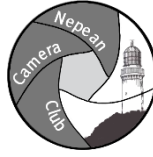


# Snapshot



Newsletter of Nepean Camera Club June 2024



**"On The Beach" Pan Constanti**





## June Program

DATES	EVENT	ACTIVITY	PHOTOGRAPHY TOPIC	OUTCOME
Tuesday June 4	Club Meeting	Photographing Flora/Botanical using flash		Understand requirements for Flora/Botanical Photography
Wednesday June 19	Photoshoot	Sages Cottage		Applying Flora/Botanical Photography techniques - Flora/Botanical images
Thursday June 27	Social Gathering	Talk about progress on Flora/Botanical		Socialising

## 2024 Nepean Camera Club Long Shoot Beechworth Yackandandah



We've had a very positive response to our Long Photo Shoot planned from 18 - 22 November at Beechworth.

There are still vacancies at Lake Sambell Caravan Park situated within short walking distance from town. Contact phone no.: 03 5728 1421.

Many photo opportunities are waiting for you and a large number of cafes, restaurants and vineyards are inviting you to a convivial get together.





# in focus

## NCC Rosebud May Stats

4395 Photo Views

Total Since May 2022 to January 2024

311076 Photo Views

## Check us out on Flickr.



-Several club members have provided summer photos or photos from our first 2024 shoot.  
Check them out!

-Not sure how to access Flickr ?  
Google search NCC Flickr and press the search button.  
Follow to our page and check out the photos.

Add your photos to the display by sending them to Mike's email: [mike.lyons111@gmail.com](mailto:mike.lyons111@gmail.com)

PS. don't forget to name the photo and put your name to it.

## Social Gathering Dromana Foreshore

Thursday 29th May 2024

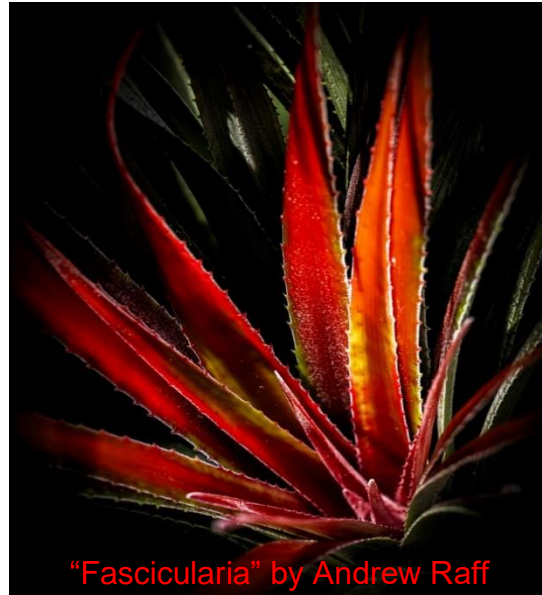
A small group weathered an icy at Dromana for coffee and a chat. Subjects discussed ranged from Jeff's new lens, Lightroom problems and our recent Botanical Photoshoot at Andy and Sue's Garden.

Next social gathering at Dromana is scheduled for Thursday 27<sup>th</sup> of June





**May 30th Photo Shoot  
"Chrysalis"  
St Andrews Beach**



**"Fascicularia" by Andrew Raff**

Another fun and informative photoshoot was held at Sue and Andy Raff's property Chrysalis, thanks to their hospitality and generosity.

A generous number of members attended to be challenged by the Andy's knowledge of photography and all things botanical.

Andy challenged all of us to quietly step out of our photographic "comfort zone" and take imagery which supported his 8 challenges.

- Namely: - Flat image of a flower
- Side image with a depth of field
  - Abstract
  - Double Exposure
  - Macro of part of flower
  - An image that will convert to monochrome.
  - An impressionist image using slow shutter speed.
  - An image of a flower in water

While some of us did not quite get to executing all 8 challenges we had a good deal of fun exploring the different aspects of botanical photography.

After the challenges it was great to sit down over a cuppa and discuss the various challenges..... not to mention the celebration of a couple of birthdays.

Most members have provided examples of their work for the club meeting on June 4. Many of the photos now appear on the club Flickr as well as in this newsletter.



**"Twisted Rope Plant" by Jim Carr**





**“Staghorn” Sue Raff**



**“Playtime” by Anne Gibson**



**“White” by Mike Lyons**



## Adjusting white balance settings to improve photos.

### Understanding white balance in digital photography.

White balance is the adjustment of a digital photograph to make its colours appear more realistic. “It’s a way to set a photograph to neutral, to make the white look white,” says photographer and educator Adam Long. For example, if you take a photo of a white object in certain lighting conditions, it can appear bluer than it is. To counteract this, you can use your camera’s white balance settings to get rid of the blue cast or you can use post-production software, like Adobe Photoshop, to make Colour Balance adjustments.

### Different lighting situations create different colour temperatures.

It’s called “white balance” but it actually affects all the colours in your photo. If you’re shooting with natural light from an overcast sky, your photos will have a cold colour temperature, more of a blue tone. Shooting in unnatural incandescent light with your typical tungsten light bulbs creates a warm colour cast, one that shows up as more yellow or orange. And shooting under certain types of fluorescent lights can give your photos a green tint.

### Different colour temperatures convey different moods.

The goal with white balance is to understand how it can be affected and to use it intentionally. Try a more realistic white and see whether it helps or hinders your image — you may not always want perfectly accurate colours. “White balance is a great place to start,” says photographer Kenton Waltz. “Then you can decide how you want it to feel and adjust from there,” says Waltz. “I ask myself, ‘What’s the story these photos are telling and how is that colour temperature going to affect that story?’”

### Adjusting white balance in camera.

A good first step is accounting for white balance in your camera settings. “With white balance, you’re matching the camera to the light source,” says photographer Grace Rivera. Newer DSLR cameras have powerful automatic white balance (AWB) functions. But if you want to explore customised settings, manual white balance adjustments are also an option; you can choose a setting depending on your light source. “If it’s cloudy, there’s a cloudy day setting. If you’re shooting in bright sunlight, there’s a setting for that,” says Rivera. “You can adjust based on where you are. But I usually use auto white balance and then adjust things in editing after.”

To achieve good in-camera white balance when shooting, consider these factors:



### Shoot in the RAW file format.

Putting your camera on the RAW file setting before you shoot is important for post-processing flexibility. This file format preserves all the image data that’s recorded by your camera’s sensor. “RAW allows you to adjust the white balance in post-production effectively,” says Waltz.

### Aim for consistent lighting.

Shooting photos with mismatched sources of light will make it more difficult to edit the white balance in post-production. “Try to get your light sources to match,” says Waltz. “If you have somebody lit with an incandescent bulb sitting next to a window on an overcast day, you’re going to have one half of your photo really warm and the other half really cold. In post, it’s hard to fix that.”



### Use a grey card to be precise.

A grey card is a square of material specifically shaded at 18 per cent grey. This tool helps you to find a perfect white balance for scenarios where being exact is the ultimate goal, like product photography or food photography. To set white balance using a grey card, take a shot with the card filling the entire frame. Then go to your camera's menu, select the option to set a customised white balance and set it by choosing your photo of the grey card. You can also use shots of your grey card to help fix your white balance in post-production.

### Don't overcorrect.

There are situations where a skewed colour temperature works in your favour. "Say you're shooting in a dimly lit bar or restaurant. That's the type of thing where you want to convey that mood. You may want to preserve the colour of the ambient light rather than correct it," says Rivera. "Or say you're shooting a sunset. An intrinsic part of the picture is the warm light of the sun. You wouldn't want to auto correct it, because it would turn everything blue."



### Adjusting white balance in editing.

Tweaking the colour balance of your photos in post can be as simple as adjusting the Temperature Slider in Adobe Lightroom. Similar to your camera's settings, you can also choose from various options in the White Balance (WB) drop-down menu in the Develop panel — options for various types of lighting conditions — or you can choose to set a customised white balance by selecting a neutral tone in your image. This is when a test shot with a grey card would come in handy again, as it would serve as your perfect neutral tone. Then you can copy those edits onto the other shots in your set.

### Advanced ways to fix white balance in Photoshop.

- **Use the Curves tool.**

Make delicate edits to your overall image colour and tone by applying a Curves adjustment.

- **Use a photo adjustment layer.**

Use a Cooling or Warming Filter to make a subtle or quick color adjustment.

- **Use layer masks or a Gradient Map Adjustment Layer to modify localized changes.**

To balance images with uneven lighting, create a layer mask to edit only select areas or make tonal shifts on a gradient.



**Experiment shooting the same subject with different settings.**

Try out different white balance settings on your camera using the same subject matter. “The best thing you can do if you’re just starting out and learning about things like white balance is to play with every combination of the settings that you can and see how it affects things,” says Rivera. “Set up a tripod outside and face a sunset. Put the white balance setting at shady and just see what happens. Then you can learn what each setting does.”

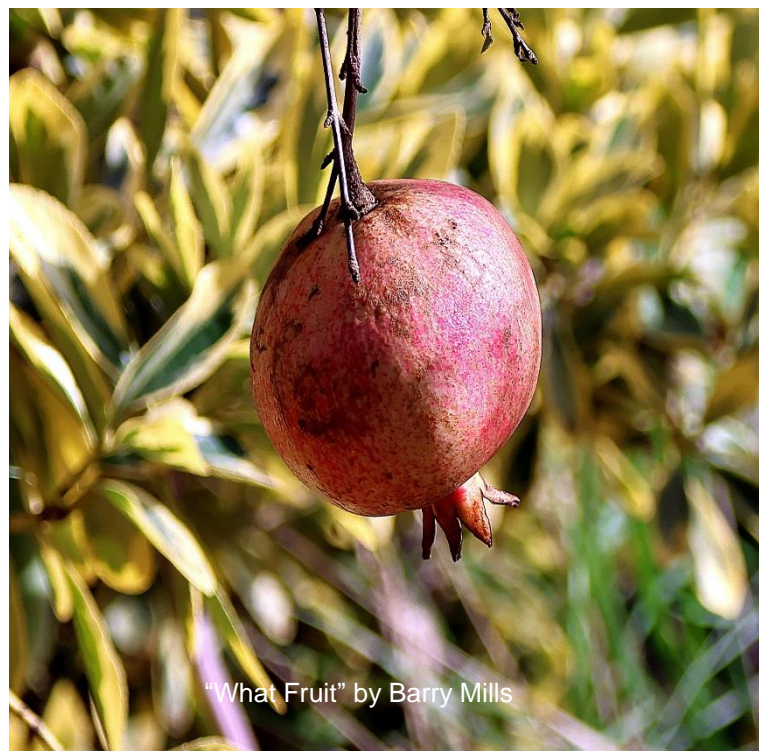
Go beyond white balance and discover more ways to enhance the colours, contrast and texture of your photos. Or see how to quickly remove spots and retouch images on any device with Photoshop Express.

**Contributors**

Adam Long, Kenton Waltz, Grace Rivera

**Video**

<https://www.youtube.com/watch?v=6NAYm-VegZ0>



“What Fruit” by Barry Mills





## Members in the **Spotlight**

*"You don't take a photograph, you make it." - Ansel Adams*



**"Magpies" by Alan Thexton**



**"Morning Mist" Jubilee Point by Danny Byrne**

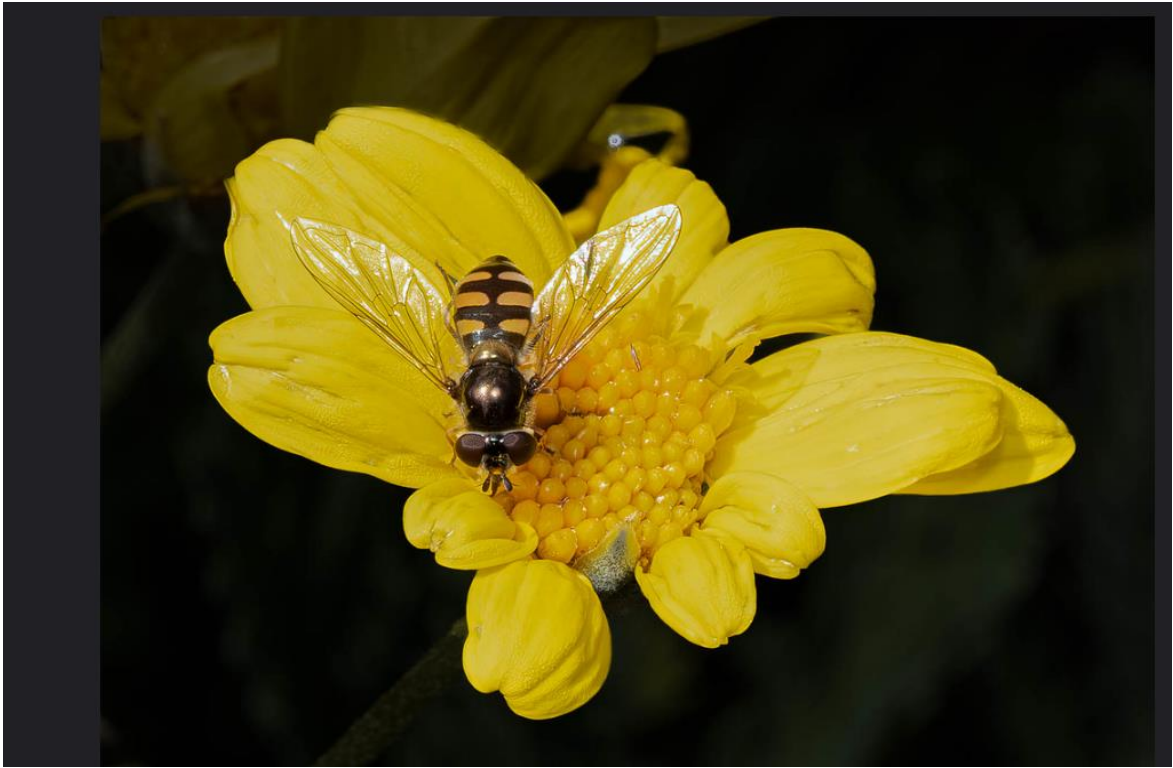


**“Obviously Sunset” by Marnie Fitzsimons**



**“Ablaze” Lynn Nankervis**





**“Honey Pot” by Andy Raff**



**“Misty” Pan Constanti**

# QUICK TIPS



## HOW TO SHOOT... LANDSCAPES

Digital  
**Camera**

### LONG-EXPOSURE WATER

#### KIT CHECKLIST...

16-35mm wide angle lens, Program mode

#### FOR YOUR SHOT, TRY...



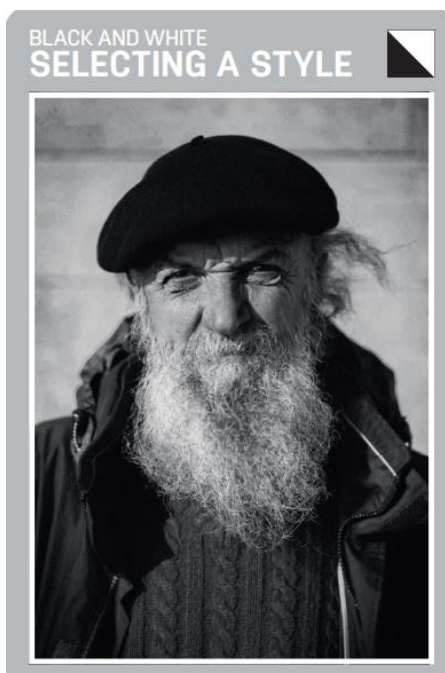
#### TIPS FOR GETTING A GREAT SHOT...

- Waterfalls and streams need around 4 secs and the sea around 8 secs. For a really misty effect, try 16 secs.
- Use a narrow aperture like f/16 or f/22, the lowest available ISO and P mode to see what shutter speed you get.

Future



Shutter speed not slow enough? Then use ND filters to reduce the light captured.



## HOW TO SHOOT... BLACK AND WHITE

Digital  
**Camera**

### SELECTING A STYLE

When considering black and white, there are plenty of potential subjects to choose from but each require their own particular approach

- **Portraits**  
Old people with lots of character suit gritty, high-contrast styles with dramatic lighting.
- **Landscapes**  
If it's after sunset, then pleasingly graduated tones work well, but if the sky is cloudy, then a conversion with more contrast is better.
- **Architecture**  
This is more about shapes, patterns and tones than readily identified functionality.

Future



Approach the subject matter knowing that you're going to do a black and white conversion later.