In Focus

PHOTO GROUP NEWSLETTER

What's In This Issue

Content   Pg.

Photo Group Diary

November 2013

Tues   12th

Tues   20th   EDI Competition Entry Closing
                 Date.

Tues   26th   Competition: "Open"
                 <u>Includes</u> EDI Freestyle Competition
                   7.15pm. <u>No</u> Print Entry will be
Closing Time: accepted after this time.

Tues   **26th**   2013 "Print & EDI of the Year"
                  Entries Closing Date

December 2013

Tues   10th   Club's Annual Dinner &
                 presentation Evening

CLUB MEETINGS
2nd and 4th Tuesday of Each Month
at 7.30pm
FIGTREE HEIGHTS PRIMARY
SCHOOL
St Georges Avenue & Lewis Drive
FIGTREE
Vehicle entrance via Lewis Drive
FIGTREE
UBD Map: 34 Ref: P6

Club Address: **P.O Box 193
FIGTREE, NSW. 2525**

Phone Contact:
0457 415598

Club Website:
http://www.wollongongcameraclub.com

Enquiries:
photogroup@wollongongcameraclub.com

Competition Entries by email
**email address is found on the Club's
Website**

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

2013 Membership Fees

Member	$50.00	Pensioner	$40.00
Student	$25.00	Family	$80.00
Additional Fee For Competition			$10.00

"The creative act lasts but a brief moment, a lightning instant of give-and-take, just long enough for you to level the camera and to trap the fleeting prey in your little box." Henri Cartier-Bresson (1908 - 2004)

Dates For Your Diary

Tuesday; November 26th 2013.

Closing date for entries for the Photographic Group's 2013 "Print/EDI of the Year" Competition. Members are reminded of the following:
1. Members can enter up to two (2) entries for each category entered during 2013;
2. Proposed Entries must have been entered during the 2013 Competition year;
3. Print/EDI of the Year is an "Open" Competition;
4. Closing Time: End of November 26th Competition Evening.

For full Competition details see the PG Competition Rules; Rule 9. Competition Rules can be viewed online, or downloaded from the Club's Website www.wollongongcameraclub.com

Thursday; December 5th 2013.

Movie Makers' "Gala Evening & People's Choice of Video of the Year". This is a social night with members viewing and voting of their selections for the Video of the Year categories. Starts at 7:20pm at the School (Figtree Heights Primary School's Multi Purpose Building).

Tuesday; December 10th 2013.

The Club's "Annual Dinner and Presentation Night" at the Illawarra Master Builders Club, Church Street Wollongong. 6.30pm for a 7.00pm start. Please see Geoff (Treasurer) to reserve your place.

Tuesday, October 8th 2013

President Brian Harvey welcomed 29 members and 2 visitors to this evening's meeting, Topaz Plug-ins with Nic Peters.

Club Business.

Brian mentioned the following for members' attention:
- 2014 Club Fees. Due to increased Hall rental the member's fees will be increasing by $5.00. All members will be advised shortly by email from the secretary;
- 2013/14 Photo Group Planning Committee. Brian asked the Committee members; Helen Robinson, Val Porter, Sue Souter Vivienne Noble and Jim Ollis to stand up and be recognised.
- November 12th 2013 Meeting. Auction night. Brian asked members to bring along items for the auction. Any photographic gear, books, cameras, frames, matts, tripod or anything else that a member has to offer. Craig Parker will be the Auctioneer.
- Club Calendar. Brian advised members that they should visit the Club's Website and in particular the "Calendar" for the update information, programme changes.
- Helensburgh Interclub 2013. Closing date for entries is Tuesday, October 15th. This is an EDI only competition. Entries from all members, including the print makers, are most welcomed.
- EDI Freestyle Competition. The September 2013 Freestyle Competition results has caused a lot of discussion. The extra Tuesday in October (29th) provides the Photographic Group to schedule another meeting. Discussion regarding these results, the Freestyle's direction and competition rules (guidance). If time avails other discussions could take place such as "Layers" and other editing processes.
- October 22nd 2013, Comp Night. "Tell a Story" is the set subject. Each entry is to have its title on either the image or the mount to guide the judge. The final entry to comprise of 3 or 4 images with a montage being acceptable.
- Photo Group Perpetual Trophies. Brian asked all members that were awarded a Perpetual Trophy at the end of 2012 to return the trophy by November 26th. An earlier return is preferable.
- Print Sizes. Brian said the recent discussion caused by the FCC Interclub change and that most print makers do a 16" x 20" as they recycle their frames/matts. However the standard now is 40 x 50 cm

for Internationals, Nationals Competitions and members are requested to work towards this change. It is understood that matt board is now being produced in metric format and that the 40 x 500 cm frames can be cut efficiently.

- 🐚 2013 Print/EDI of the Year Competition. Brian reminded all members that their entries for each eligible section close after the competition on Tuesday, November 26th. Please read the Photo Group's Competition Rules to determine your entries eligibility.

Lecture: Topaz Plug-ins.

Brian then introduced our speaker for the evening, Nic Peters. Brian said that he had heard members were using various Topaz Plug-ins and that Nic Peters was asked to come to talk about the Topaz System.

Nic has travelled from the outer north western suburbs of Sydney. His first SLR camera was bought when serving in Vietnam taking slide images. In 1985 he joined the Blacktown City Photographic Club which was a turning point in his photographic journey. Nic has served both the Blacktown and the FCC community as either President (Blacktown) or as a committee person. Nic is also a APS member attending many APSCON meetings. Nic feels that photography has enabled him to form many wonderful friendships along the way and he now spends time helping others improve their photography.

Nic said that Topaz wasn't that expensive and suggested that members log onto the Topaz Website (http://www.topazlabs.com/) and sign up for their monthly newsletter and announcements of upcoming web seminars and other product announcements. He said that he had the full set of Topaz Plug-ins, some 15 products, though he usually concentrates on a few for most of his editing work. It is designed to work as a Stand Alone product or from within an Image Editing software that accepts Photoshop™ Plug-ins.

Nic then commence to demonstrate the uses of the various Topaz Plug-ins. The first image, Egyptian Temple Ruin, was opened in his image editor (Photoshop™) and then layer duplicated. The duplicated layer was then exported to Topaz "Adjust" and then demonstrated it effect with a series of selections. Nic said that his favourite was "Spicify" as it brings outs the textures that he is looking for in an image. However he reiterated that each "effect" does not suite all images and that the photographer has to experience to determine the effect they are pursuing. He then demonstrated the effect control via the various sliders on the right hand side of the editor, adjusting the slider until the effect that he is wanting is produced. Then to apply that effect, use the "Apply" button. Then apply another effect or export the image back into the photo editor using the "OK" button replacing the original exported layer image with the new effect. He then blends the layers together to produce the image's overall effect. With the same image, there were 2 men in the shadows, he then selected their faces and adjusted them using the "Levels" to lighten their faces within the Image Editor.

Nic then demonstrated B&W Effects with an old brewery image. Repeating the same process, he opened the image in the editor (PS), duplicated the image into a new layer and then exported that layer to Topaz B&W Effects. Then he demonstrated a number of Black & White Effects that this Topaz Plug-in can do. Again with the Control Panel he demonstrated the adjustment of various sliders to reveal the effect, or result, that he was looking for. He also quickly demonstrated "local Adjustments" that will affect a local area. Using the appropriate brush he was able to select the area and make the required adjustment/s.

The 3rd Plug-in Nic demonstrated was "Clarity" with the aid of a Rural Cottage. During this demonstration Nic used the various "Presets" that quickly applied an effect to the image. Nic said these Presets can be either those supplied by the package or one developed by the photographer and saved in the Presets.

Nic 4th demonstration was of ReMask. Nic said that he recommends everyone purchase "ReMask". It was ReMask and Adjust that hooked him on Topaz even though he had other non-Topaz "Effect Packages". Nic then demonstrated how easy it was to use ReMask with an image of a plane. He said that it is so simple to use and that it was just a matter of practice using the tools provided.

Nic's 5th and last demonstration was ReStyle. With an image of the recent Sydney Tall ships outside Sydney Heads for the Australian Navy's 100th Anniversary he demonstrated how to change the image's mood and look. ReStyle comes with a recolour preset that is based upon the image's primary colours and through adjusting the various sliders to change the effect.

In summary Nic said that the Topaz plug-ins integration had a ease of use with a short learning curve. Like all tools Nic said that practice was the best teacher.

Brian Harvey thanked Nic for his presentation and then presented Nic with a Certificate of Appreciation and a laser pointer.

Tuesday, October 22nd 2013

Jim Ollis chaired this evening's Competition night warmly welcoming the 26 members and 2 visitors to the meeting.

Club Business.

Jim mentioned the following for the members' attention:
- FCC 2013 Interclub. On Sunday, October 27th at the Manly-Warringah Leagues Club. Exhibition Print exhibition open for viewing from 12.00 Noon with meeting commencing at 1.00pm
- Photo Group Perpetual Trophies. Jim asked if these Trophies could be returned at the November 12th meeting but must be handed in by November 26th.
- Helensburgh Interclub 2013 Entries. Closing date is Thursday, Oct 25th 2013. Please email your entries to the Editor.
- Tuesday, October 29th 2013. Extra meeting for the Photo Group. The EDI Freestyle Competition entries and competition will be discussed. Also on the agenda; the Freestyle Competition future directions.

Competition: Set Subject; "Tell a Story".

Jim Ollis introduced our judge for this evening; Luciano Vranich FCC ESA, EMFCC saying that Luciano had travelled from Sydney's western suburbs.
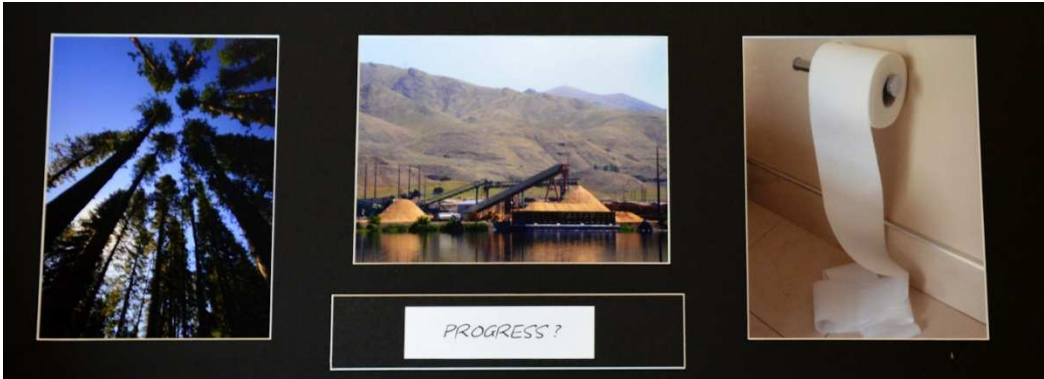
Luciano first photographic experience was with a Kodak Photography and exploring this venue. In July 2013 Luciano had two of his Street Photos on exhibition at the London Festival of Street Photography. Luciano has also served the Photographic Fraternity with service to his local club (Henry Lawson Camera Club), FCC and as a tutor at the U3A. In 2009/2010 he was awarded his FCC Honours; FCC ESA, EMFCC. Luciano is very active in promoting photography with a difference, challenging photographers to think and look "outside the box". Luciano was last with the club to judge the "Expressions and Saying" competition which was along the same lines as this evening's "Tell a Story".

Luciano commented briefly about his photography saying that he is a Pentax K7 dSLR user as "…this is the one that I can afford". He then spoke about the Freestyle exercise and that he disliked the title "Altered Reality/Experimental" in photography. He said that he has come across many people using "Photoshop™" (referring to photo editing) and multiple layers to produce an effect. He posed the question; "What does it reveal about the photographer?" He said that at the Henry Lawson Camera Club (Luciano's home camera club) that they use "portfolios" with a minimum of eight (8) images and then how to judge them. He them spoke about the rubric of judging, a structure in "how to view an image".

Luciano's general comments were that photographers should always attempt to include a visual statement into their images. The visual sequence of the image's concept needs to have a clear visual arrangement in an innovated and harmonious manner with each image working with the others to tell the completed story.

The judge's comments in many ways were nontraditional compared to most competitions. Gone were the photo taking and editing skill comments such as highlights, cropping, distraction and alike. Rather Luciano spoke about conceptual ideas, sequencing and visual story telling that are more in line with the Competition's Subject. He said that having read the Competition's guidelines of 3 or 4 images he was surprised to see several montages and blended image entries. Luciano, speaking as a teacher, said that when writing an essay it has a structure; a beginning, middle and ending and needs to convince the reader of the writer's arguments. Luciano commented that this same structure has to be applied to this visual "Story Telling" so as to make the story complete. He talked about "power" and how it affects the mood of the entry. Luciano also expected a presentation sequence of images that flowed otherwise the story doesn't make sense.

Colour Prints: 13 Entries received from 13 Entrants.

Best In Section:	"**Progress**", Sue Souter		
Merits (4):	Bernie Gromek, Dawne Harridge, Kathy Pond, Sue Souter	*Credits (1):*	Vivienne Noble

Luciano's hardest part in judging the individual was to actually locate the first, the "beginning", image and then to follow the sequence to its conclusion. He posed the question, "where do I start?" many times. If the viewer starts at the wrong point, the story line doesn't gel so it important to set the start point, thus the "beginning, middle and end". He looked at a number of entries, their sequencing and asked "do they (images) all fit in?" Does one image miss out, add to the story? Then it is better to remove that image.\ for the sake of the complete visual story.

Luciano said that he had difficulty equating the image's "title" to the actual images displayed. He demonstrated this with a Small Print Entry, "Lost". Was the subject (person) lost in the greater landscape? Luciano suggested rather than showing a close up of trees without the person it would have greater appeal if a larger landscape with extra "space" to indicate the "lost feeling". He continued to suggest that all photographers need to assess, rethink and if necessary redo the image sequence to relate to the title. He also spoke about the title not matching the images. A couple of images relating to tigers/cheetahs referred to the "kill" or "lunch" and yet an important image, in his opinion, was missing. This equated to the story not being finished as it needs more.

Luciano spoke about Social Commentary within an exhibited print. He demonstrated this with the entry "Progress?" The title and the images matched perfectly.

Luciano commented on collages and montages. His biggest problem was "where do I start?" He said that the story line structure was missing and that it failed to tell the story for the viewer to interpret. Luciano replied to a question from the audience; "the image has a local knowledge". Luciano said that he had some local knowledge but the important message for the photographer is to convince the viewer (local or not) of the

story. To him, the photograph doesn't relate a story to interpret. The biggest problem for him was there isn't a start point and therefore there is no end.

Luciano summarized the evening's competition saying that it was a very challenging subject to judge but a worthwhile exercise for all photographers to accomplish at some time.

Small Prints: 7 Entries received from 7 Entrants.

	Best In Section: **"Sometimes It's Scary"**, Gail Grant
	Merits (1): Gail Grant
	Credits (0): No "Credits" were Awarded.

Monochrome Prints: 11 Entries received from 11 Entrants.

Best In Section:	**"4 Stages Of Life"**, Vivienne Noble		
Merits (2):	Bernie Gromek, Vivienne Noble	*Credits (1):*	Helen Robinson

Jim Ollis then asked the members if there were any questions for Luciano. A number of members took the opportunity, especially for Luciano to clarify some of his earlier comments. In summary, Luciano said that the "Title" and "images" need to match and suggested that all photographers to take another look at their entries and see if they need improving and to think how to go about it.

Luciano spoke about judging. In his opinion the normal judging process was design to find fault to allocate a numeral score. Luciano's judging is based upon image structure and expressiveness designed to evoke emotion from the viewer. Luciano them suggested photographers read the book "The Photograph As Contemporary Art" by Charlotte Cotton.

Jim then thanked Luciano and presented him with a Certificate of Appreciation and a Laser Pointer gift.

EDI - Normal

As with the Print Sections the judge's comments were around the Image's Structure connecting with the Image's Title. He wrote that many of the entries were let down by a poor structure; beginning, middle and end resulting in the judge (the viewer) not being able to see where the entry commenced and then ended. In some entries the judge wrote about the first and last image; "were they necessary?"; "did they add to the story line?". The judge wrote that that stories need to be resolved, a definite conclusion where the viewer can see that the story is end and not left searching for more. Luciano wrote that many entries had a story line with potential but was let down at the ending.

For the judge's full comments on each entrant please visit the club's website and go to: "Photo Group" and the "EDI Competition Gallery 2013" then open "October"

EDI (Electronic Displayed Images): 14 Entries received from 14 Entrants.

Best In Section:	"**Surfing Ballet**", Vivienne Noble		
Merits (3):	Cathy Ashcroft, Vivienne Noble, Sue Souter	*Credits (3):*	Brendon Parker, Justina Turpin, Tera Wheway

The judge wrote in respect to Vivienne Noble's Surfing Ballet. "The use of "ballet" suggests by association that the person would in one image be standing and doing some action with hands and feet. However the use of the kind of board requires the action to be while lying with chest on the board. We do get a sense of the progression of the action until the boy becomes engulfed in foam. The panorama format is well constructed." This image was awarded a Merit and Best in Section.

For the judge's full comments on each entrant please visit the club's website:
        http://www.wollongongcameraclub.com/
 then go to: "Photo Group" and the "EDI Competition Gallery 2013" then open "October"

Tuesday, October 29th 2013

This being the 5th Tuesday of the month the photo Group held extra information. Jim Ollis chaired the meeting welcoming the 14 members in attendance and said that he had received apologies from Brian Harvey, Dawne Harridge, John Zamuner, Greg Delavere and Allyane Foley.

Jim introduced the evening with a brief explanation to the agenda for the evening. He said that the catalyst for this meeting was the last EDI Freestyle Competition held in September 2013 where 83% of Freestyle Entries were rejected by the judge as being either:
1. This image does not fit the definition of freestyle as defined by the club; or
2. The image is still to realistic.

Jim said that this evening was the opportunity to explore avenues for the Freestyle Competition and for the members to express their opinion so as to assist the Photo Group Planning Committee in determining the future direction/s of Freestyle and/or any competition rule changes.

The presentation began with the Club's present Freestyle Guidelines being displayed on the screen:

> *Freestyle is an extension of your photography and the conversion of the photograph/s into an art form. The image should contain significant photographic content that is imaginative and a departure from realistic representation. The final result must comprise all the photographers' own work, including the original images.* ***Note:*** *adding borders, textures, filters etc does not classify an image as freestyle.*

Following this the September 2013 EDI Freestyle Entries were displayed and a number of comments were made as these images appeared on the screen. Then in contrast a selection of images from the Cheltenham International Salon of Photography (2013) "Experimental" Section.

  http://www.myfolio.org.uk/cisp/gallery/Experimental/Cheltenham International Salon of Photography.htm

It was interesting that the alternative images being exhibited were all from an International Exhibition of Photography, Experimental section.

There was spirited discussion as members expressed their thoughts on the issue. It was highlighted that "Altered reality", "Creative" and "Experimental" images have been around for a long time. In fact some of the beginnings in these areas were actually created within the camera then further processed in the darkroom.

A number of photographic bodies definitions were examined; Cheltenham, SIEP and FCC. There was a request to focus back on the club's definition as the competition was called "Freestyle". The other spoken about were relating directly to Altered Reality, Creative and/or Experimental. It was mentioned that some members don't enter the "Freestyle" competition. It was suggested that not all members enter all competitions for one reason or another.

The club's Freestyle Competition has been operating as a competition since 2010 with a very short "trail" period in 2009. So how did the club get to this situation? Is it that for the past two years the EDI competition entries have basically been a web based viewing with the very occasional club viewing and when they are the presented these EDI's and their respective judges' comments are presented with difficulties. It was also noted that of the September 2013 Freestyle Entries rejected that the various styles presented have been acceptable to judges for the previous four (4) 2013 Competitions.

A number of suggestions were offered to the PG Planning Committee members present:

- Settle on a Competition "Title". Each discussed is different form the other. Need to settle on whether it is a Freestyle, Altered Reality, Creative or Experimental. Then define that style in accordance to what is best for the club members and for entered into outside Associations Competitions .like FCC Interclub, Nationals and Internationals;
- Suspend the EDI Freestyle Competition for a period of one (1) Year, or as assessed by the Planning Committee. During this time re-introduce the "Portfolio" activity to the club with the view to teach/share the necessary skills in creating future entries for the renamed competition. This will also allow time to explore avenues for rules, guidelines necessary for the operation of the new competition;
- On Competition evenings the EDI Competition entries to ben shown and the judge to deliver general overall comments. This would take approximately 5 ~ 10 minutes maximum. In this way the EDI only entrants are having their work exhibited the same as the Print workers. For each individual EDI comments to remain as currently conducted, on the club's website;
- Member Nurturing. The survival of the club is based upon members being able to learn new skills and to practice them. The 2010 Portfolio Group accomplished this through their regular meetings and discussions. Being able to talk about difficulties/problem and as a group, or a one-on-one find ways to conquer these problems. It's interested that one club member prior to the Portfolio Group

limited their post editing to very limited adjustments. Now that member is producing far greater post edited images from the skill learnt during the Portfolio Group meetings;

It is fair to say that "photography is a very personal choice" whether as the photographer, the judge or the viewer. We all have our slant and it's this diversity that makes the photographer (member) and club unique. It would be boring to see the same images: taken, processed and presented the same way. All we have to do now is to find a way around this pothole.

POINTSCORES: November 2013

Colour Prints

71	Colin Marshman	40	Helen Robinson	16	John Zamuner
67	Dawne Harridge	36	Jennifer Delavere-Lepard	15	Laurie Fullerton
61	Sue Souter	36	Val Porter	14	Ken Jenkin
59	Bernie Gromek	30	Kathy Pond	14	Jo Raseta
58	Greg Delavere	28	Dana Smith	12	Jim Ollis
56	Vivienne Noble	22	Norm Melvin	8	David Tibbitts
49	Matt Tucker	19	Allayne Foley	6	Casandra Best
44	Eunice Daniel	17	Chris Stimson	4	Justina Turpin
41	Barry Daniel	16	Vicki Packer	2	Peter Hutten
		16	Sandra Tibbitts		

Monochrome Prints

60	Geoff Gray	42	Matt Tucker	13	Chris Stimson
60	Vivienne Noble	34	Val Porter	12	Ken Jenkin
58	Bernie Gromek	33	Allayne Foley	12	Vicki Packer
54	Helen Robinson	30	Eunice Daniel	12	Jo Raseta
54	Sue Souter	19	Laurie Fullerton	10	Sandra Tibbitts
52	Greg Delavere	19	Justina Turpin	7	Jim Ollis
52	Colin Marshman	14	Norm Melvin	6	Casandra Best
42	Jennifer Delavere-Lepard	13	Barry Daniel	4	Kathy Pond
42	Dawne Harridge			3	Peter Hutten

Small Prints

56	Warren Causer	42	John Rickleman	26	Mahendra Parekh
51	Elaine Duncan	38	Lynley Olsson	16	Jill Bartlett
45	Wayne Fulcher	28	Brendon Parker	6	Chris Butcher
44	Gail Grant			4	Paul Rifkin

EDI Freestyle

27	Kathy Pond	16	Bill Mowbray	6	John Zamuner
26	Barry Daniel	14	Jo Raseta	4	Vivienne Noble
20	Bruce Shaw	11	Laurie Fullerton	3	Jill Bartlett
17	Cathy Ashcroft	8	Mahendra Parekh	2	Chris Butcher
		6	Brendon Parker		

EDI

93	Justina Turpin	42	Warren Causer	18	Laurie Fullerton
74	Cathy Ashcroft	40	Val Porter	18	Brendon Parker
72	Sue Souter	36	Sue Shaw	18	Jo Raseta
65	Vivienne Noble	36	Tera Wheway	10	Carol Benjamin
60	John Zamuner	35	Vicki Packer	8	Wayne Fulcher
54	Dawne Harridge	34	Bill Mowbray	8	Jim Ollis
50	Barry Daniel	25	John Rickleman	6	Chris Butcher
50	Bruce Shaw	20	Mahendra Parekh	5	Jill Bartlett
46	Kathy Pond			2	Lynley Olsson

2013 Competition: November

Competition: "Open"

Prints				EDI's	
✓ Colour	✓ Monochrome	✓ Small		✓ Normal	X Freestyle

Please remember that all Prints entered on the night must in before 7.15pm, otherwise they will not be accepted. Entry Forms for all classifications, EDI's included, must also be handed in.

National and International Exhibitions of Photography

25th Sutherland Shire National Exhibition of Photography 2013
Closing Date: **11th November 2013**
Sections: Open Colour; Creative; Open Monochrome and Nature
Images: Electronic Images only. Not Prints.
For further information and Entry Form/Entry details visit their website: www.ssnep.org.au

For future National or International Exhibitions of Photography then please visit the Australian
Photographic Society's (APS) website: http://www.a-p-s.org.au/index.php/exhibition/comps

Closing Dates January 2014

- Newcastle (NSW): 33rd Newcastle National Exhibition of Photography;
- Maitland (NSW): Maitland International Salon of Photography 2014

The Techno Shop

Do You trust Your Camera's LCD?

How much do you trust your camera's LCD to give you the information that you want to take that picture? Once the photographer steps outside the controlled environments, whether it's a studio, table top/still life or nature/macro work then the LCD could be misleading the photographer. This is especially true on sunny days. When does the LCD mislead? Photographers that shoot RAW when reviewing the image just taken will be seeing a JPEG version of the RAW image. Why? The LCD screen will only display a JPEG image. There are limitations and the photographer has to understand what the LCD can and can't do just like all your equipment (camera, lenses, lights/flash, etc).

Reference: http://digital-photography-school.com/you-and-your-lcd-a-matter-of-trust

Samsung's Galaxy Gear

Is the Dick Tracey wrist watch of the 1960's comic and TV Series about to become a reality with the inclusion of a camera? Back then Dick Tracey was able to communicate via the wrist watch. Today, September 2013, Samsung announced the galaxy Gear smart watch that was capable of taking photos. How far from reality is it? Initial reviews haven't been too positive however many see there is potential. It has a 1.9 Megapixel Sensor. Seem to remember that the first digital camera was even less way back in the late 1970's. So there's room for further development.

Reference: http://www.imaging-resource.com/news/2013/10/01/would-you-strap-this-to-your-wrist-the-first-samsung-galaxy-gear-reviews-la

Firmware Updates October 2013

A number of digital cameras have had recent Firmware updates announced recently. These manufacturers include: Pentax, Ricoh, Leica. Firmware is the software that operates your camera and often manufacturers with improve or add new features, correct problems. It good to visit your camera's manufacturer's website on a regular basis to see if your camera has a "fix" available. As ways understand what is being offered and if in doubt, take a step back and review it.

Reference: http://www.imaging-resource.com/news/2013/10/04/firmware-friday-new-features-for-ricoh-gr-pentax-k-5-ii-iis-leica-s-s2-s2p

Nikon AW1

Nikon has released a rugged, waterproof mirrorless interchangeable lens camera with a pair of equally tough lenses. Since the 1960's Nikon has dominated the underwater photography market with the Nikonos. The AW1 is waterproof down to 15 meters, shockproof from up to 2 metres and is protected against cold as low as -10 degrees Celsius. It is announced with two lenses; 11-27mm (30-74mm equiv) and 10mm (27mm equiv) optics. The AW1 is compatible with *all* 1 System lenses, but it will not be water, shock or freezeproof with a non-ruggedized lens on the front. The waterproof lenses, however, will not be compatible with other 1 System cameras.

Reference: http://www.dpreview.com/previews/nikon-1-aw1?utm_campaign=internal-link&utm_source=mainmenu&utm_medium=text&ref=mainmenu

Circular snapshots from the Kodak 1

The first consumer point-and-shoots didn't have art effect modes or face detection smile-shutters. They looked like the Kodak 1 pictured above, a leather-encased box with a key to wind the film, shutter release and not much else. Introduced to the public in 1888, each Kodak 1 contained a roll of film with 100 exposures. Once they'd all been used, the owner sent the entire camera to Kodak for processing and re-loading. Images came back as 65mm round negatives, partially in order to hide distortion at the corners of the images.

Reference: http://www.dpreview.com/news/2013/10/06/circular-snapshots-from-the-kodak-1/1

Quick Tips

10 Tips; Taking Great Cityscape Photos

Cities are not only home to many people's homes, businesses and offices but they also full of energy, power and vitality. There are many things that make a city great and capturing the true essence of a city in one single photograph is a very hard thing to do.

1. **Choose an Interesting Subject.** Make sure you have an interesting subject for the photo, either in the middle section of the photo or in the foreground.
2. **Have a Mix of Foreground & Background.** Ensure that you have a good mix of interesting foreground and background areas in the entire photo.
3. **Leave Room to Crop.** When you are framing up the photo in the viewfinder make sure that there is some room around the edge of the photo to crop the final image.
4. **Use a Level Tripod.** Before taking the photo make sure that you use a level tripod so that the horizon is straight. Even though you can fix this up later in photoshop it is easier to do it right in the first place to save yourself the hassle.
5. **Keep the Sun Behind You.** Try and keep the sun behind you so that you get the most amount of light on your the city and the sky has a brilliant blue look to it.
6. **Choose the Right Time of Day.** Try to take photos as early or as late as possible in the day, as these times generally give the best light and produce more shadows and detail on your photos.
7. **Use the Correct Exposure.** When setting the exposure for a photo make your reading based on the brightest part of the photo so that there is no overexposure.
8. **Use a Timer or Remote.** Always use a timer or remote control to take the photo so that there is not any camera shake caused by you when you depress the photo button.
9. **Use a Polarizing Filter.** On your SLR camera use a polarizing filter to remove the light reflections that bounce of building windows and metal objects.
10. **Buy in a Good Lens.** In order to get the best from your SLR camera invest in a good quality lens.

Reference: http://www.picturecorrect.com/tips/10-tips-for-taking-great-cityscape-photos/

10 Essential Items In Your Camera Bag

What's in your camera bag? Here is a list of items that deserve a place in every photographer's kit bag:

1. **Mini Tripod**. A full-size tripod around isn't always practical and you can use slow shutter speeds without fear of shake.
2. **Remote Release**. Allows you to trigger your camera's shutter at the precise moment that you want, without needing to physically touch the shutter button and risk introducing vibrations.
3. **Microfiber Cloth**. Cleaning off dust and dirt from your equipment, a cloth to wrap around your lenses.
4. **Air Blower**. A simple rubber 'bulb-style' air blower can put out a pretty powerful puff of air, which is often enough to dislodge dust and fine particles of grit.
5. **Smartphone and/or Tablet Computer**. Smartphones and tablet computers are also incredibly useful photographic tools.
6. **Spare Battery and Memory Cards**.
7. **Rain Cover and/or Poncho**. To protect you and your equipment in that unexpected rain storm.
8. **Business Cards**. Easier to hand out a Business Card when taking pictures of people. They are easy to print.
9. **Small Flashgun**. Your camera's built-in flash is unlikely to have the power required. So invest in small more powerful unit.
10. **Circular Polariser**.

Reference: http://www.dpreview.com/news/2013/10/04/ten-items-every-photographer-should-have-in-their-camera-bag/11

Setting The Mood; Adjust Your White Balance.

As photographer we deal with a wide range of lighting conditions and lighting sources. Each light source will produce its own colour cast. The light changes from dawn to dusk as the sun light's changes in direction as the earth turns. Then there are the artificial lighting sources; incandescent bulbs (yellow/orange), fluorescent lighting (green) to consider. Today's digital cameras have a tool to correct for these different colour temperatures. Whilst the photographer can select the "correct" White Balance preset it is also possible to use these presets to "create the mood" for your picture. If you choose to use the presets in lighting other than what they are designed for, your image will be warmer or cooler, depending on your setting and the available light. By taking control of the white balance, you give yourself another tool that can alter the mood of your images. For further reading visit the "reference" website.

Reference: http://digital-photography-school.com/setting-the-mood-by-adjusting-your-white-balance#more-54654

Stairstep Image Size

Stairstep Image Size is a Photoshop plug-in which uses a "stairstep" bicubic interpolation to resize (enlarge and reduce) images. Stairstepping is a method by which you take small steps until you arrive at your goal. In the case of resizing images, this method enlarges (or reduces) an image by small amounts multiple times until the desired size has been reached. Bottom line is that Stairstep Image Size is another image enlarging (scaling) program.

Reference: http://www.imphotography.com/downloads/ssimagesize.htm