

# Exposed

JRC fotocineclub's journal  
Vol. 2, October 2019

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Club

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© Kevin Douglas

## Editorial

Dear readers

I am very happy about how well #1 of our FCC journal EXPOSED was received. So today is the day of #2. Hoping that you find the contributions again interesting, maybe stimulating for your own work and motivating you to contribute in one of the next editions yourself!

Good photography is without doubt challenging, as it is not about a happy snap, but about telling a story within a sequence of images in which each image ignites the viewer's curiosity. Thus, your underlying idea remains just an idea, lost on the viewer, if it is not supported by the overall composition and all involved elements. Look at your image, check where your eye falls first and where it wanders. Check around the edges of the frame for extraneous elements, which distract from your centre of interest. All this simplification will lead to a much stronger image, which holds the attention of its viewer for much longer.

*Enjoy the reading and please let us know what you think.*

**Rudolf**

reportage

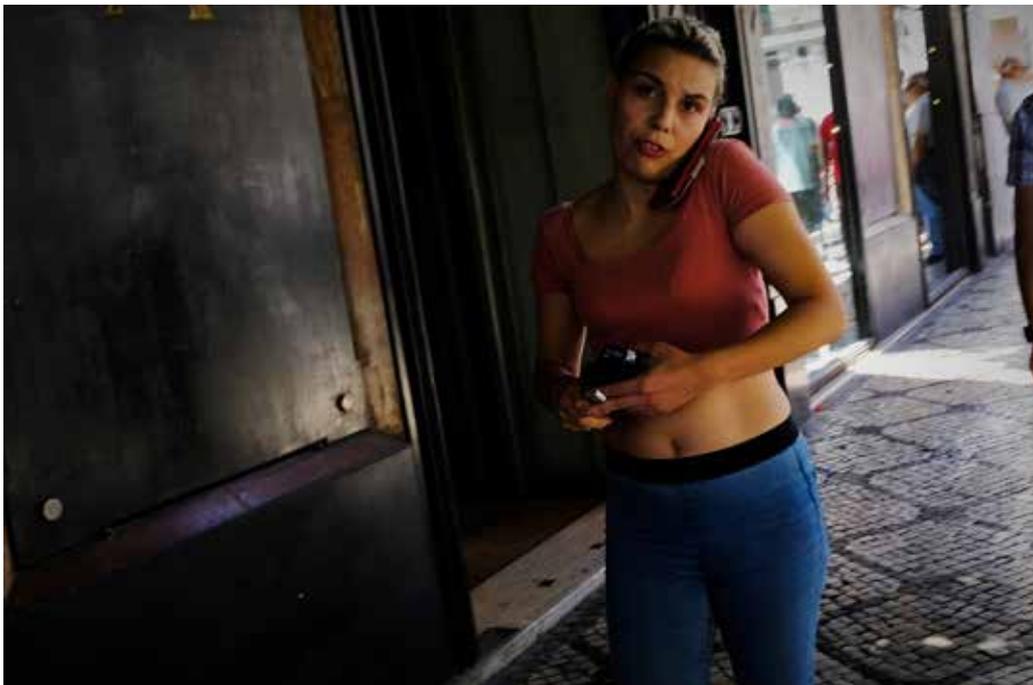
# Snapping away at Lisbon

Lisbon is one of the most beautiful cities in the world. Trust us. We went there. Discovered the city, camera in hand. Our guide? Our FCC photography teacher Ricardo Silva, a true lisboeta. In May this year, three of us set out to deepen our knowledge of street photography and to get to know this lovely city on the edge of Europe. A full three-day course lay ahead of us.



© Daniela Thielen

Take.me



© Katja Neugebauer

Girl on the phone



© Katja Neugebauer

And now: RUN...



© Daniela Thielen

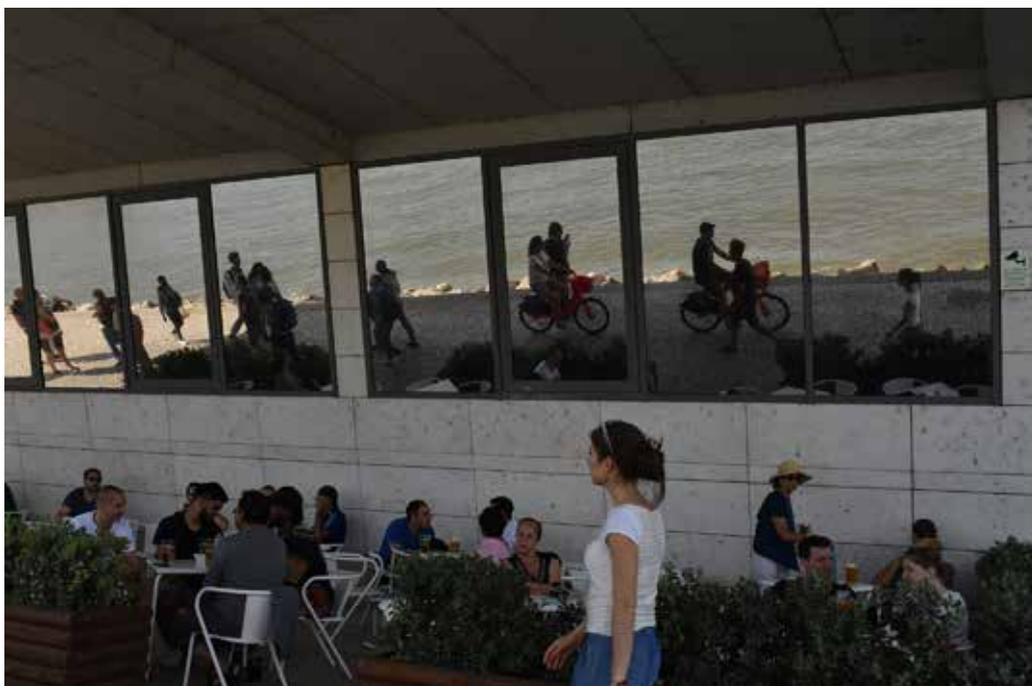
Look me in the eyes

On our first day, we met with Ricardo in the morning. After lots of hugs, a coffee and some pasteis de nata (delightful Portuguese custard tarts), we started our ascent of the first of the many hills of Lisbon, followed by a brief recap of street-photography techniques. How did locking focus work again? And what were the right settings for capturing the 'decisive moment' that our idol Cartier-Bresson was such a master at?



© Daniela Thielen

Hanging around



© Eva Grammatikaki

Reflections and frames



© Eva Grammatikaki

Lone walker



© Katja Neugebauer

Standing out

We quickly discovered: Lisbon is a street photographer's paradise. The light is special, bathing everything in lovely colours. We knew there would be a review session the following day and we naturally wanted to show Ricardo that we were able to master all the different techniques that he had taught us.

We played with shadow and light, looked for silhouettes and reflections, and tried to capture everyday situations on the streets and along the river Tejo. Taking pictures of strangers is not easy and takes some getting used to. Sometimes, they notice you and give you a questioning look. Our technique to deal with that? Putting on our most innocent looks! At the end of the day, we were exhausted but happy. Needless to say that we enjoyed a dinner of fresh fish at one of the many great restaurants in Lisbon.



© Eva Grammatikaki

Yellow and grey

On the second day, Ricardo surprised us by taking us to Feira da Ladra, a big flea market in Lisbon. This was really a double challenge for us course participants (all female): finding the right balance between browsing the many stalls, deciding on what to buy – and remembering why we were actually there (taking pictures).

After the flea market, we took the ferry across the river to Cacilhas. We explored the area and had our review session. An excellent dinner of typical Portuguese specialties concluded the day.

Day number three already marked the end of our Lisbon adventure. We explored the probably most famous neighbourhood of Lisbon – Alfama. We walked up and down its narrow streets, admiring the beautiful old houses, which also mercifully shielded us from the glaring sun. The neighbourhood provided us with sheer endless

photo opportunities and we spent a good amount of time there, just happily snapping away and wandering around.

Alas, all good things come to an end. This was also true of the Lisbon course. It had been so much fun, taking pictures, exploring the city, trying the local food – and mainly enjoying ourselves.

Ricardo was the perfect teacher and guide during our adventure. One thing is for sure: this was not our last visit to Lisbon.

**Katja and Eva**



© Daniela Thielen

Never grow up!

project

## childhood memories

talks about those regions of Romania which are still well preserved in terms of tradition, untouched by technology and all that is supposed to be modern civilization that big cities embrace.

It talks about mine and most of Romanians' childhood, about those who visited their grandparents for holidays and grew up there playing carelessly and free in pure places without feeling the pressure of the society that they were going to live in. This is a

collective memory of our childhood, without any veil, without any mask, just pure and simple.

The memories speak through a visual language that take shape through colour and geometry, revealing or making you wonder more about what is happening in the frame, creating strong emotions about places in Romania forgotten by time and modern civilization.

"Childhood Memories" is a photographic project about the rural areas from

Romania, with a focus on Dobrogea County. Many people asked me why Dobrogea. And my answer is simple, I grew up in Dobrogea and feel very attached to this place. The photographers that I asked to join me in this exhibition and project are also passionate about these very areas.

I hope that you enjoy our work and are looking forward to seeing more of this ongoing project.

**Iris Maria Tusa**



© Iris Maria Tusa



© Dragos Radu Dumitrescu



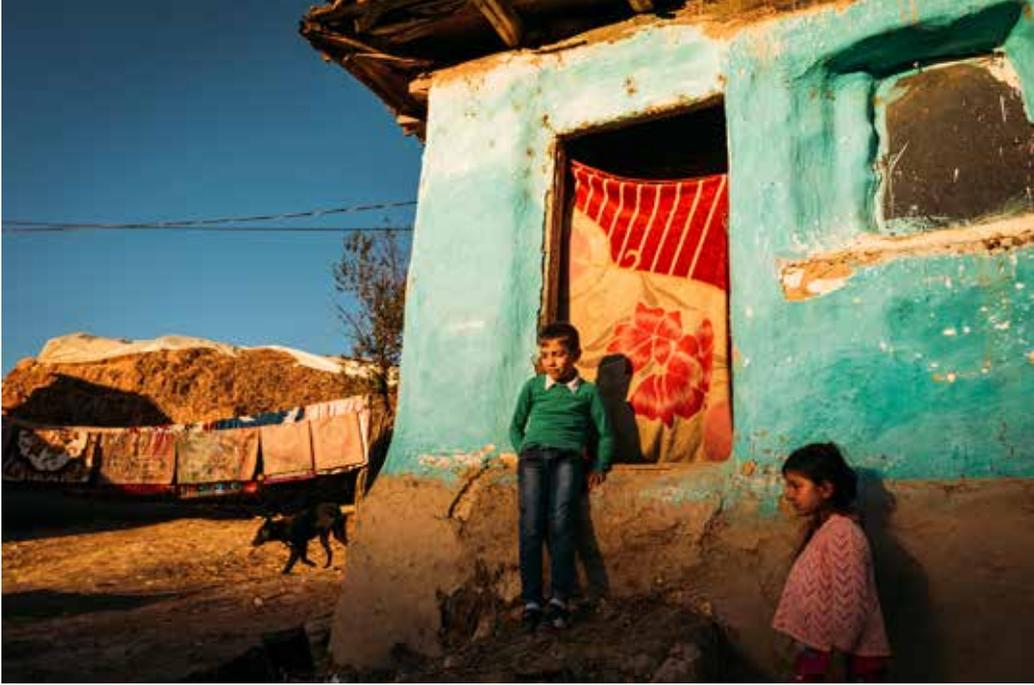
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© Dana Moica



© Gabriel Kovats



© Mihai Andrei



© Rafael Ianos



© Iris Maria Tusa



© Tudor Tusa

#### a comment

*I have very much enjoyed these images from the exhibition 'Childhood Memories'. They form a kaleidoscope of impressions by different photographers, but still follow a strong storyline about the time and places of their childhood. Making me feel this incredible freedom to roam, discover and learn. I also enjoy that this story is told by a group of authors, giving it more authenticity.*

*A place not known to me, but brought closer by the consistency of the images, each one being a fragment of a puzzle which is only completed in my mind.*

*And still each image is intriguing by itself too: Be it for grasping my phantasy to form a story around it, as each photographer has managed to create a depth within the image. Be it for the*

*clarity of composition where the subject and its environmental context is emphasized by the composition and lines and colours are in support of this.*

*Thank you for presenting this project and images which I love.*

**Rudolf**

## technique

# the dark side of the universe

Celestial objects offer us a beautiful mix of colours and shapes combined into a unique and emotional picture. Everything can be captured from Earth: the Moon, the Sun, all planets of our solar system, the most important and visible galaxies, double stars or even the mythical nebulae.

Keep in mind though: it is not simple.

Of course, you will need the proper equipment and technical skills.

However, astrophotography – the branch of photography that captures celestial objects – is so much more.

It asks for a true passion for photography and a deep understanding of our universe and how celestial objects move during the year. You will also need the

right weather conditions, and last but not least, a lot of patience.

I hear you asking. Can I capture an image of celestial objects? Can I do astrophotography with my DSLR or mirrorless camera?

Yes, you can! First of all, you will need a solid tripod on which you can mount your camera.



© Michele Broggi

Then attach your telephoto lens (200/2.8 are really good to start), set your ISO at 200 and your shutter speed at around 1/100, and point to the Moon. That's all. You have now captured your first astrophotography picture; the Moon. Yes, even 50 years after the first landing on the Moon, our satellite is still one of the most beautiful celestial objects and also the easiest one to photograph from Earth.



© Michele Broggi

Then onwards to a new challenge!  
Point to M13 – also known as the Hercules Globular Cluster – and change the settings to ISO 3200 and 30" of shutter speed. Ok, now you should be able to see a low light in the middle of the captured frame; it is your first DSO (Deep Sky Object).

It is hard to get a clear photo of such celestial objects. Apart from the special equipment required (such as celestial tracking or equatorial mount that follows the apparent Earth rotation), you would also need to combine multiple photos with long exposure (starting from 60-80").  
At this point the game is

getting harder and more complex, but the emotions that can be transmitted from a correctly exposed image have no price.

Stay tuned for more articles on Astrophotography.

**Michele**

Check out the [astrobin.com](https://www.astrobin.com) community for more detailed pictures of celestial objects such as the Andromeda Galaxy. You can use SkyMap or other free Apps to locate celestial objects in the sky.

project

# il parco di Taino



© Rosana Grecchi



© Rosana Grecchi

The public park of Taino is a pleasant green area with spectacular views of Monte Rosa and the Rocca di Angera. It is also a place of art, serving as stage for concerts, opera, theatre and dance. At its centre stands the monument "Il luogo dei quattro punti cardinali", created by Italian artist Giò Pomodoro (1930-2002) designed to celebrate the summer solstice.

The book "Il parco di Taino" by Italian photographer Gianni Berengo Gardin, with its beautiful black and white images is a joy to look at and when I was asked in 2017 to do a mini project during an FCC photo course, I decided to develop and document my own vision of this park, well inspired by Gardin's work.

After some contemplation, I concluded to use black and white images, thus concentrating on shapes and pattern without the distraction of colour. Looking for new perspectives which offered interesting superposition of diverse objects. Hopefully, this way my photos not only present the park but also transmit the mood I felt during this mini-exploration.

**Rosana**



© Rosana Grecchi



© Rosana Grecchi



© Rosana Grecchi



© Rosana Grecchi



© Rosana Grecchi

underwater

exploration



© Konstantinos Gkoumas

“The voyage on the common sea towards some unknown place is perhaps more human than the abstract path to the world’s void.”

- Fernando Pessoa, The Book of Disquiet

**Konstantinos**



© Konstantinos Gkoumas



© Konstantinos Gkoumas



© Konstantinos Gkoumas

## meet our members

# Wolfram

Dear readers of Exposed, thank you for giving me the opportunity to show and tell you something about my interest in photography.

The first camera I remember actively using in the beginning of the 1980s was a Rollei 35 equipped with the Zeiss Tessar 1:3,5 / 40mm lens. The camera, when correctly setting all the parameters manually, produced fairly good results. As we had a darkroom available at home, I used mainly black and white Ilford film. Unfortunately, over the course of time, the camera got lost but apart from putting it somewhere on a shelf, I do not think I would use it again.

Later on, during university and on field trips, I mainly used a Minolta SLR and colour slides for documentation of rocks, landscape and people. At the end of 2002, I went digital and have never had the desire nor actually returned to analogue. Today, I mainly use a Nikon full-frame



© Wolfram Woehler      Genova, Cattedrale di San Lorenzo

camera with various lenses (for walkabouts mainly the 24-120 mm 1:4) as well as my small Sony RX which I carry around with me most of the time. For me personally, a picture taken with my phone somehow still does not qualify as a real photo. But then, any camera is better than no camera, or maybe I should just get a new phone.

Travelling with the family has provided the background for most of my photos in the last 15 years. As many of you may have experienced, taking photos when out and about with the family teaches you to be rather fast- so final cropping and adjustment of the photos taken is done at home using mainly Lightroom. For

me, the important thing is to have a basic idea of what you want to capture in your final image. If the groundwork is ok, I think it is fine to adjust the rest in post-processing. I normally do not show my photos to a great number of people but, nevertheless, I think it is vital to print your photos as often as possible- I do this in the form of books (still looking for a printer with consistent results) and printing at home, creating random collections. In this article, you can find some examples of photos I took during recent travels. Generally, I



© Wolfram Woehler

Crete, Lassithi Plain, 2019

take photos of everything that arouses my curiosity, sometimes, as Schianna puts it, it is “important to collect things”. If you are lucky, by so, you will get some decent results from time to time. So, in this sense, I would consider myself a collector of

things. Not specialized, but also not restricted to a limited number of subjects. However, looking through my photos over the years, I seem to have an affinity to any form of still-life, with a particular interest in life’s smaller and bigger oddities.



© Wolfram Woehler

Crete, Tzermiado, 2019



© Wolfram Woehler

Iceland, Viti crater, 2019

I also like to revisit places and see how details may have changed over time, which sometimes leads to rather absurd observations not generally shared by

the broader public. Besides the small and quiet scenes, I surely love being out and about and taking photos of landscapes, cityscapes, people,

wildlife, etc. In landscape I am fascinated by all kinds of graphical elements, patterns and structures.



© Wolfram Woehler

Iceland, Kirkjufell, 2019



© Wolfram Woehler

Venezia, Campo dei Mori, 2019

To conclude this little discourse: one of my all-time favourite places for photography is definitely Venice. Some photographers I really appreciate

are, amongst others, Luigi Ghirri, Martin Parr, Barbara Klemm and Elliott Erwitt. Over the years, a huge influence of seeing things through a lens has

surely been photographer and artist Helmut Baruth. But see for yourself.

**Wolfram**

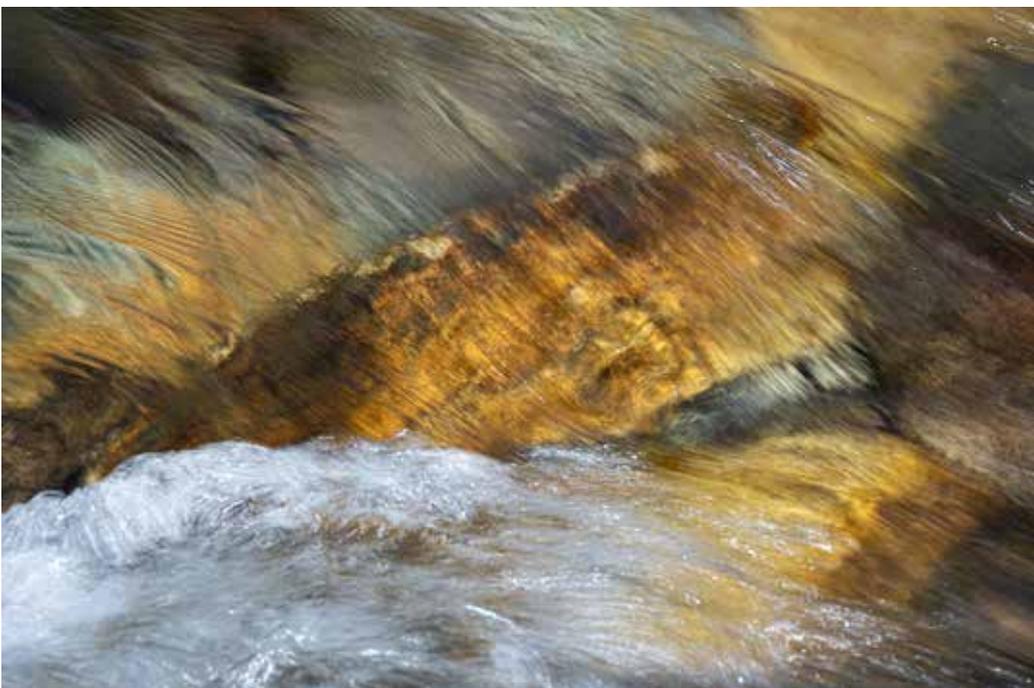
ideas, tips and tricks

## exposure for moving water



© Kevin Douglas

1/1000s f/5.6 ISO800 312mm



© Kevin Douglas

1/25s f/11 ISO100 400mm tripod

Images of moving water can surprise and delight, with an endless possibility of forms, patterns and textures. The resultant images often catch a scene in a way that our eyes cannot.

So, when taking photographs of water what is the best exposure time to use? Well, there is no single answer as it depends on the impression of the water movement that you want to convey to the viewer. Hard, fast, dynamic, soft, slow, gentle or whatever. Your choice will depend also on available light, your options to combine different aperture and ISO settings to obtain the desired exposure time and whether you have one or more neutral density (ND) filters.

I find that it is best to experiment and take as many varied exposure times as possible using the Tv option on your camera to set the exposure time or M to set both exposure and aperture and leave the ISO variable (taking care not to exaggerate

with an ISO so high that it could degrade the final image quality).

Even when you find that one exposure time that works very well for your water scene, take further shots at the same setting to explore how the flow and motion of the water vary; it can be quite surprising and change a good photo in to a very good, beautiful image.

A reasonable starting point for me, for example, to see form and movement in incoming waves or a waterfall is an exposure of about 0.3s. This is possible hand-held with some modern cameras that have very good image stabilization; however, I would always recommend the use of a tripod for slow shutter speeds.

Very high shutter speeds of 1/1000s or faster can freeze swiftly flowing water to produce wonderful patterns, invisible to the naked eye. A bright, sunny day is ideal for this high-speed approach, so you can combine the high shutter speed with ade-

quate depth of field. I took this type of photo, shown in the examples here, by wading in a shallow mountain stream, looking for interesting underlying rocks. As well as experimenting with exposure times, I used a 100-400mm zoom lens to give greater flexibility of pattern composition. Enjoy photographing water!

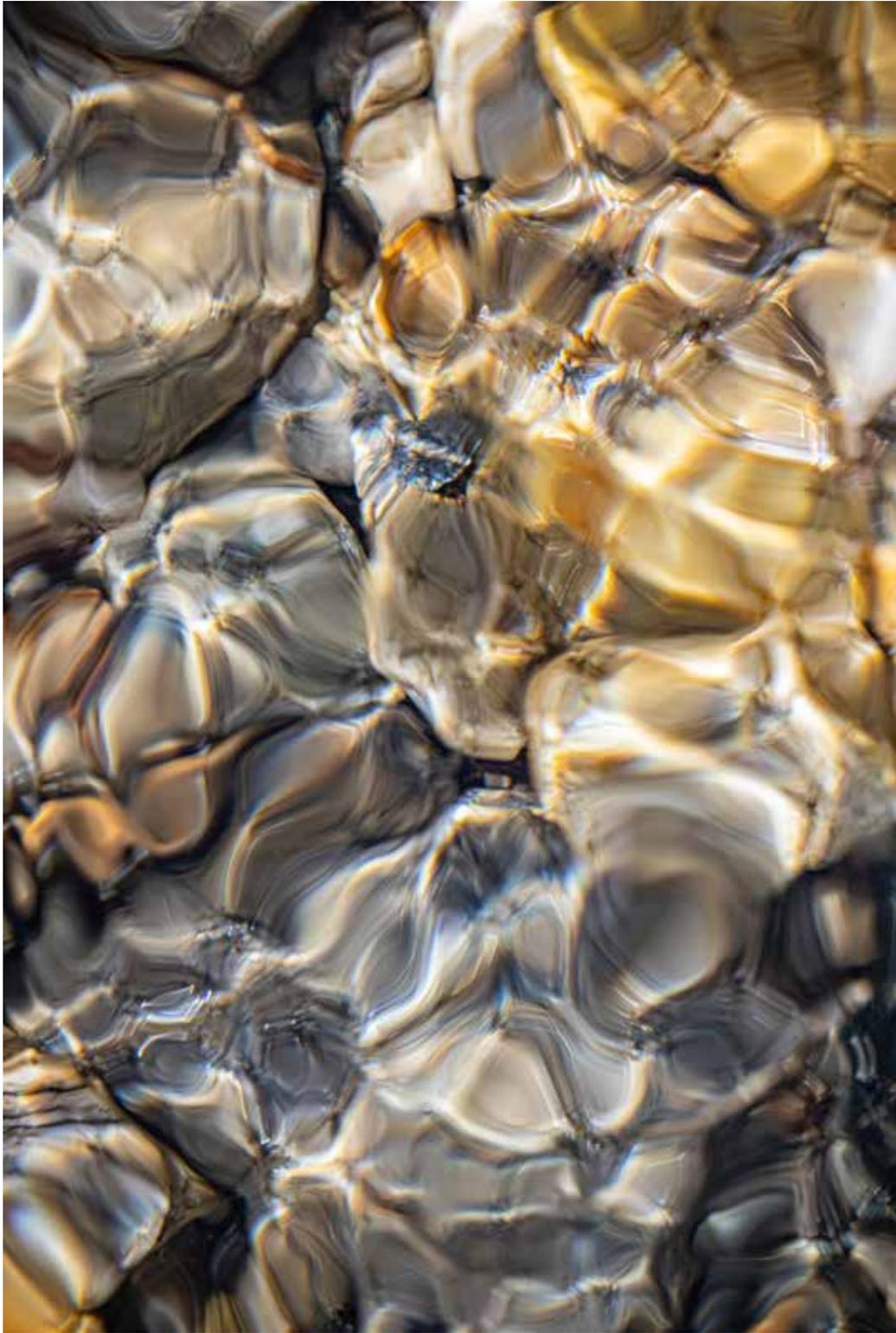
If you have any questions feel free to contact me.

**Kevin**



© Kevin Douglas

1/800s f/7.1 ISO1600 100mm



© Kevin Douglas

1/1000 f/8.0 ISO1000 371mm



© Rudolf Hummel

## FotoCineClub

# FCC

The FotoCineClub (FCC) is a COPAS-supported club at the European Commission's Joint Research Centre (JRC) in Ispra, Italy. We invite all interested persons to join our activities and meetings, as well as our email distribution list and the WhatsApp group. Paying members can additionally participate in group decisions, use the club's equipment including our photo studio, receive photo journals and participate in courses (additional course fees apply). Membership fee for the year 2019 is 30 Euro.

**committee:** Gabi Breitenbach (president); Rudolf Hummel (vice-president); Eckehard Rosenbaum (treasurer); Ralf Steinberger (secretary); Kevin Douglas, Rosana Grecchi, Katja Neugebauer, Ute Stips (consiglieri).

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**membership form:** <http://fotocineclub.weebly.com/registration.html>

## about this issue

**editor:** Rudolf Hummel

**photo on front cover:** © Kevin Douglas



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