pm – 9.30pm April entries due by midnight 13 March
Field Day	18-19 March Girraween/Granite Belt Weekend Details TBA
Other events	
Skills Night	27 March
Image Challenge	Wasted



“Broken, Bent AND Busted!”

by Richard Wyton

Awarded Bronze in December 2017 competition

President's Light Reading Column February 2018

If only...

Do you find yourself in the “if only” trap? I am sure that most of us do from time to time. What do I mean by this? Let me explain.

We look at photography magazines or see cameras and equipment in camera shops. The latest cameras entice us – what if I had the Nikon D850 or D500 camera? What about the Sony 9000 mirrorless camera which would assist me in getting sharp focus? Then of course there are the latest Canon cameras as well. Each seem to promise us better photography and we begin to fall into the “if only” I had one of these trap. The same goes for lenses.

I am sure that most of us have never pushed our current equipment to the limit. Can we look at a scene whether it be a landscape, streetscape, portrait or anything else and instantly know what to use? I want to encourage us to get to know what to use from what we have.

How will we discover this? The only way is to get out there and practice and discover. I suggest you take one lens and go to a scene that you will be able to visit easily on different days. Using the same image, try out different settings, firstly the aperture of that lens, then how does it react when the aperture is constant and we alter the speed. Finally, we may try it with different ISO settings.

Take a careful look at your images. Firstly, the ones with different apertures. Is there sharpness over all the image or does it fall off near the edges? Is there any darkening at the corners? At what aperture is this lens performing best? Where is it not acceptable? Make a note of these settings. Now do the same for the changes with speed whilst the aperture has been constant and examine these. Does the image look soft or is it sharp? Do you see any camera shake – note what the settings were. Finally note what the weather was like, was it cloudy or sunny etc.?

Now it is time to repeat all of this with the same image on a different day when the weather is different. Again, carefully look at the images afterwards and note what you discover. Keep repeating this exercise until you feel that you know this lens and how best to use it. If you have a tripod, it would be good to use this also and compare the results. Note that when using a tripod, we should turn off the vibration reduction setting of the lens.

Another exercise is to then discover how close we need to get to a subject. You might like to go along the street and take photos and compare the distance you were from the subject. Experiment, experiment, experiment.

After experimenting with one lens and getting comfortable with it, try your next lens and repeat the experiments. By doing this with each lens you will become more able to know what lens and what settings to use for a given day and situation.

Of course, there is the issue of flash but let's leave that for another time.

Happy photography,

Margaret Kebble

TPS President

IMPORTANT

**March entries due by midnight TONIGHT (13 February).
Definitions & explanations of the March set subjects are in the
January Cable Release newsletter.**

Summary of TPS Committee Meeting Jan 2018

- Discussion ensued regarding 2 set subjects per competition night and due to confusion and extra work for judges it was decided that - **only one set subject be set from August 2018.** [Where 2 set subjects were set for the months in the following competition these will be carried over to future months.]
- Due to the comments from members about the judging and loss of members, it was decided that the judging process be revisited to enable better consistency and judging instructions to be updated for the next judging year i.e. 2018-19. The steps and timing are as follows:
February/March – judges meeting to discuss either process &/or guidelines. GH to chair.
April – Members to discuss and to have an external judge for that month.
May/June – Trial judging with internal judges (TH for May, GB for June)
- Field day -February – Studio Shoot 18/02/18 at Owen Studios. Note that there is a limit on the numbers that can be accommodated at the studio and that this is for beginners. (Syd. Owen to be a speaker at Skills Night.)
- 111yr Book to go to print.
- TPS Photographic display at CUA March 19th – 23rd.



**The Bride's Wedding Day Walk
by Diana Mayall
Awarded Bronze in December
2017 competition**

IMPORTANT

Entries for the April competition are due by midnight on the March club night (13th March).

April set subjects are 1. Cityscape and 2. People

April 2018 competition: 1. Cityscape 2. People

Set subject 1. “Cityscape”

Definition from the club’s website: “the visual appearance from a distance of a city or urban area; a city landscape.”

10 Tips for Better Cityscape Photography by Richard Schneider (<https://digital-photography-school.com/10-tips-better-cityscape-photography/>) – photographs included

1. Right After Sunset

After the golden hour settles, the sky grows darker, while city lights illuminate below. This immediately post-sunset or pre-sunrise moment (known as twilight or the Blue Hour), I would argue, is the best time for shooting cityscapes. Building lights turn on before the sky turns off, and the balance of light can look almost equal. It’s a great combination of tones, and worth getting up in the morning to catch.

2. Wide Angle Lens

For cityscapes, focal lengths between 12-35mm are a good bet. Not a necessity, but you will appreciate the wide angle, more often than not. This will allow you to capture a nice skyline without having to be miles outside the city, and allow you to include an entire skyscraper in vertical format, while standing near its base.

3. Self-timer and a Tripod

For shooting during the golden hours, and after dark, a tripod is practically essential if you want sharp crisp results. Better yet, set your camera up on the tripod, and set your camera’s two or 10-second self-timer so you don’t have to touch or jostle the camera during the actual shot. This will help your camera stay more stable, avoid blur, and capture stunningly sharp results.

4. Look for Those Leading Lines

Just like for landscape photography, leading lines are an integral part of three-dimensional cityscape composition. They add perspective, depth, and intrigue to any image, while taking the viewer on a journey from one point of the frame to another. In cityscapes especially, leading lines can create a strong sense of coherence in an otherwise chaotic scene. Think of train tracks for example. Rows of tracks, surrounded by eager commuters and tall buildings, could easily appear cluttered and frenetic (which could be a good thing, or could seem unfocused). But, slicing the image up with the right composition and a clean line, or series of lines, can cut through the chaos.



5. Look for Good Vantage Points Over Busy Intersections

Practice your long exposures, then look for busy intersections of a city. Finding the right location for heavy traffic can be tricky. You’ve got to know a city pretty well, or at least have an idea of where the congested thoroughfares are located. The idea here is blurred movement; traffic in a straight line may be interesting if you’ve got some variety in the shot (maybe skyscrapers or a city icon nearby), but failing that, you’re going to want to see some movement, leading lines and curves. That’s why bendy roads and intersections work so well; you can create light lines out of conflict, movement and chaos.



6. Just like Rivers are Great in Landscapes, Fountains are Great in Cityscapes

Photographing fountains within your cityscape can add another element of beauty and serenity to your image. Most cities are full of them. From small, historic, fountains that can add interest to a composition to huge water fountain light shows that blast water up in the air and make for exciting and spectacular photos.

7. Look for Patterns

Patterns have the ability to bring a sense of visual rhythm and harmony to an image. While at first sight, a common city scene may appear dull or bland. Focusing on repeating strong graphic elements, like shapes, lines, colours or forms, will draw the viewer's attention, and make the whole thing a lot more interesting.

8. Don't Be Afraid to Include Pedestrians in the Shot

When it comes to intersections, some bigger cities; New York, Tokyo, Toronto; will have four-way crosswalks, where pedestrians stream across in all directions, stopping cars on all four sides of the intersection. These make especially great hectic shots, with cloudy masses, surrounded by headlights and condo lights.

9. When Tripods Aren't Allowed – Improvise

Many businesses with great city views that attract photographers, have gotten the impression that tripods mean professional work and therefore, money. These establishments won't let photographers in with a tripod, likely because they might be able to make money by charging a permit fee or production fee. I've run into this problem mostly in the U.S., but have also come across it in a few international cities I've visited. It is upsetting indeed, but instead of letting it defeat you, try to do your best with what you have. Look to see if there is a place where you can set your camera down for the shot so you don't have to hold it risking blur from hand movement. You can use tables, pillars, walls, edges, benches, anything that is flat and safe. If you can't find a flat surface, you can make one. Prop your camera up with your jacket or other item of clothing.



10. See Bad Weather as an Opportunity (Carefully)

Not only does bad weather add an edge to your photo, but stormy weather creates skies that are full of colour and texture, providing a feeling of gloominess, fury, eeriness and even peace. In short, the stormy sky portrays emotion. With moisture everywhere, it just seems like the city glows more right after a rainfall. Most surfaces and structures will appear more colourful when wet, as water tends to bring out the saturation.

See Schneider's new eBook *Landscapes, Cityscapes & Photography Tricks* at <https://the-photo-ebook.com/>.

Other useful and inspiring links from Digital Photography School –

<https://digital-photography-school.com/7-tips-better-skyline-photography/>

<https://digital-photography-school.com/tips-shooting-cityscapes-through-window-blue-hour/>

<https://digital-photography-school.com/35-cityscape-images-to-take-your-breath-away/>

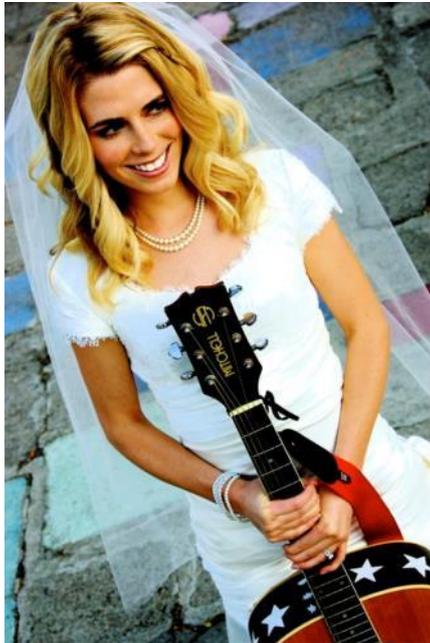
<https://digital-photography-school.com/cityscapes/>

Set subject 2. “People”

Definition from the club’s website: “A photograph of a person or persons that may range from a head study to fill body length. This section includes candid photographs and formal portraits.”

The Human Side of Photography – 4 Tips for Natural Looking Portraits by Natalie Norton

(<https://digital-photography-school.com/the-human-side-of-photography-4-tips-for-natural-looking-portraits/>) – photographs included



1. Handle the Hands:

Give your subject something to hold. If their hands are busy it’s generally enough of a cognitive distraction to curb their camera anxiety.

2. Pull up a Chair:

I carry a stool with me to every shoot... ALWAYS. It has saved me a million times over. When people sit, they will 9 times out of 10 lose the nervous rigidity they have when they’re standing. The situation automatically steps away from the formal air of photographer/photographee and instantly feels more casual.

3. The Attraction of Distraction:

Distract your subject. Get them talking about something you know they’re interested in, ask them questions about their family, pets or favourite super heroes if you get desperate. Do whatever you can to pull their attention away from themselves. I find that shifting their attention to me by making fun of myself to be a trick that’s tried and true. I’ve also been known to suddenly start barking like a dog to

inspire spontaneous laughter... quacking like a duck is also a good bet... trust me, once you get a couple of good laughs out of your subject... it’s all a breeze from there. Laughter releases endorphins and thus a general sense of well-being, at least that’s what “they” say... hey, it works for me!

4. A Tip from Aretha... R.E.S.P.E.C.T:

Remember that your subjects deserve your respect... whether it’s your own kiddos or you’re on hire. If you’ve got a subject or two or more who are just plain uncomfortable, seek out privacy for the shoot as much as possible. If you’ve got something in your head that you’re working towards and your subject just isn’t diggin’ it... drop it and move on to something else.

Ultimately you want nice pictures AND a nice memory of the shoot as a whole. If your subject feels understood and respected, that’s your first step in breaking them out of that awkward little box and truly capturing their essence.



For more tips on portrait photography including composition, eye contact and clothing, have a look at these:

<https://digital-photography-school.com/10-ways-to-take-stunning-portraits/>

<https://digital-photography-school.com/tips-portrait-photography/>

<https://digital-photography-school.com/portrait-photography-tips/>

Photos must be submitted by 13 March 2018 (club night)

<https://toowoomba.myphotoclub.com.au>