



Nikon Goes Mirrorless

Nikon's full-frame (FX format) mirrorless cameras and lenses are finally here, and there's a lot to cover, so grab a drink and buckle up. Nikon's launching not one, but two full-frame mirrorless camera bodies this fall. Much like the D850 vs D750 hierarchy (or the Sony A7R III vs A7 III), the 45.7-megapixel Nikon Z7 will be a pricier, higher-resolution camera, while the 24.5-megapixel Nikon Z6 will be more affordable, a little bit faster, and (possibly) better for video.



Sony's first true market competition, the Nikon Z mount system is lighter and more compact than its DSLR ancestors, but still very much Nikon in form and function. Same menu systems, familiar button layouts, a deep ergonomical grip, and D850 levels of rugged construction and weather-sealing. In other words, Z may well be Nikon's future, but this new ecosystem stands proudly atop a century of tradition.

We'll be testing out the new Z gear this week in New York and Tokyo, so stay tuned for our first hands-on impressions and reviews, but let's first dive into Nikon Z with everything you need to know about the Nikon Z7 & Z6, the four announced Z mount system lenses, and the optional FTZ Adapter.

Measuring 55mm across, the all-new Z mount is 17% wider than the F mount and, without a mirror to eating up space, features a 65% slimmer flange-mount distance (the distance between the mount and the image sensor). This means the Z mount is capable of gathering over 100% more light than the full-frame F mount, which has allowed Nikon engineers to create new lens designs, making them lighter, faster, and sharper than ever with little to no chromatic aberration.

Nikon Z7 vs Z6



Visually speaking, the only way to tell a Nikon Z7 from a Nikon Z6 is to look for the small badge on the front of each camera. Further, most features, capabilities, button layouts, menus, build-quality, and dimensions are all the same (both weigh about one half-pound less than a D850, while shaving off nearly an inch of depth and a half-inch of width). But there are a few key differences:

- Resolution: the Z7 boasts a 45.7-megapixels compared to the Z6's 24.5-megapixels.
- OLPF: the Z6 features an Optical Low Pass Filter on its sensor where the Z7 does not.
- ISO Range: The Z7 covers ISO 64-25600 while the Z6 hits ISO 100-51200.
- AutoFocus Points: While both the Z7 and Z6 offer a hybrid AF system that covers 90% of each respective sensor, the Z7 boasts 493 AF points, while the Z6 features 273 AF points.
- Burst Shooting: The Z6 is faster, capable of shooting up to 12fps, compared to the Z7's 9fps.
- Full Pixel Readout 4K Video: The Z6 shoots full-frame 4K video with full pixel readout while the Z7 downsamples full-frame 4K video. For full pixel readout on the Z7, you must engage DX (crop) mode.
- Time-Lapse Resolution: Both the Z7 and Z6 include an interval photography timer, but the Z7's higher resolution means you can use the camera to create 8K resolution time-lapses (using 3rd party software).
- Battery Charger: Only the Z7 will include the EH-7P Charging AC Adapter

New Sensors & Image Processing Engine

While the Z7 and Z6 share similarities with the D850 and D750, respectively, both cameras feature new Nikon-designed BSI (backside illuminated) CMOS image sensors with built-in focal-plane phase-detection AF pixels (a first for Nikon), and the new EXPEED 6 image processing engine.

The Z7's 45.7MP sensor lacks an OLPF, for extra crispy landscape & astrophotography, and Nikon claims both cameras will produce clean, sharp still photos and videos with less noise at higher ISOs than ever before. There are also new mid-range sharpening tools and 20 adjustable Creative Picture Control options to play with. As mentioned above, the Z7 matches the D850's ISO 64-25600 range (DXO Mark lists the D850's sensor as the third best sensor on the market), while the 24.5MP Z6 sensor is good for ISO 100-51200.

Hybrid AF with 90% Sensor Coverage

The Nikon Z7 boasts a 493-point hybrid AF system (up from 399-point system on the Sony A7R III) while the Z6 features a 273-point hybrid AF system (down from the 693-point systems on the Sony A7 III & A9). For those less familiar, hybrid AF uses a combination of focal-plane phase-detection AF and contrast-detect AF to achieve quick, quiet, sharp focus on still and moving subjects. Aside from the brand competition, this is exciting because it means a pro-level Nikon camera will finally feature useable AutoFocus during video recording. You can expect to see familiar Nikon modes like Auto Area AF, Subject Tracking, and Predictive AF.

Cont'd pg 3

5-Axis Vibration Reduction

Another long-overdue first for Nikon. With 5-Axis VR (Vibration Reduction) correcting for pitch, yaw, and x/y/z-axis roll, the Nikon Z7 or Z6 with a NIKKOR Z lens achieves up to 5.0 stops of exposure compensation, helping to keep your images sharper at slower shutter speeds and/or helping you use lower ISO settings. It should also help out with handheld videos, but, typically, full-frame image stabilization is less effective than for smaller crop-sensor systems, so you probably still need a gimbal for smooth video.

Nikon also claims the Z7 and Z6 will maintain 5-axis VR using the optional Mount Adapter FTZ with certain VR-equipped F mount lenses. In these scenarios, VR-equipped F mount lenses handle pitch and yaw, while the cameras tackle x/y/z roll. Where an F mount lens is NOT VR-capable, the Z7 and Z6 will still offer 3-axis in-camera VR.

The Best Nikon Video Camera... Ever!

For anyone familiar with the D850, the Nikon Z7 and Z6's video capabilities are going to feel very familiar, but there are a few key upgrades aimed squarely at pros. The Z7 and Z6 top out at 4K UHD (3840 × 2160) 30p recording (no 4K/60p) like the D850, but the Z7 and Z6 will be Nikon's first cameras to offer 10-bit 4:2:2 4K video recording along with the N-log color profile, which boosts dynamic range to 12 stops for HDR grading and improved color. The catch? You can only shoot 10-bit via the cameras' HDMI outputs, recording to an external drive. If you want to record internally, you're limited to 8-bit 4:2:0 4K.

The Z7 and Z6 also best the D850's slow-mo capabilities; where the D850 is limited to a 120fps / 5x "Slow Motion" mode — which over-cranks the video and produces an average-looking 24p movie file — the Z7 and Z6, conversely, are capable of true 1080/120p. Much like the Sony cameras, the resulting 120p footage, when slowed in post, should be smoother and more detailed compared to D850 slow motion.

Other video improvements and features include built-in timecode well as Active D-Lighting, electronic vibration reduction, and focus peaking for both 4K & HD (the D850 is limited to HD-only).

As noted above, both Z cameras shoot full-frame (FX mode) 4K video, but with fewer pixels on its sensor, the Z6 shoots full frame with full pixel readout (no downsampling, less moire) and should produce cleaner footage. The Z7, conversely, shoots 4K video with full pixel readout in its DX (crop) mode, meaning it's not full-frame video and all of your lens focal lengths will be magnified by 1.5x. In FX (full-frame) mode, the Z7 uses some form of downsampling. Will it make much of a difference? We don't know yet, but we'll write more about this as soon as we get our hands on both cameras and see the footage for ourselves.

Regardless, with 10-bit 4K, true 120p slow motion, timecode, N-log, in-camera/electronic vibration reduction, and a new hybrid AF system, the Nikon Z7 and Z6 are poised to be the best Nikon video cameras ever.

RAW, Silent, Speed

Both Z mount system cameras offer a silent mode (electronic shutter) and capture still images in jpeg, 12-bit lossless RAW, or 14-bit uncompressed RAW files. Also, both can shoot up to 18 14-bit RAW files, up to 23 12-bit RAW files, or up to (25 Fine Large) jpeg files in a single go. With less pixels on the sensor, the Z6 is faster, shooting up to 12fps, while the Z7 can shoot up to 9fps. Both of these figures, as well as the number of potential images capture, vary at times. For example, Silent Mode drops performance by about 1fps, as does shooting 14-bit RAW. However, Nikon is developing the MB-N10 Multi-Power Battery Pack, which will boost performance by as much as 1.8x (more on this below)

Rugged & Ergonomic

Quite simply, the Nikon Z7 and Z6 are built as tough as the D850.

The body is magnesium alloy. It's weather-sealed up the wazoo with rubber o-rings (so are the new lenses). And the mechanical shutter's been tested for up to 200,000 cycles. And, most importantly, Nikon has elected to keep it's easy-to-hold deep grip and familiar button layouts. If you're a longtime Nikon customer, the Z7 and Z6 are going to make you feel at home; if you're new to Nikon, you're going to love holding the Z mount cameras in your hand for hours without any fatigue (so many mirrorless systems are too small in the grip department).

There's No SD Card Slot

Unlike the D850, which offers both XQD and SD UHS-II dual card slots OR Sony's dual SD card slots, the Nikon Z7 and Z6 bodies offer one, lonely memory card slot and it doesn't hold standard SD memory cards. Instead, Nikon's opted for an XQD only approach (it will also support CFexpress (CFX) after a future firmware update). The great news is that XQD cards offer much more performance than even the fastest SD cards, but the bad news is that they are more expensive to buy and, without a dual-card system, you won't be able to build redundancy into your workflow (a smart idea for wedding photographers).

Improved Wireless Connectivity

Much like the D850 and other pro-level Nikon DSLRs, the Z7 is compatible with all Nikon accessories, including the company's speed lights / flashes, remotes, microphones, and so on. The Z7 also supports SnapBridge 2.5 via Wi-Fi & Bluetooth, is PC-ready (for RAW, JPEG, TIFF, & Video transfer to computers), and boasts pro support via the WT-7/A/B/C Wireless Transmitter (available separately) just like the D850 and D5. So it's ready for pro environments.



New Battery / Old Batteries: Bring Them All

The Nikon Z Series cameras feature Nikon's EN-EL15B battery. This B variety has been adapted so you can charge it via a charger (included with the Z7, optional with the Z6) OR in-camera via USB. Adding to the flexibility, if you already own an EN-EL15A battery, you can also use those in Z Series cameras and there's no performance loss. However, the A-version batteries can't be charged in-camera via USB. Lastly, you can also use the original EN-EL15 batteries in the Z Series, but they won't last as long or offer the same high-speed performance of the B & A iterations.

As previously mentioned, Nikon has announced the development of the MB-N10 Multi-Power Battery Pack, which will hold two EN-EL15B batteries, boosting movie recording by up to 1.8x, improving high-speed burst shooting, and adding to the number of images you can capture in one burst. It should also serve as a nice grip for portrait photographers or anyone shooting vertically. It too will support USB-charging.

Nikon Z7 & Z6

Specs & Accessories

Exclusive Z7 Features

45.7MP BSI CMOS image sensor with on-sensor phase detection
No Optical Low Pass Filter (OLPF)
ISO 64-25600
Expandable to ISO 32-102400
9fps high-speed continuous shooting (extended)
493-point AF
DX (crop) mode 4K video recording with full pixel readout
8K Time-lapses with the Interval Timer

Z7 & Z6 Shared Features

Compatible Lenses: Z mount (native); F mount (with optional adapter)
EXPEED 6 Image Processor
Hybrid AF system
covers 90% of the sensor vertically & horizontally
switches between focal-plane phase-detection AF and contrast-detect AF
3.6M dot QVGA EVF (OLED)
100% frame coverage and 0.8× magnification
3.2" tilting touchscreen LCD (out of the D850)
5-Axis Vibration Reduction
Up to 5.0 stops of exposure compensation
4K UHD (3840 × 2160)/30p
10-bit 4:2:2 4K video when using the HDMI out
N-log color profile boosts dynamic range to 12 stops
8-bit 4:2:0 4K video recording internal or external
Full-HD/120p slow motion
Active D-Lighting
electronic vibration reduction
focus peaking (for 4K & HD)
Silent shooting mode
12-bit lossless RAW
14-bit uncompressed RAW
Interval timer photography (HD or 4K Time Lapse Movie mode)
Dual Memory Card Slots
XQD & UHS-II out of the box
The XQD slot is getting a CFexpress firmware update after release
D850-levels of ruggedness in a smaller body
magnesium alloy body
weather sealing
shutter rated for 200K cycles
Snapbridge 2.5
WiFi & Bluetooth
Snapbridge 2.5
PC transfer (RAW, JPEG, TIFF, Video to computer)
Dimensions: 134 × 100.5 × 67.5 mm
Weight (with battery & memory card): 675 g
Support for existing (optional) DSLR camera accessories
Supports EN-EL15/a/b batteries

Exclusive Z6 Features

24.5MP BSI CMOS image sensor with on-sensor phase detection
OLPF (Optical Low Pass Filter)
ISO 100-51200
Expandable to ISO 50-204800
12fps high-speed continuous shooting (extended)
Full-frame 4K video recording with full pixel readout
273-point AF

Optional Accessories

Mount Adapter FTZ
360 NIKKOR F mount lens dating back to 1959
90 retain full or improved functionality, including AF, aperture, white balance, and VR
MB-N10 Multi-Power Battery Pack
Holds two EN-EL15b batteries
Boosts high-speed continuous shooting, movie recording time, and number of still images you can capture
WT-7/A/B/C Wireless Transmitter
Nikon Speed Lights & Radio Controllers

Pricing & Availability

The Nikon Z7 mirrorless camera will be available Sept 27, 2018, in two forms:

Body-only for US \$3399.95
Z7 + NIKKOR Z 24-70 F4 S kit for US \$3999.95

The Nikon Z6 will be available in late Nov 2018 in two forms:

Body-only for US \$1995.95
Z6 + NIKKOR Z 24-70 F4 S kit for US \$2599.95

The Mount Adapter FTZ will also be available Sept 27, 2018, for US \$249.95. But if you buy the adapter before Dec 31, 2018, and at the same time as a Z7 or Z6 camera system, you'll be able to snag it for US \$150.

Review by:
www.facebook.com/stevesdigicams

REPORT ON ACTIVITY NIGHT OF - 24th September, 2018

Vivian Sammut

The night's presenter Yana Martens, a psychologist and a model, does workshops on how to pose models and people for photography and video. She teaches how to help them get confidence and give genuine facial expressions in front of the camera. Some of her clients are from the corporate field. She said rapport with the subject is very important. You have to explain what you are doing, talk to him/her and give compliments. The photographer should check exposure, etc. first then direct the subject on the way the body is posed, then the hands, where the subject has to look at, and lastly the facial expression (physical or emotional).

It's a good idea to ask the subject to point the chin forward a bit and not look too far down, as this would create a double chin. Looking up would produce a long neck. The nose should not cross the cheek, a 45 degree turn of the head would help. Put hands side on to the camera, not full on, as otherwise they would take too much space. Say something funny or nice that would relax the subject who would give a genuine smile. (Yana likes to mention something like chocolate). She showed us photos of herself as examples to what she was explaining.

At the end of her session, Yana said each of the ECC members could take 3 photos of her, to their direction of posing. We thank Yana for a very interesting and informative evening.

You can visit her site at - yanamartens.com



Above: Yana, in model mode while ECC Members jockey for position to shoot (just watch the elbows). While Levin (right pic) kneels before Yana in preparation...



REPORT ON ACTIVITY NIGHT OF - 27th August, 2018

Vivian Sammut

The presenter for the night was Elio Rulli of Studio House Photography. Elio first worked at Kodak where he learned a lot about film. He started his photography career by doing friends' weddings. He liked doing portraiture from his shop 'Studio House Photography' in Mooney Ponds where he stayed until 2016. As he got more popular he had to get people to work for him. He told us about some of the different customs that different nationalities have for their weddings, which had him working for very long hours on the day. Sometimes 2 photographers were needed, one on the groom side and another one on the bride's, before the actual ceremony started, to cover such things as the barber shaving the groom, the family having a pre-wedding meal, etc.

As Elio got more popular he worked for TV celebrities, politicians and even covering advertising of film stars such as Robert DeNiro.

Elio loves working for disabled people and he even takes care of two of them twice a week. He went to Syria and shot videos of the constant bombing the people have to live with. It was heart breaking to see the suffering of the injured in the hospital, the children on the streets, some of them maimed, and some who 'have forgotten how to smile'. The video showed the deplorable conditions the people have to live in: tents on the muddy streets, dirty water, rubbish, a convoy of trucks with aid which couldn't get through because it was too dangerous. A voice on the video said that the stench of raw sewerage was awful. How cruel can man be to his fellow human beings?

We thank Elio for a very interesting evening and showing us some of his lovely photos and videos. We wish him all the best with his humanitarian work.



Set Subject Suggestions

The ECC *Set Subject* topics for 2019 are currently being prepared.

Here is your opportunity to contribute ideas for consideration for the Set Subject.

So, put your thinking caps on and come up with one, two or more topics and submit your suggestions to The Editor (Boris@Struk.com.au).

Think outside the square and also provide a description of exactly what you are proposing. For example, in the recent Set Subject – *Shoes*, the judge took it literally and only considered images containing more than one shoe. If you are proposing a subject, specify the parameters - style, colour, quantity etc. This will form the basis of that Set Subject competition.

So as they say – Go for it! And we look forward to receiving your suggestions by 31st October, 2018.

BLAST FROM THE PAST



From the 1987 yearbook

September Comp Results

September - PRINT - Novice Open

Photographer	Title	Place
Jack Chiodo	Love my Shadow	1st
Jennifer Swanton	Ocha	2nd
Jack Chiodo	Asha	4th
Jennifer Swanton	Cheeky	3rd

September - DPI - Novice Open

Photographer	Title	Place
Michael Moore	Indi	1st
Sam Fitzgerald	Lizard Friend	2nd
Michael Moore	Which track is which?	3rd
Sam Fitzgerald	Mirage at Sea	4th

September - DPI - Intermediate Open

Photographer	Title	Place
Pam Kreuger	Connection	1st
Drazen Basar	Moss	2nd
Wade Buchan	Whistling Kite	3rd
Michael Cvetkovski	Its Raining Dirt	4th
Pam Kreuger	Fishmonger	HC
Andy Simari	F18 Super Hornet landing gear	HC

September - PRINT - Advanced OPEN

Photographer	Title	Place
Ineke Struk	Misty Road	1st
Neil Anderton	Boobook Owl	2nd
Steve Sheddick	Coca Cola Daydreams	3rd
Neil Anderton	Spotted Harrier No 3 WTP	4th
Jan Hannasky	Binalong Bay	HC
Steve Sheddick	Twinkle, Twinkle	HC

September - DPI - Advanced Open

Photographer	Title	Place
Adrian Whear	Back to the future	1st
Jane Clancy	The Silk Blouse	2nd
Jan Hannasky	Powderpuff	3RD
Jane Clancy	The Power of One	HC
Bruce Hynes	the Wine Working	HC
Adrian Whear	Flinders	HC

September - PRINT - Set Subject - Shoes

Photographer	Title	Place
Kevin Phelan	The Bootmaker's Bench	1st
Kevin Phelan	Sport Ready	2nd
Ineke Struk	Making use of old boots	3rd
Jack Chiodo	Sole Mates	4th

September - DPI - Set Subject - Shoes

Photographer	Title	Place
Jane Clancy	Shoe Shine	1st
Adrian Whear	In Step	2nd
Monique Whear	Jacob's Shoes	3rd
Adrian Whear	Crossing	4th
Jan Hannasky	Well Heeled	HC
Jennifer Swanton	Groovy shoes	HC



First : 6 Points
Second : 5 Points
Third : 4 Points
Fourth : 3 Points
HC: 2 Points
NWS*: 1 Point

*non winning submission

August Comp Results

August - PRINT - Novice Open

Photographer	Title	Place
Jack Chiodo	Music	1st
Jennifer Swanton	Pick of the bunch	2nd
Jennifer Swanton	Safe distance	3rd

August - DPI - Novice Open

Photographer	Title	Place
Sam Fitzgerald	Morning at Half Dome Yosemite	1st
Sam Fitzgerald	Bad Lands National Park	2nd
Jacquelyn Viti	Mans Best Friend	3rd
Michael Moore	Lone tree in the fog	4th

August - DPI - Intermediate Open

Photographer	Title	Place
Drazen Basar	Explosion	1st
Drazen Basar	The Hut	2nd
Astrid Ross	Rainbow lorikeet	3rd
Pam Kreuger	Footprints in the desert	4th
Astrid Ross	Lunch coming up	HC

August - PRINT - Advanced OPEN

Photographer	Title	Place
Neil Anderton	Brolga Mum & Chicks	1st
Jan Hannasky	Miss Bubbles	2nd
Steve Sheddick	Great Southern Land	3rd
Neil Anderton	Silver Gull PL	4th
Steve Sheddick	Coca Cola Daydreams	HC

August - DPI - Advanced Open

Photographer	Title	Place
Levin Barrett	Aurora Searching	1st
Paul Scicluna	Strath Creek	2nd
Boris Struk	Christiana	3rd
Adrian Whear	Unloading The Mohito	4th
Jane Clancy	The Dancers	HC
Alex VH	Old Tree Above the Fog	HC

August - PRINT - Set Subject - Street in B&W

Photographer	Title	Place
Jan Hannasky	Girls on the street	1st
Steve Sheddick	Last Tram Home	2nd
Steve Sheddick	Concrete Jungle	3rd
Jack Chiodo	Double Exposure	4th

August - DPI - Set Subject - Street in B&W

Photographer	Title	Place
Jane Clancy	Hat Seller	1st
Adrian Whear	Southbank stories	2nd
Boris Struk	Life is tough on the streets	3rd
Jan Hannasky	Street from above	4th
Jane Clancy	The Shopkeeper	HC
Pam Kreuger	Street shoes	HC
Paul Brown	Downtown	HC
Craig Brown	Rest Stop	HC
Clem De Silva	Bread delivery.	HC



First : 6 Points
Second : 5 Points
Third : 4 Points
Fourth : 3 Points
HC: 2 Points
NWS*: 1 Point

*non winning submission



9 HDR Photography Myths

PictureCorrect.com

HDR (high dynamic range) is a subject that gets a lot of attention, both positive and negative, within the photography community. Because the topic can be so polarizing it seems like there are many myths or misunderstandings surrounding HDR photography. In this article we'll take a look at nine common myths and why they are not true.

1. HDR is a Way to Take Bad Photos and Make Them Good

If you've spent very much time browsing sites like Flickr, 500px, 1X, or any other photo sharing community, you have probably noticed that some HDR photos really jump out at you. Sometimes there is a tendency to think that if you can use HDR to get a more intense image, you can turn average-or even below average-photos into something special like the ones that are catching your eye. The truth is, HDR is not a cure for bad photos. In order to get amazing results you will still need to focus on capturing the best image possible. HDR is one option or approach that is available, but it's not an easy way to drastically improve the quality of just any photo.

2. HDR is a Fix for Bad Exposure

When processing HDR images you'll typically work with 3, 5, 7, or maybe even more exposures of the same scene. Sometimes the thought is that since you are bracketing exposures you don't really need to worry about getting the exposure correct. While it's true that bracketing can help to reduce the risk of missing the proper exposure, in order to get the best results with HDR you will need to have one shot that is properly exposed, or very close to it, and other bracketed exposures spreading out from there. If you are working with three bracketed exposures and your first one is off, the others will be off as well.

3. HDR Photos Don't Look Realistic

It's true that some HDR photos have an extreme and unrealistic look, but this is not the case in every situation. There are plenty of great HDR images that are not obviously HDR, and these tend to have a more realistic look. In some cases HDR processing is used to intentionally create an extreme, grungy, or unrealistic image, but this does not mean that realistic and less extreme results are not possible with HDR. In fact, Photomatix Pro, which is probably the most popular dedicated HDR software, made improvements and enhancements in Photomatix Pro 5.0 to improve the possibilities for getting realistic results.

4. You Need Dedicated Software for HDR

When it comes to processing HDR images there are a number of software options that have been created specifically for this purpose. Some of the leading options include Photomatix Pro, Nik HDR Efex Pro, and HDR Darkroom. If you have been hesitant to try HDR because you don't want to buy more software you may be surprised to know that there are other options. If you already use Photoshop (CS5 and later) you will have access to HDR Pro, which allows you to merge multiple exposures in Photoshop. You can also do manual exposure blending by using multiple exposures in separate layers and using masks instead of using automated software. *Cont'd pg 12*

5. You Need Multiple Exposures for Each Image

If you didn't take multiple bracketed exposures of a particular photo you may assume that HDR is not a possibility, but actually you do have a few options. If you are working with a RAW file you could use Lightroom or Camera Raw to create bracketed exposures by increasing and decreasing the exposure of your photo and saving them separately. You can then merge your exposures to create an HDR image. In some cases this will not produce quite as good results as if you had bracketed the exposures in the camera, but you may find that it is a suitable option for some images.

Another option is to use Lightroom or Camera Raw to increase the dynamic range by making adjustments to the shadows and highlights of your image. It is often possible, especially when working with RAW files, to get an HDR-like appearance just by adjusting some settings in Lightroom. You can use HDR presets to accomplish this, or manually adjust the settings like highlights, shadows, whites, blacks, clarity, contrast, vibrance, and saturation.

6. In-Camera HDR Replaces HDR Processing

Some cameras, especially newer models, offer an HDR mode that will process your HDR images right in the camera. The HDR mode will work differently depending on your camera, but generally it will automatically bracket multiple exposures, blend them together in the camera, and save the result as a separate image. This can be an easy way to get started with HDR if your camera offers this mode, but it's not always the best option. Some cameras only save the finished HDR image as a JPG rather than as a RAW file, and some cameras only save the merged/blended HDR image and discard the bracketed exposures. The HDR mode

can be a nice way to get started, but depending on your camera it may restrict your options for processing the image. In most cases you will get the best results, and the most flexibility, by processing the image yourself.

7. You Need a High-End Camera for HDR

You don't need a fancy or expensive camera to get started with HDR. As long as you can manually adjust the exposure of your shots you can create HDR images with your camera. Using the auto bracketing feature on a DSLR can be a nice time saver, but even if your camera does not offer auto exposure bracketing, you can still manually adjust the exposure between each shot to bracket as needed. This will slow you down a little bit, so it may limit the types of scenes that you can capture, but it is certainly possible.

8. HDR is Impossible When There is Movement in the Scene

Most HDR merging software includes some sort of ghost removal that helps to deal with objects that move between shots. By using the ghost removal feature you can often deal with small movements that might otherwise cause problems. If you're dealing with larger or faster movements that cannot be addressed by ghost removal, you can turn to either of the techniques that were mentioned in point number five: 1) creating multiple exposures from the same shot and then blending, or 2) using Lightroom or Camera Raw to increase the dynamic range and process a single image.

9. You Must Either Love or Hate HDR

Because HDR can be such a polarizing topic, it often feels like you have to either love it or hate it. Some photographers are viewed as "HDR photographers" rather than just photographers. You don't need to have a strong love or hate for HDR. Be open to using HDR when it's appropriate and you will find that it can improve the quality of your photos even if you lean toward a more conservative use. And don't feel like you have to force every photo into being HDR.

Content from "Picture Corerct"

ECC Kitchen Roster!

Team 1	12-Feb 23-Apr 31-May 23-Jul 8-Oct	
Jacklyn Adams	0418 341 570	jacklynadams@ekit.com
Jan Hannasky	04214 97 558	jhannasky@optusnet.com.au
Team 2	19-Feb 3-May 7-Jun 13-Aug 22-O	
Irene Robinson	9337 9928	apwdanny@bigpond.com
Rose Meddings	0417 034126	rosemeddingsphotography@bigpond.com
Team 3	26-Feb 10-May 11-Jun 20-Aug 12-Nov	
Julie Penny	0447 590 408	julieleo@y7mail.com
Vivian Sammut	9449 5106	mvsammut2@hotmail.com
Team 4	12-Mar 14-May 14-Jun 27-Aug	
Clem de Silva	0418 358 154	tappserv@yahoo.com
Terry de Cotta	0414 810118	terrydecotta@gmail.com
Team 5	19-Mar 17-May 21-Jun 10-Sep	
Astrid Ross	0468 797 531	rossastrid@hotmail.com
Jennifer Swanton	0404 072 742	jswanton@iprimus.com.au
Team 6	26-Mar 24-May 25-Jun 17-Sep	
Sue Newton	0412 200 824	joi1@optusnet.com.au
Tony Zorzi	0410 560502	tzorzi@ouilook.com
Team 7	9-Apr 28-May 9-Jul 24-Sep	
Jenny Turner	0422 707 317	scott_turner18@optusnet.com.au
Jane Dorian	0402 339 979	janeray@bigpond.com
Team 8	22-Jan 10-Dec	
Julie Penny	0447 590 408	julieleo@y7mail.com
Jane Dorian	0402 339 979	janeray@bigpond.com
Clem de Silva	0418 358 154	tappserv@yahoo.com



IF YOU ARE UNABLE TO ATTEND ON YOUR ROSTERED DAY, PLEASE ADVISE THE OTHERS ROSTERED ON WITH YOU. AND PLEASE ARRANGE TO SWOP DAYS.

Please keep an eye on stocks of Tea, Coffee, Sugar, Cups, etc.... If running low please let someone on Team 8 know.

8 Ways of being more Comfortable with your Street Photography

PictureCorrect.com

I know many people who mention that they would like to get involved in street photography, but they can't get over the initial hump, because they are too afraid to capture strangers candidly in the street.

This is a shame, because it is a wonderful and creative form of photography that everyone should try. If you are one of those people, here are eight tips to help you become more comfortable getting involved with street photography.

1. Ethics

I am not going to go into a long analysis about whether street photography is ethical. Both sides of the issue have valid arguments, and I understand the points of the many people who are against it. Some countries do not even allow it in public spaces.

Use your personal ethics when capturing strangers. If you do not feel comfortable capturing a person, do not capture them. I know photographers who don't photograph homeless people and photographers who do. Everyone has a different level of ethics.

However, keep this in mind: when you look at images of the past, what are your favorite images? I bet most of you are going to say that they are images with people and culture shown in them. These are my favorite type of image, as well. These images have a place in history and society, and they teach us about ourselves. They are very important to capture, both for the present and for the long term.

Think about street photography with this frame of mind, and you will feel more comfortable.

2. Let People Enter Your Space

It is so tough to walk up to someone, enter their personal space, and take their photo without their permission. A lot of photographers do it, but it's tough, especially at the beginning. The true key here is to pick a spot and let people enter your space.

Pick a location with foot traffic and wait there with your camera ready. The same amount of moments will occur around you whether you are walking or stationary, but it is easier to see and capture them if you are waiting in place. Most important is that by letting the subject enter your space you will feel much more comfortable capturing them.

3. Smile and Look Confident

I cringe sometimes when I see how sneaky photographers can be. I take sneaky shots and shots without looking through the viewfinder when it is necessary, but I always try to look happy, calm, and comfortable.

If you look like you are doing something wrong, people will pick up on that and feel uncomfortable. If you look like you are confident in what you're doing, people are more likely to ignore you.

If I'm in a situation where I want to put the camera to my eye and take a candid shot and I know the person will notice, I make sure to smile after. Sometimes I'll comment on how interesting the subject looks. A majority of the time, however, they will not notice or will just keep walking.

4. Disarm Them with Enthusiasm and Kindness

It's so rare that I have ever had a bad situation from taking a candid photo of a stranger. Sometimes people will come up to me and ask me if I took their photo and why. I tell them that I am a photographer doing a project on interesting New Yorkers; I thought they looked amazing and had to capture them. I will often shake their hand, look them in eye, and ask what their name is.

If you are complimentary and enthusiastic, they will most likely feel flattered. I've made a lot of people's days by telling them this. Of course, occasionally someone will ask you to delete the photo, but after you sound so enthusiastic, they will do so nicely and will thank you when you do. Apologize and move on.

5. Bring Business Cards

For the people who stop you, it can help to have a business card printed up with your email and a link to your photography portfolio, even if you are not a professional photographer. This makes you more legitimate, and it's a great way to further break the ice. Hand them your card and tell them that you will email the photo if they contact you.

Cont'd pg 15

6. Try Street Portraiture

Portraiture on the street is different from candid street photography, but it is a great way to take a step toward getting over your fear. Make a point to ask one or two strangers to take their portrait at the beginning of each photography session. Some people will say no, of course, but don't let that get to you.

The more people you ask over time, the more comfortable you will become, and this comfort will follow into your traditional candid street photography.

7. Go to the Same Locations Over and Over Again

This is important for so many reasons, but becoming comfortable with the location will make you more comfortable capturing the

people there. In addition, the regulars will begin to get to know you and will eventually stop noticing you all together.

8. Look at the Works of Other Street Photographers

This is my favorite tip. Look through the work of famous street photographers for inspiration. There is nothing better for building your confidence than seeing other people do this work well.

They were once beginners, too, but they pushed through the problems at the beginning. Spend 20 minutes looking through the work of your favorite photographers before you walk out the door, and you will find that you will become much braver and more enthusiastic on the street.



"Life is tough on the streets" - Boris M Struk 2018

5 Common Portrait Retouching Mistakes to Avoid

PictureCorrect.com

When it comes to retouching portraits there are a number of mistakes that I see photographers make over and over. Part of the problem is that there are too many poorly made skin smoothing plugins. Another is that Photoshop gives you too many options for portrait retouching. There is a simple solution for this which I'll mention at the end of the article.

In the meantime, let's look at the most common portrait retouching mistakes photographers make so you can avoid them. Don't feel too bad if you are making any of these errors. Consider it part of the learning process. You'll learn to avoid these mistakes as your retouching skills improve.

1. Applying too much skin smoothing

This is a problem you see in commercial photography as well as in the work of hobbyist photographers. If you look closely at a typical cinema photo or a perfume advertisement you'll see that the models and actors are often retouched to the point they are nearly unrecognizable. They certainly don't look real or authentic. When this happens in the commercial world it's little wonder that other photographers imitate what they see and make the same mistakes.

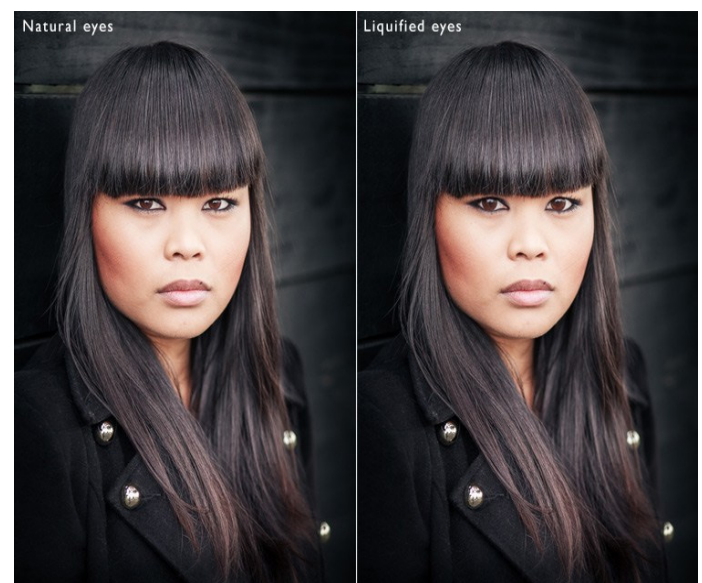
My advice is to consider whether skin smoothing is required in the first place and if it is to apply it with the lightest possible touch. Most photos of men don't require skin smoothing. It's conventional to apply some skin smoothing with most portraits of women, but it's also important to retain skin texture to avoid the plastic skin look.



2. Making the model's eyes bigger

Amongst some photographers, it has become trendy to use Photoshop's Liquify tool to make the model's eyes bigger. The idea behind it is simple – large eyes are considered appealing, and enlarging a model's eyes makes her more attractive.

Where this theory falls down is that most people are smart enough to recognize when this has been done, especially if they know the model personally. It results in an unnatural looking portrait that has lost any authenticity.



3. Making the eyes too bright or too sharp

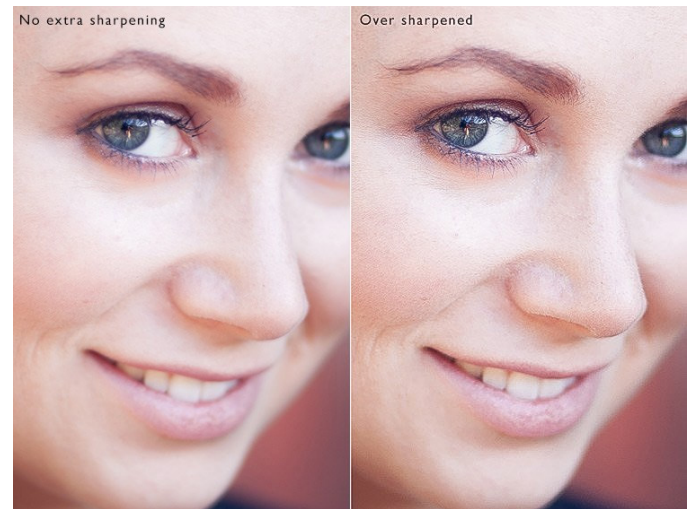
One of the biggest advantages that software like Lightroom and Photoshop has given photographers is the ability to make highly accurate local adjustments. But it's so easy to make the model's eyes whiter, brighter or sharper that many photographers do so without thinking about whether or not it looks natural.

A better approach is to apply the effect subtly and zoom into 100% to check that it looks realistic. Go too far and you end up with a portrait where the model's eyes attract attention for the wrong reason – they are over-processed rather than being the windows into the person's soul.

Cont'd pg 17



The best approach to Sharpening is to use your software's default settings and to never apply any additional Sharpening on top of that. If you do apply extra Sharpening, you need to zoom into your portrait to check the effect on the eyes and eyelashes, as this is where artifacts caused by over-sharpening are most likely to appear.



4. Applying too much Clarity

Even professional photographers make this mistake. Recently I saw a friend's wedding photos and my first thought was that the photographer had applied way too much Clarity, making her look older than she really is. Of course, I didn't say anything as I didn't want to spoil her enjoyment of her big day or the wedding photos. But if the photographer had photographed my wedding I would have been very disappointed with the results.

Adding Clarity emphasizes skin texture, blemishes, and wrinkles. For this reason, it's usually a bad idea to apply it to portraits of women. Normally you do the opposite and apply skin smoothing (which is a negative Clarity adjustment in Lightroom).



Conclusion

Another aspect we haven't discussed yet is to think about exactly what you want to achieve with your portrait processing. For example, you have probably guessed by now that I favor a natural, authentic approach to portraiture. That means using natural light, prime lenses, wide apertures and minimal processing. These techniques help me achieve the look I'm after.

Other photographers may be more commercially minded. If this is you, then a slightly more heavy-handed approach may be required. Even so, it's wise to apply skin smoothing and other portrait retouching techniques subtly, rather than over-process your portraits.

At the beginning of the article, I mentioned a simple solution to the problem of over-processing portraits. The solution is this – use Lightroom. Don't use Photoshop and don't use a portrait retouching plugin.

There is no Liquify tool in Lightroom so you won't be tempted to change the shape of a model's eyes or face. There's only one skin smoothing preset, so you should be able to avoid the temptation to over smooth the model's skin. There is no high pass filter or other fancy sharpening techniques, so this should prevent you from over sharpening your portraits (be careful with the Clarity slider though!).

5. Over-sharpening

This is another big mistake that I see photographers make. Over sharpening can come from several sources. For example, if you use the JPEG format rather than Raw then remember that your camera sharpens the photo for you. Any sharpening you apply in post-processing is applied on top of an already sharpened photo.

If you use Raw there is very little need to set Sharpening to anything other than the default settings in your Raw converter. It's rare that any additional sharpening is required on top of that. Remember that the effect of Sharpening is heightened if used in conjunction with applying Clarity.

Essendon Camera Club

2018 Set Subject

MONTH	TOPIC	DEFINITION
February	THE MUNDANE	A photograph of a common item or event that would be considered mundane. The subject can be staged or in real life. Thinks shopping isles, coins, driveways, pegs etc.
March	MUSICAL INSTRUMENT	Any musical instrument, with or without musician. A close up of sections or a whole instrument, or a busker playing in the street.
April	HIGH KEY	Light is exaggerated to the bright end of the spectrum (bright and vibrant). A high-key image consists primarily of light tones, without dark shadows.
May	GROUP PHOTO	Posed photo with a minimum of 3 people, either in studio or natural setting.
June	ABSTRACT	A composition consisting of shapes which are not suggestive of any particular object. Natural or man made objects may be employed provided that they are not readily recognisable.
July	BENT, BROKEN OR BUSTED	A photograph of anything that is wrecked, broken, out of order or damaged. No people can be included.
August	STREET PHOTOGRAPHY IN B/W	A candid image of everyday life, but one that makes the everyday seem both extraordinary and strange Un-posed, un-staged photography which captures, explores or questions contemporary society and the relationships between individuals and their surroundings.
September	SHOES	Shoes may be smart and stylish, old and worn, large or small, in groups, lines, pairs or piles. Try a close up or abstract of a shoe or a boot, create an image of shoes with a purpose, or an artistic arrangement. Other ideas might include a shoe store display or the messy floor of a closet.
October	RENEWAL/NEW LIFE	Photograph a new beginning , a baby, a new life, flower bud, spring, a butterfly emerging from a papoose etc.

Submissions that do not meet the definition criteria may not be accepted by the Competition Secretary*

Contributions are sought for
your newsletter - *In Focus*.

More members' input is most
welcome!

Please send your contribution:

Boris@Struk.com.au

Proudly sponsored by
Strathmore
Community Bank® Branch



Wanted - For Sale Free to a good Home

Social media provides an avenue for buying or selling goodies so this experiment may be a lost cause...

There may be an opportunity for ECC members to effect a sales, swap of gift their camera or related photography equipment in the knowledge that it's not going too far away from its original home.

So with great enthusiasm, we will trial this new section called **Wanted, For Sale, Free to a Good Home**.

This may be a Boom or Bust segment. However, we already have our first victim! Sorry, Seller, so see the next column for details of what's on offer.

ECC Members, please send The Editor an email if you have something you wish to sell, swap, want or otherwise and it will feature in the next edition.

**YOU CAN
BUY, SELL
& TRADE !**

Social Media

There are a number of ways to "connect" with the Essendon Camera Club including:

Website - www.EssendonCameraClub.org.au

Flickr - www.flickr.com/groups/2847869@N21

Facebook - www.facebook.com/groups/EssendonCameraClub

Do use these social media channels to stay in touch, contribute to discussion or post your images.

“Thank You”

The Essendon Camera Club appreciates and extends a big “thank you” to the following sponsors for their support of our Club



GLOBAL IMAGE PRODUCTS



IMAGE
SCIENCE



ECC Committee 2018-19

Exec Committee:

Robyn Wannan	President	president@essendoncameraclub.org.au	
Hugh Turner	Vice-President	hughdturner@gmail.com	0418 386 721
Alan Wilson	Secretary	alanmyki48@gmail.com	0439 413 355
Ineke Struk	Treasurer	dutch07au@yahoo.com	0410 322 973

General Committee:

Andy Simari	asimari1@gmail.com	0419 309 987
Boris M Struk	Boris@Struk.com.au	0418 37 69 71
Clem deSilva	tappserv@yahoo.com	0439 144 991
Douglas Golob	info@tcs.com.au	0414 498 835
Levin Barrett	levinbarrett@gmail.com	0428 340 737
Michael Cvetkovski	mendo1962@yahoo.com	0408 339 992
Ondina Savi	ondinasavi@optusnet.com.au	0413 388 609

Portfolios:

Attendance	-	Alan Wilson	
Competition Secretary	-	Andy Simari	Douglas Golob
<i>In Focus</i> Editor	-	Boris M Struk	
Interclub Secretary	-	Levin Baret	
ECC WEB Site	-	Matt Wings	

Proudly sponsored by
Strathmore
Community Bank® Branch



IN FOCUS is the official newsletter of the Essendon Camera Club Inc. Editor Boris M Struk

All original material remains the property of the Essendon Camera Club Inc.
Individual contributors retain copyright of their individual work; and consent must be obtained from them
before reproducing their work in any part

Where known, any third party copyright material in this publication is attributed.



All correspondence should be addressed to:

Mr. Alan WILSON
Secretary, Essendon Camera Club
P.O. Box 127,
Essendon, Vic 3040
E-mail: secretary@essendoncameraclub.org.au

Social Media

There are a number of ways to “connect” with the Essendon Camera Club including:

Website - www.EssendonCameraClub.org.au

Flickr - www.flickr.com/groups/2847869@N21

Facebook - www.facebook.com/groups/EssendonCameraClub

Use ECC social media channels to contribute to discussion or post your images.

