



# In Focus

## PHOTO GROUP NEWSLETTER

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### Photo Group Diary

#### April 2014

- Tues 8<sup>th</sup> Workshop "Table Top Photography" with the Illawarra Reptile Society. Please bring your Cameras, Tripods, Flash units.
- Tues 15<sup>th</sup> *Closing Date:* EDI Competition Entry.
- Tues 22<sup>nd</sup> Set Subject Competition: "**All Creatures Great & Small**"
- Closing Time:* **7.15pm.** No Print Entry will be accepted after this time.

#### May 2014

- Thur 1<sup>st</sup> Combined Club Meeting hosted by the Movie Makers Group.

#### 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](mailto:photogroup@wollongongcameraclub.com)

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

Photo Group Newsletter Editor:  
[editor@wollongongcameraclub.com](mailto:editor@wollongongcameraclub.com)

#### 2014 Membership Fees

Member	\$55.00	Pensioner	\$45.00
Student	\$25.00	Family	\$85.00
Additional Fee For Competition			\$10.00

"A great photograph is a full expression of what one feels about what is being photographed in the deepest sense and is thereby a true expression of what one feels about life in its entirety." Ansel Adams (1902~1984), American Photographer and Environmentalist.

**Dates For Your Diary****29 March 2014 to 1 June 2014**

**2013 Wildlife Photographer of the Year Exhibition.** See 100 powerful nature images from the world's best Nature Photographers. Be inspired, captivated with Nature's creatures in their natural environments. This annual competition, celebrating its 50<sup>th</sup> anniversary, received over 40,000 entries from over 95 countries. Australian photographer Justin Gilligan is one of the photographers with images on display.

When?	Open now. Closes on June 1 <sup>st</sup> 2014.
Where?	Australian Museum, College Street Sydney. Level 2 Special Exhibition Space.
How to get there?	Nearest train station is "Museum". Then it's a short walk through Hyde Park pass the War Memorial to College & William Street Sydney CBD
Opening Hours:	9:30am ~ 5:00pm
Entry Cost:	Museum General Entry Cost. Adult: \$15.00; Concessional: \$8.00. Entry to "Wildlife Exhibition" is Free after General Admission to the Museum
Website:	<a href="http://australianmuseum.net.au">http://australianmuseum.net.au</a>

**Sunday; May 18<sup>th</sup> 2014.**

Federation of Camera Clubs NSW (FCC) AGM.

When:	Sunday 18 MAY 2014
Where:	Penrith RSL Club
Address:	8 Tindale Street, Penrith NSW 2750
Time:	1:00pm

If anyone is able to attend on behalf of the WCC it would be much appreciated. Furthermore, would any of our members wish to volunteer for the FCC Committee? FCC are looking for a few to fill the various positions of retiring members.

**Monday; April 14<sup>th</sup> 2014.**

Sydney Harbour International Exhibition of Photography 2014

<b>Entry Closing Date</b>	<b>Monday, April 14<sup>th</sup> 2014</b>
Entry/ies	Projected Images only
Entry:	Online via Sydney Harbour International's website
Enquiries:	See the Sydney Harbour International's website
Sections:	Colour (Open); Monochrome (Open), Altered reality & Nature
Website:	<a href="http://www.sydney-harbour-international.org.au/">http://www.sydney-harbour-international.org.au/</a>

**Friday; May 16<sup>th</sup> 2014.**

Federation of Camera Clubs NSW (FCC) 2014 Topshot

Entry Opening Date:	Monday, April 28 <sup>th</sup> 2014
<b>Entry Closing Date</b>	<b>Friday, May 16<sup>th</sup> 2014</b>
Enquiries:	See FCC's website.
Sections; Prints:	Colour, Monochrome, Nature
Sections; Digital	Open Colour, Open Monochrome, Nature, Creative/Altered Reality
Website:	<a href="http://www.photographynsw.org.au/">http://www.photographynsw.org.au/</a>

**Monday, July 28<sup>th</sup> 2014.**

Sydney International Exhibition of Photography (SIEP) 2014

<b>Entry Closing Date</b>	<b>Monday, July 28<sup>th</sup> 2014</b>
Entry/ies	Projected Images only
Entry:	Online via Sydney International's website
Enquiries:	See the Sydney International's website
Sections:	Colour (Open); Monochrome (Open), Altered reality & Nature
Website:	<a href="http://www.siep.org.au/">http://www.siep.org.au/</a>

**Tuesday, March 11th 2014**

Jim Ollis chaired this evening's meeting and opened it by welcoming the 21 members and 1 visitor.

**Business:**

Jim mentioned the following:

- 📁 Raffle Books. Jim reminded the members of the Raffle and advised members to see Kathy Pond if additional Ticket Books were required.
- 📁 2014 AGM. The Club's AGM will be held on March 18<sup>th</sup> 2014 at the Figtree Height's Primary School Multi-purpose Room. Jim also mentioned:
  - Management Committee Nominations. 3 currently serving members will not be standing for re-election.
  - Nomination Forms. Required to be received by the Secretary 7 days prior to the AGM. Forms are on the Information Desk.
  - Proxy Voting Forms. Required to be with the Secretary no later than 24 hours prior to the AGM. Forms also available on the Information Desk.
- 📁 Receiving of Club Emails. Jim said that there were 4 options available to the members ranging from basic Club Information emails to all emails received by the club including Competitions, Photographic sites. Dawne commented that many of the members had responded and had opted for Option 4, receiving all emails. Only a couple of members wanted the basic club information emails.
- 📁 Competition Rules. The Photographic Group Planning Committee has been reviewing the Competitions Rules.
  - Final review at next Photo Group Planning Committee meeting, early April 2014,
  - Expected to commence at the beginning of May 2014, and
  - Grading section been included.
- 📁 2014 Club Exhibition.
  - Where? Wollongong Old Courthouse, Belmore Basin,
  - When? 20<sup>th</sup> ~ 22<sup>nd</sup> June 2014.
  - Images? Question regarding where Canvas Prints will be accepted. These prints will be accepted provided their size is reasonable. The mounted Prints will be in 500 x 600 Frames.
- 📁 Club Badges. New member club name badges will be available at the member's expense with the club's new logo. The badge option; magnetic or pin. Any member not wanting a metal badge, then the current Paper (Convention style) name tag will be produced. Please see Kathy Pond.

**Speaker:**

Jim warmly welcomed back to the club Craig Parker AAPS, AFIAP as our guest speaker on the topic of National and International Photographic Competition. Craig joined the club in 2008 and has from 2008 ~ 2012 taken many Pointscores, EDI/Print of the Year awards as well as numerous Best in Section, Merits and Credits in the club's monthly Competition. Craig is also a Club past President.

Craig said that he couldn't remember whether he had been invited or whether peer pressure had played it way. However he was here and he was hoping to impart some



information regarding Competition Entry Presentation especially relating to the National and International Competitions. Craig said that he and fellow club member, Greg Delavere LAPS, commenced down the National path a couple of years ago (2011). Craig commented that the purpose of the evening was to share information and encourage member/s to enter National and International Competitions. He said that he has received help from Roy Killen FAPS, EFIAP, EPSA and that support continues today. Craig said that he would assist any member who wanted to commence the National/International path.

**“Why Do It?”** He said that his photographic journey commenced in 2008 with the club’s competitions.

- 📷 He has a very competitive streak;
- 📷 It was a personal challenge;
- 📷 Needed to develop his photographic skills beyond the Club Competition level;
- 📷 An outlet for the hobby and a way to display his photographic works beyond the club. To date Craig has had acceptances in 23 Countries;
- 📷 Recognition, Awards System. The Honour System and what was required in gaining any of these Honours. He said that the club’s Awards were his first addiction but there was greater excitement in receiving National and International Acceptances. His first Honours was in 2011 LAPS and then in 2012 AAPS, AFIAP.
- 📷 It was fun;
- 📷 Opportunities to display his art.

Craig listed a short history of his enters:

- 📷 Nationals: 2010~2012. 138 Acceptances, 26 Awards.
- 📷 Internationals: 2011 ~ 2013. 408 Acceptances, 18 Awards with 111 different images across 19 countries.

Craig acknowledged the encouragement that both Barry Daniel (AAPS, SSAPS) and Eunice Daniel (AAPS) played in starting this journey.

**“Cost of Entry”**. Craig displayed the relative costs of entering Nationals/Internationals especially if entering the Print Sections. The cost of postage both ways, the need to protect the prints and the Competition Entry cost itself all add up to be very expensive. These days unless He needs “Print” acceptances for the ongoing Honours Craig limits his entries to digital projected images entering as many sections as he can in each Salon (Exhibition of Photography). Craig added that in 2012 he switched from the National scene to the International Competitions so as to continue to the next level of the Honours’ System.

**“Image Management”**. Craig spoke about how important it was to manage his images in a database or spreadsheet so as to keep track of his entries, their results and where the images have been exhibited. He said that the Honours system complicates the process as a photographer progresses towards the higher Honours different Acceptance Levels are required and the photographer has to keep track of it. He said a good management system is the key to good planning of his journey.

Craig warned everyone that it was addictive and that it does cost dollars but added there was a thrill and excitement in receiving the International result emails.

**“Where To Get Honours”**.

- 📷 APS (Australian Photographic Society). Need to be a member of APS to receive Honours.
- 📷 FIAP (Internationale Federation of Photographic Art). Being a member of a national body, APS, PSNZ (Photographic Society of New Zealand);
- 📷 PSA (Photographic Society of America);
- 📷 Others including the Royal Society of Photography (UK)

To continue a person needs to hold a membership in any of the above and must continue to hold membership otherwise the Honours are removed.

Craig spoke about how various Honours are awarded and the road to take from photographer to “Grand Master”. It’s not an easy path but determination and love of photography combined with a good financial institution to bank roll the venture and one can progress through the system.

Craig commented that all Acceptances have to be verified by the national body, in Australia it is the APS. Proof is on the photographer to provide and the recommended method is through the Catalogue that each Exhibition/Salon produces and sends out to all entrants listing all Awards and Acceptances. Then when the right numbers of points are collected the evidence has to be sent to the verifying person. In Australia (APS) Roy Killen is one of their Verifying Officers.

**“How To Enter”**. Craig says he uses a 9 step process when entering a National or International. It is the same process he would use when entering a Club Competition. The process:

- 📁 Set Goals and Strategies;
- 📁 Find and select Salons that best suit your Goals and Strategies;
- 📁 Understand the Rules;
- 📁 Select and prepare images;
- 📁 Upload/Send entries;
- 📁 Record entries in database;
- 📁 Receive Notifications of Results
- 📁 Update the database; and
- 📁 Receive/Download the Salon’s catalogue. File away for future reference.

Craig concluded his presentation with a 6 minute slideshow of approximately 80 individual images that have received either Acceptances or other Awards in a variety of Sections including Colour, Monochrome, Travel and Nature.

Jim thanked Craig for his presentation and encouraged the members to talk to Craig if they were interested in entering Nationals or Internationals.

## **Tuesday, March 18<sup>th</sup> 2014**

Club President, Brian Harvey, opened the 2014 AGM welcoming the 20 financial club members to the meeting. A number of apologies had been received by the Secretary of their inability to attend.

- 2013 AGM Minutes were accepted by the meeting.
- Matters Arising from the 2013 Minutes. Brian Harvey reported back to the meeting the Management Committee’s responses. In particular the School’s offer for the Club to use the School’s Demountable. This has since been revoked by the school due to increased 2014 student numbers and the room is now in use as a classroom resulting in the Club will need to look for another meeting venue in the very near future.
- Performance Right Release. There is a form to protect both the club and the photographer (photographer’s copyright) when requested to act as a photographer on behalf of the Club at a special event. This would cover past problems where “conditions” have changed regarding any specific Event.

## **Reports.**

- 📁 President’s Report. Brian presented his report for 2013~14.

**Strategic Highlights.** This year has been one of learning how to balance various commercial and practicable aspects of the Club. New challenges have had us all on our toes and satisfying everyone has been a very difficult task. However, the Photo and Movie Makers Planning Groups have risen to the task of formulating the programme changes, commencing with a re-write of the Photographic Competition rules and the introduction of competition grading for all members. We still have a long way to go in the EDI category as far as presentation is concerned and I look forward to more regular viewing of entries. The Introduction of the new LED light equipment has been literally a “Highlight” as there is such a big improvement in the visual presentation of prints. Each judge has made comments about the presentation of Prints and the quality that has been shown this past year.

**Club Membership: 70** Includes Financial Members including the Life Members.

**New Members: 12** (included in the total 2013 Numbers);

Resignations: 6; Deceased: 1; Removals: 25 includes unfinancial memberships for a period of up to 2 years (2011~2013).

**Financial Highlights.** The main expense this year has been the purchase of LED lighting that has been used now for both Movie Makers and Photographic Groups. The club also received a major sponsorship from Wollongong Drawing Office and Equipment (WDOE ) however this won't be continued this year.

**Operating Highlights.** The start of the year was very interesting for both Movie and Photographic Group. I leave the details to the Chairperson of each group. I would as President like to thank the Management Committee and other members in each of their roles. Everyone was able to commit a lot of time and effort:-

**Treasurer** – This is a very important role and Geoff has shown a great commitment as the requests for new equipment and managing the weekly fees and payments keep him busy. We will be told in his report that we are just on top of the situation but by next year will require some re-adjustment of fees should our Club choose or not to relocate. Also as Webmaster I thank Geoff for now having a stable website at last.

The 12 month Sponsorship organised by John Rickleman with WDOE ceases effective May 2014 and WDOE have indicated that they will not be renewing. Also, Bunnings B-B-Q fund raising will not be happening in the first half of this year and it is uncertain whether we will be lucky enough to be drawn for the second half of this year. Therefore, our income is reduced by approx. \$2000 for the 2014/15 Club year. Hence our funding for this year will be reduced.

**Public Officer / Competition/ Magazine Publisher** – Again many roles have been performed by Bruce in the last year. The year ahead will be an interesting one for him. Many hours are spent in collecting information for Club Members. We would not have such historical data if not for his persistent hounding of us all for the various things he collates.

**Secretary** – As an experienced personal assistant with many emails and correspondence done throughout this year, Dawne has shown what it takes to enable your Management Team to have all the official reports and minutes done in such a speedy and efficient way.

**Kathy, Ian and Tom** have all played an integral part in the running and managing of the Club, and their contributions in specific areas will be sorely missed, however, when in their new roles for 2014, some changes in work practices will happen.

**Vice President, John**, has been very busy with chairing the many monthly meetings and additional tasks that come to a climax next week. The FAMM convention starts on the 31<sup>st</sup> March with a 5 day convention run by 6 members of the Movie Makers on behalf of the FAMM. Some 50 attendees will be present and should have an interesting week.

**The Photographic Planning Group** ably looked after by Secretary, Val, has had some challenges, however, with the new group members should be able to make a very fulfilling programme happen this year.

Other persons that I haven't mentioned who have also had important roles this year and are new to the Planning team are: Greg Delavere Competition Director, Ruth Brooks EDI Co Coordinator 2014 / Assistance webmaster, Jim Ollis Judge Co Coordinator 2014, Sue Souter Guest Speaker Co Coordinator 2014.

Other highlights is the raising some funds with the Raffle for the Canon 50D Camera & lens won at the FCC Interclub. On a more sombre note we marked the passing of Lloyd Robinson who was a long-time member of both Movie Makers and Photo Group passed away on November 20th 2013 after a 18 month illness.

The list goes on – but to finish – thanks to all members and for their regular attendance and fellowship at the Club. To the rest of the Club have a good year and I will be in touch as we travel around OZ.

*Brian Harvey*

📺 **Movie Makers Report.** John Devenish, Vice President and chairperson of the Movie Makers presented his report for the past year.

John concentrated on the Group's main activities and the organisation of the 2014 FAMM (Federation of Australian Movie Makers) Convention to be held in Wollongong from March 31<sup>st</sup> ~ April 4<sup>th</sup> 2014. John spoke about the video making skills that were the basis of the 2013 year's activity ranging from the planning, script writing, acting and final presentation. John made special reference to the Movie Makers videomaking of

Lloyd Robinson's last presentation at the Illawarra Speleological Society, Production of "Death in the Kitchen", "The Marriage Counselor" and "Point of View".

*John Devenish*

📷 Photo Group Report, present by Brian Harvey.

The last year has been a interesting year for many reasons. Brian said that as he looked back through copies on the Monthly Newsletter he saw the wealth of experience and knowledge that the group with judges such as Nic Peters, Alan Hitchell, Gary Riley, Roy Killen FAPS, EFIAP, EPSA, Gavin Roberts, Diane Goodman, Carol Newton and David Blackwell.

Photo Group Competition Statistics:

Entrants. Colour Prints: 27; Monochrome Prints: 25; Small Prints: 11; EDI-N: 26; EDI-FS: 13.

No of Entrant Entered in: 1 Section: 8; 2 Sections: 21; 3 Sections: 11 and 4 Sections: 5

The sharing of knowledge was led by a number of club members with:

- 📷 A Moment in Time Workshop, Saturday 6th July Jim Ollis
- 📷 Presentation of images from MogoZoom Weekend. The photos were from the zoo to social and on the way home. The photography showcase PowerPoint presented a selection of photos by photographer's Vivienne, Dawne, Elizabeth (visitor), Geoff, Greg, John and Kathy. During the showing each photographer spoke about their images and the techniques learnt from trainer June Anderson and support team Pattie and Clive.
- 📷 Eunice Daniel AAPS, Image Restoration; Barry Daniel AAPS, SSAPS, Exhibition winning entries; Norm Melvin, Portfolio and Bark Images; Allayne Foley, Installations; and Colin Marshman, People and Travel images.

There were several invited guest with:

- 📷 Paul Spinelli, who had been an old friend of the club Paul's association with the club dating back some 39 years. Paul thanked the club for the opportunity to come and speak on photography in particular "Architectural Photography".
- 📷 Malcolm Fackender Flash Photography, and
- 📷 Dr. Holly Parsons PhD was our guest presenter with her topic "Birds In The Backyard".

Other highlights from 2013 have been:

- 📷 The Helensburgh Photographic Club and the Wollongong Camera Club Interclub,
- 📷 Club's Public Exhibition of Photography at the Old Wollongong Courthouse at Belmore Basin
- 📷 Auction with a timely boost to the club much needed finance, and
- 📷 A Social Evening at a local Café.

It has been decided that in 2014 there will not be an EDI Freestyle Competition allowing both the Committee and the members to reassess their understanding of the Freestyle Competition requirements.

Member Recognition

- 📷 Barry Daniel AAPS, SSAPS.
- 📷 Craig Parker, AAPS, AFIAP

Special mention is to be made to the In Focus editor, Bruce and all the members who contributed to the newsletter. The Planning Group although small in the beginning of the year has now expanded to form a good base for this year's programme. Thanks to the members who also helped with the setting up each night. The Competition Director and his role in the review and development of new competition rules. Kathy and Dawne for the competition collation of entries and the rest of the team.

*Brian Harvey*

**📁 Treasurer's Report. Geoff Gray**

Geoff summarized the Club's financial status by saying it's in a comfortable position as at the end of 2013 and that looking into 2014 the club has a healthy balance. Geoff said that the Wollongong Drawing Office and Equipment's (WDOE) 2013 sponsorship, the Bunning's BBQ, the Club's Exhibition, the Workshops and the Auction had assisted in the healthy balance. Geoff then commented that the future wasn't as clear with both the School's Meeting room in doubt and the forecasted increase in rental would eat into the balance quickly. Geoff said that club currently has secured a reduced rate from the Education Department's recommended rate. Geoff also commented that 2014 has produced a reduced membership with around 40 ~ 45 members and that membership fees just cover the club's operating costs.

**Election of Management Committee.**

Brian stood down as chair with Bruce Shaw (Public Officer) chairing the election of the 2014 Management Committee. Bruce thanked Brian for his Presidency and leadership during the past year and the difficult decisions that were required.

**2014 Management Committee Election Results:**

President:	Vacant	No written nomination for President was received. A call for nomination from the floor was made with no further nomination received. The chairperson declared the position of "President" vacant under the club's Constitution.
Vic President	Tom Hunt	
Secretary:	Dawne Harridge	
Treasurer:	Kathy Pond	
Ordinary Member:	Geoff Gray	
Ordinary Member:	Brendon Parker	
Ordinary Member:	David Tibbitts	

At the conclusion of the management Committee elections Bruce handed the Meeting's chair back to Brian Harvey for the remainder of the meeting.

**Tuesday, March 22<sup>nd</sup> 2014**

The chairperson for this evening was Jim Ollis. Jim warmly welcomed the 30 members and 2 visitors to the second competition evening for 2014. Jim said that he had apologies from Norm Melvin and that Val Porter would be late to the meeting.

**Business:**

Jim mentioned the following:

- 📁 Photo Group Planning Committee Members. Jim introduced the various members of the committee and asked them to stand so that the newer club members would know who they are
- 📁 Competition Director 2014. Greg Delavere.
  - Competition Grading. Greg said that a review of the Competition Rules has been completed and that a Grading System was part of it.
    - Grading Panel: Greg Delavere, Dawne Harridge, Geoff Gray and Colin Marshman.
    - Grades: "A", "B" and "C". Small prints will be "C" Grade by default.
    - Letter of Explanation. A letter has been drafted and will be sent out to all Photo group members explaining the Grading System. Each member is requested to respond to this letter. Greg also mentioned that there is a "Self Grading" possibility if the individual member so wishes.
- 📁 Meeting Venue/Hall. An agreement has been reached with the school for the rest of 2014 however 2015 is still being reviewed. The Management Committee is still reviewing the club's future requirements.



- 📷 2014 Club Exhibition. To be held at the Wollongong Old Courthouse, Belmore Basin on the weekend of June 20~22<sup>nd</sup> 2014. Print entries are to be mounted with a maximum frame size of 50cm x 40cm. Further information will be available closer to the Exhibition date.
- 📷 Raffle Tickets.
  - Will be drawn at the Club's Exhibition in June 2014.
  - More Books are available for members to take. Please see Kathy Pond.
  - Please return raffle books (to Kathy Pond) as soon as tickets are sold.
- 📷 March 2014 EDI Results. Judge's comments have been completed and each individual entry comments are available on the Club's website under the "Photo Group" and then the "EDI Competition Gallery" tab.
- 📷 Next Meeting. Tuesday April 8<sup>th</sup> 2014. It's a "Table Top" evening with the Illawarra Reptile Society. Please bring along your camera, tripod, flash (though limited use maybe available due to subject requirements) and any other equipment you think you might require. Good idea to bring your camera's User Manual with you on the night.
- 📷 Next Competition, April 2014. Is a Set Subject; "All Creatures Great and Small". Please check the club's calendar for the competition definition/guideline.
- 📷 FAMM 2014 Convention. The Club's Movie Makers are hosting the FAMM Convention in Wollongong at the Wollongong Surf Leisure Centre, Towradgi. On the Wednesday (2/04/14) there is a bus trip over the Illawarra. Jim said there was still room on the bus for members. Please contact Dawne Harridge.

### **Competition:**

Jim introduced Mark Kelly our judge for this evening's "Open" Competition. Jim said that Mark comes from the Southern Highlands (Bowral) and has been to the club on numerous occasions in recent years. Mark has a permanent exhibition space at the Bowral Milk Factory Gallery and Exhibition Centre. In recent years Mark has received an number of Photographic Awards including the prestige 2012Epson International Panorama Award; 2013 6th Annual Photography Masters Cup; Abstract Category (Finalist); 2013 NSW AIPP Professional Print Awards; 6 Silver Awards (Finalist – Emerging Photographer of the Year). Visit Mark's website <http://www.mkimages.com.au/list-of-awards> to view the full list of Mark's achievements.



Mark thanked the club for the invitation to come back and judge the members' works.

### **Colour Prints.**

Graffiti. Mark said that it was socially acceptable these days for individuals to put their message/statement out. Mark commented that the photographer has to find a way to stamp their flare on someone else's work. He liked the way the photographer had created an inside and outside view within the same image.

Mark commented that many judges would condemn the "not looking at the camera" by the subject however he liked the pose of the subject as it was natural. Mark liked images that invited the viewer into it as he found them to be quirky in many ways, the out of the ordinary.

Photographers need to think about their images. Many viewers will not be an expert on the subject matter that they are looking at so the photographer has to present the subject in the best way possible. He demonstrated this with a bird image. He couldn't name the bird or was able to identify the species. To him; it was a bird image and he liked the pictorial content though the overall print detail was a little soft.

Mark then went on to comment that all people, not just photographers, bring their own "baggage" to photography. Our likes and dislikes tend to colour the way we see or respond to an image and therefore how the image resonates with the viewer. Mark spoke briefly about the image's emotion and how he receives this. Thus he was looking for that in images that invited him into the image and not just at the border of the mount.

Vignetting. Mark suggested that we take care when using a vignette. The photographer needs to look carefully to ensure that the vignette isn't too heavy. The vignette's purpose is to drawing the viewer's

attention to the action and the main subject. Mark showed a couple of entries where the vignette worked and it didn't.


Something More? Mark commented that some images were wanting more processing but it didn't happen and left him wondering what he is missing. Photographers need to learn how to see and assess where they can improve with further processing (editing).

Lighting Condition. Mark commented on harsh lighting and that it's the photographer's duty to use the available lighting. There is a need to watch not to blow out highlights or shadows at the expense of the other but rather to suite the subject. He gave us a couple of examples of old cars/trucks, portraiture work.

Mismatching Colour. Mark said that mixing both colour and monochrome in the same doesn't always work and on many occasions the result is poor. Mark said he couldn't decide whether the entry is a colour image or a monochrome one. He was left in nowhere land.

Mark awarded the following:

Colour Prints: 20 Entries received from 20 Entrants.

	<i>Best In Section:</i>	<b>"Storage Tank 1", Greg Delavere</b>
	<i>Merits (8):</i>	Warren Causer, Eunice Daniel, Greg Delavere, Bernie Gromek, Colin Marshman, Helen Robinson, Sandra Tibbitts, Justina Turpin
	<i>Credits (4):</i>	Cassandra Best, Wayne Fulcher, Geoff Gray, Sue Souter

### **Monochrome Prints.**

Mood. Mark said that he liked the use of mood in monochrome images, that feeling of being mysterious. He said that monochrome requires the photographer to use the tones and other elements within the image to convey the image's story whereas in colour images bold and contrasting colours do the job.


Image Balance. Mark suggested that photographers develop the habit to look at the overall image to see if it is lacking balance. He remarked a number of times about the "empty" space in images, especially in the sky, where the "emptiness" lets the image down. Mark suggested using a cloud or something that is in harmony with the image's elements to fill that space. But don't overdo it and take away from the main subject. It's a support role, not the main.

"Colour" Cast or Not. An image of tulips had a purplish tone to it. To Mark his first thoughts was printer problem. However it appeared to be part of the treatment/editing of the image. He commented again on distractions, e.g. highlights etc. and other elements in the background.

Depth of Field (DoF). Mark commented on the DoF of a number of different subjects, old car/trucks, flowers and similar subjects saying that a shallow DoF has a rapid drop off in focus. He said that something's need to be sharp to work, for example flowers. He then told us to beware of the "haloing" affect that is produced in HDR process. Again the photographer needs to look at their final image before committing it to the printing/finishing stage.

Mark awarded the following:

Monochrome Prints: 18 Entries received from 18 Entrants.

	<p><i>Best In Section:</i>                   <b>“Lady With A Lamp”</b>, Greg Delavere</p> <p><i>Merits (6):</i>                         Barry Daniel, Eunice Daniel, Greg Delavere, Colin Marshman, Sandra Tibbitts, Justina Turpin</p> <p><i>Credits (7):</i>                     Chris Butcher, Geoff Gray, Dawne Harridge, Kathy Pond, Val Porter, Helen Robinson, Sue Souter</p>
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### Small Prints.

Portrait. Mark said that he liked the interaction between the subjects as it has created a good emotive image. The photographer has to decide how they want to portray the subjects and then go about creating the “feeling” of the image.

Image Interpretation. Again Mark highlighted what he said earlier in the evening regarding the individual and the baggage they bring to viewing images. He said that it’s our personal experiences that draw us into an image or away. Image association is at play. Whether it’s a river, with the viewer being an avid fisher, then these experiences will be playing on the viewer’s emotions.


Reflections. Mark suggested that we look for reflections that merge within the image. He said that some work well and that others don’t. Photographers need to look into their image and take in the whole image and its elements.

Time of Day. Mark spoke about the lighting at different times during the day. He said that in the early evening when the last rays of the “day” still light the sky and the effects of the artificial lighting at ground level (foreground) works the best. But then it’s a matter of opinion and experience. It’s what he likes.

Macro and Fish Eye. Mark strongly suggests that all photographers check and recheck their focus when doing macro work due to the shallow Depth of Field. Being slightly out with your focus will result in a soft image. Mark remarked that the fish-eye lens will distort the image especially giving the horizon a strong curvature. Mark suggested that photographers think about the image they want to create when utilising a fish-eye lens.

Mark awarded the following:

Small Prints: 8 Entries received from 8 Entrants.

	<p><i>Best In Section:</i>                                   <b>“Siri”</b>, Ruth Brooks</p> <p><i>Merits (3):</i>   Ruth Brooks, Palesa Charleston, Lynley Olsson</p> <p><i>Credits (5):</i>                                     Jill Barlett, Michael Cherviakov, Emma Foye, Gail Grant, Barbara Hipsley</p>
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Mark said that if he had to award the Best Image of the Competition, then he would award it to Ruth Brooks' Siri. Mark said that he liked the strong detail within the image, the strength of the dog (Siri) and then the curved landscape in the background all blending together to create a very strong image.

### EDI's.

Mark's full judging comments for the EDI's can be viewed on the Club's website for each entry. In summary Mark commented that harsh lighting conditions have resulted in bright highlights or strong reflections that compete for the viewer's attention. He suggested to rephotograph in "better" lighting conditions or, if this isn't possible, then to consider cropping the distracting elements out of the image.

He also commented on image "sharpness". In several images Mark thought the images' details were "soft" and this had affected the individual image.

Mark liked the quirky images, the ones that grabbed his attention as a viewer. He likes images that are "different", those that "pop" out to him. He suggested that photographers can make their images "pop" out with some thought during the post-production (editing) stage. He also commented on image impact. By adjusting saturation and adding contrast a photographer can make their image "pop". However, not all images are the same and the photographer needs to assess each image in respect to how much, or little, adjustment to be made.

Composition. Mark commented about the placement of individual elements (objects) within various images and their ability to draw the viewer's attention. Mark wrote that in some images the elements weren't working whilst in others the elements worked very well.

EDI (Electronic Displayed Images): 19 Entries received from 19 Entrants.

	<p><i>Best In Section:</i> <b>"Patterns"</b>, Cathy Ashcroft</p> <p><i>Merits (4):</i> Cathy Ashcroft, Barbara Hipsley, Sue Souter, Justina Turpin</p> <p><i>Credits (8):</i> Al Cartwright, Warren Causer, Barry Daniel, Greg Delavere, Dawne Harridge, Lyn Olsson, Sandra Tibbitts.</p>
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Mark's comment on Cathy's "Patterns" image was; "I love the abstract patterns & colours - a possible alternate version would be to make a black & white but retain those reds but make them really saturated. This image was awarded a Merit and Best in Section."

Following Mark's judging and comments on the Print sections he was invited to speak about his own photography. Mark showed a 9 minute slideshow, without audio, rather selecting to speak about various images as they appeared. He spoke about the interaction of colours, colour temperature and contrast within colours to produce different abstract images. He said that he has recently commenced down the LAB Mode

(Colour Management) and how it creates an intriguing image. Mark said that adjusting a few sliders here and there in the editing stage will alter the colour effects.

It is really good to have time left over at the end of the evening whereby the Judge can show us his work, and this is what happened last night. Mark's latest "passion" is old cars & trucks, and he showed us images of some of the old Fords and Holdens that he had photographed at the Cooma Wrecking Yard; but what was most inspirational was that he had used sections of the metal which were highly corroded and by enhancing the colours of the rust in the image he was able to produce a wonderful piece of photographic/photoshop art which he then used as his designs for his latest range of silk crepe-de-chine scarves.



Mark showed us three of his "hot of the press" scarves in glorious shades of reds, yellows, greens and blues. They were indeed very, very beautiful and this certainly fuelled the creative juices of some of our members who could visualise where their own photography could take them.

It was close to 10 pm when we finished up for the night and we virtually had to push Mark and the stragglers out the door in order to lock up before school curfew time.

I thought I would share the above with those members who unfortunately did not attend last night, as opportunities abound if one is willing to step out of the square and take photography to another level.

I suggest you all have a look at Mark's website ... you will be inspired!

- 📱 [www.mkimages.com.au](http://www.mkimages.com.au) ,and
- 📱 [www.mrkelly.com.au](http://www.mrkelly.com.au) (for his silk scarves)

Jim Ollis thanked Mark for his judging and presenting a number of his images for the members to see. Jim then presented Mark with a small gift as a token of the Club's Appreciation.

## POINTSCORES: March 2014

The 2014 Competition Point Score has now completed a Set Subject (Speed) and an Open.

### *Colour Prints*

9	Casandra Best	7	Sue Souter	4	Bernie Gromek
9	Eunice Daniel	7	David Tibbitts	3	Geoff Gray
8	Barry Daniel	7	Sandra Tibbitts	3	Dawne Harridge
8	Greg Delavere	7	Justina Turpin	3	Kathy Pond
7	Wayne Fulcher	5	Warren Causer	3	Val Porter
7	Colin Marshman	5	Elaine Duncan	2	Al Cartwright
7	Helen Robinson	5	Bernnie Gromek	1	Chris Butcher
		5	Brendon Parker		

### *Monochrome Prints*

11	Eunice Daniel	7	Colin Marshman	3	Casandra Best
11	Justina Turpin	7	Brendon Parker	3	Chris Butcher
9	Sandra Tibbitts	7	Sue Souter	3	Geoff Gray
8	Greg Delavere	5	Barry Daniel	3	Kathy Pond
7	Bernie Gromek	5	Elaine Duncan	1	Bernnie Gromek
7	Dawne Harridge	5	Val Porter	1	David Tibbitts
		5	Helen Robinson		

*EDI*

12	Sue Souter	7	Bruce Shaw	3	Kathy Pond
10	Cathy Ashcroft	5	Chris Butcher	3	Val Porter
9	Warren Causer	5	Dawne Harridge	3	Sue Shaw
9	Justina Turpin	5	Barbara Hipsley	3	Sandra Tibbitts
7	Barry Daniel	5	Lynley Olsson	1	Jill Barlett
7	Greg Delavere	5	Brendon Parker	1	Ruth Brooks
		3	Al Cartwright		

*Small Prints*

12	Lynley Olsson	5	Palesa Charleston	3	Jill Barlett
9	Barbara Hipsley	5	Gail Grant	3	Michael Cherviakov
6	Ruth Brooks			3	Emma Foye

**2014 Competition: April**

Competition: Set Subject "All Creatures; Great &amp; Small"

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

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.

**Guidelines** for the April Competition: *"All Creatures Great & Small" Definition: any live creature (excluding human beings), either in home/domestic/city/town/zoo/wild/bush/ocean/countryside settings. This includes mammals, cold blooded animals, insects, spiders, birds, marine life"*

This definition applies to all Prints and the EDI Sections.

Members are reminded that any entry that does not match the above guidelines will not be accepted for this competition.

**Member Recognition.**

Following from the March 11<sup>th</sup> meeting Craig Parker, AAPS AFIAP has continued to earn Acceptances and Awards for his images. The Delaware Valley (USA) Exhibition (2 Sections in Photo Travel) Craig's results were:

- 📷 8 Images entered; 5 Acceptances, 2 Awards. The photo "All Alone On An Iceberg" that was displayed at the March 11<sup>th</sup> meeting won another Gold Medal. It now has 9 Awards.
- 📷 4 of the Accepted Images were first timers in PhotoTravel

This is from the first of 3 Salons in which Craig spoke about at the meeting.

Craig has also sent the editor additional International results however these are on his work's email account and is unable to access. Craig's results will be updated in the next Newsletter edition.

This section is to encourage all members for further their photographic skills with competitions outside of the Wollongong Camera Club's monthly Competitions.



## **Upcoming Club Workshop**

### *Introduction to Photoshop® Workshop*

**Advanced Notice.** Currently scheduled for Saturday, May 17th 2014 commencing at 10:00am. This is an Introduction to Adobe's Photoshop Image Editing software covering such items as: Layers, Curves and Levels. More information will be published when this workshop is finalised.

## **The Techno Shop**

### *Farewell to Flare?*

In 2012 Pentax introduced a new multi-layer lens coating dubbed HD (High Definition) coating that offered a couple of key benefits. When launched the HD coating promised it would be more durable, yield better colour balance and better control reflections, a key to reducing lens flare. Pentax predicted a better than 50% reduction in reflections across the entire visible spectrum, so we were led to expect a pretty significant improvement -- but at the time there was no way to make a direct comparison against a non-HD coated lens. For a full report and test image comparisons go to the website.

Reference: <http://www.imaging-resource.com/news/2014/03/19/farewell-to-flare-pentaxs-hd-limited-lens-lineup-gets-a-real-world-test>

### *LifPrint Kickstarter Portable Printer for Smart Phone*



LifePrint is a Kickstarter for a mobile printer, one that will talk to your smartphone and let you quickly and easily create photographic prints from your favourite images and memories—and will be all networked together, so you can send them to your friends' printers. Currently LifePrint is raising capital to fund the project. The Print Process has a thermal printer at its centre that is expected to result in rich and vibrant prints with a ten (10) print sheets holding capacity though a 30 print refill is expected to be on the market for the printer.

Reference: <http://www.imaging-resource.com/news/2014/03/20/lifprint-kickstarter-wants-to-give-your-smartphone-a-tiny-portable-printer>

### *Nikon D4's Service Advisory for Some Lexar CF Cards Not Working*

Nikon has just released a service advisory about apparent issues with Lexar CF cards when used with the new D4s. The issue was first reported a concerned photographer who had troubles with some of his Lexar CF cards in his Nikon D4s. While the original report mentions a 400x 32GB card and a 600x 64GB card, Nikon's official service advisory mentions 400x and 1000x Lexar CF cards. Apparently, what happens is that the cards affected will be reported as defective by the Nikon D4s. If your card's serial number (located on the bottom of the card) features either of the sequences '8BAFBE' or '8DCB61,' then your card belongs to one of the batches affected and should be replaced. Nikon advises that D4s users encountering these issues or owning cards out of either batch should contact Lexar's customer support to get their CF cards replaced.

Reference: <http://www.imaging-resource.com/news/2014/03/19/nikon-releases-service-advisory-about-d4s-not-working-with-some-lexar-cf-ca>

### *Calibrate Your Tablet with ColorTRUE by X-Rite*

Do you carry around a Tablet with your photographs on it for professional or to show them to family or friends? But the colours aren't right! One of the problems of a tablet is that they're not calibrated, so image colour and range may not be accurate. X-Rite's programme ColorTRUE will calibrate your mobile device.

Not only does it create a calibrated profile, but the app also allows you to switch back and forth between a number of subtly tweaked versions of the profile. Unfortunately, these screen changes don't work system wide, so they'll only hold for when you're viewing images within the app itself. However the app is a free download for both iOS and Android.

Reference: <http://www.imaging-resource.com/news/2014/03/17/x-rite-wants-to-calibrate-your-tablet-with-colortrue-video>

### *Why the Camera Industry is in The Dumper and What Can Be Done About It.*

A funny thing happened on the way to the future – the entire camera industry got blindsided. Camera and lens sales suck, have sucked for a while, and likely will continue to suck for some time to come. The question is – why? As with most things there is no one simple answer.

Long gone are those days when a photographer would be loaded to the hill with film to shoot a wedding, a family out, a holiday or any number of photographic events and then wait for the film to be processed. Today's family photographer can pop out their mobile phone take a snap or two and send to others that couldn't make the event or to their favourite social media site or taking a basic landscape with the message "wish you were here". All done in nanoseconds, not weeks!

With the advent of digital a new segment was born, and it has bolstered camera sales for more than a decade. This is the so-called enthusiast segment. Many people have pursued photography as a hobby and as an art form for the past 150+ years. But a new enthusiast segment blossomed and grew tremendously because of digital, driven by factors such as instant gratification, the appeal of gadgetry, and digital printing's maturation. Many people eschewed a serious pursuit of photography up until the late 1990's because setting up and maintaining a darkroom was always a space and time concern. But with desktop printers reaching technological maturity about 5 years ago we have the ability to produce exhibition quality prints in our dens and living rooms; no muss no fuss.

Michael Reichmann Publisher and primary author of "The Luminous Landscape" asked/posed:

#### ☛ Are We Mature Yet?

1996 ~ 2006 saw dramatic advancements in printer innovations and technology but haven't seen anything of that portion since. Michael also queries the camera industry being similar with "mirrorless" technology the last major camera innovation whilst the dSLR's hit the wall several years ago. For the first ten years of the past fifteen, since digital cameras became the mainstream, the industry focused on increasing pixel count, increasing sensor size, improving dynamic range, and improving high ISO image quality.

#### ☛ Buyer Fatigue

Michael suggests that one of the reasons for declining camera sales is buyer fatigue. It's not a poor economy but something across the board that is affecting sales. Michael also suggests that Image ubiquity is another fatigue factor. Once it was your uncle boring the family with the same style of image. Today the various social medias (Facebook, Instagram and alike) are supporting images from billions of people. We cannot forget the ever increase in both the "selfies" and "every second of my life" type photographs. Just a few days before this was written **Getty Image** announced that they were releasing some 35 Million images for free online use.

#### ☛ Looking Forward

Michael writes that we are witnessing the passing of an era. The growth of digital imaging over the past 15 years has been fed by the camera makers and their innovative technology, but this has now plateaued. It's time for a new maturity, both from photographers and camera makers. Now the digital camera industry needs to turn to the design of cameras that people will want to buy because they offer improvements in utility and ease of use, not just incremental sensor tweaks. It's time for us to grow up, together.

#### ☛ One More Thought

Michael put forward the thought that; "A high quality lens will always trump the sensor when it comes to producing superior image quality". With this in mind, look at what's been happening with



third-party lens makers over the past year or so. Zeiss has entered the field; Venerable Schneider is launching a line of CSC lenses; Sigma has its ART line of lenses. All of this tells us that the smart people at the independent lenses makers also see that the bigger, better sensor bandwagon is slowing down, and that photographers who are interested in improving their image quality are now turning to quality lenses rather than hoping that the latest and greatest camera will do the job.

For Michael's full article go to The Luminous Landscape website.

Reference: [http://www.luminous-landscape.com/essays/what\\_matters.shtml](http://www.luminous-landscape.com/essays/what_matters.shtml)

## **Quick Tips**

### *Living With (and Without) The Rule of Thirds*

For beginners in photography, composition can be a real obstacle. Even when you have all the technical skills, it can be difficult to compose a photo that is pleasing to the eye. I have news for you: it is just as tough to teach to others. That's because composition can be so personal. What appeals to me may not appeal to you. However, many photographers, beginners in particular, are not happy with the way their photos look. But often they can't quite put their finger on why.

There are plenty of rules and guidelines to help you with composition. Possibly the best known is the **rule of thirds**.

- 📷 Photos composed around these guidelines have a balanced look
- 📷 Some people have an innate sense of visual balance.
- 📷 The real world is not nearly so neatly organized as the rule of thirds. More importantly, being creative means finding your own way to express the character of a subject, which may not always require a traditional approach.

If you are struggling with composition, the rule of thirds may be the best thing you ever learn. Not because you should use it for every photo (you shouldn't) but because you should have the judgment to know when to use it and when to ignore it. That way, when you choose to compose your photo differently, it is not just a clumsy mistake, but a creative choice to improve the impact of the photo. Once you cross that threshold, your photography will become a true expression of your artistic eye.

Andrew Goodall writes for <http://www.naturesimage.com.au> and is a nature photographer based in Australia. He manages a gallery in Montville full of landscape photography from throughout Australia.

Reference: <http://www.picturecorrect.com/tips/photography-rule-of-thirds/>

### *Black & White Photography Techniques*

Black and white photography is a rewarding and challenging field of artistic photography. Even people who don't care about photography can find themselves drawn to a great black and white image. As a photographer, black and white can allow you to discover a whole new character in a familiar subject. For many digital photographers, black and white photography is nothing more than colour photography converted by software. It is a matter for your own judgment whether this is effective for your photographs. Here are a few simple tips to help you get started.

1. **Choosing A Subject.** Some subjects lend themselves to colour (subjects include sunrise/sunsets, colourful birds, flowers, fashion) but are not nearly so effective in black and white. On the other hand, some subjects (rustic farm items, old buildings, an old wooden fence, and alike) are ideally suited to black and white photography.
2. **"Seeing" Your Subject in Black and White.** When you first approach your subject, you need to imagine how it will look without colour. Try to look at it in terms of lines and shapes, shadows and contrasts. You will begin to see your subjects in a whole new light.
3. **Use The Light to Enhance Impact.** Black and white photographs rely so much on shadows to define shapes and details, your approach to lighting can make or break an image.

Reference: <http://www.picturecorrect.com/tips/black-and-white-photography-light/>

### *5 Reasons for Using A Camera Strap*

While you may come across a multitude of photography tutorials that focus on lenses, cameras, and lighting, there is one significant piece of photography gear that often gets neglected and somehow slips by the photography forums—the camera strap! Even filters and bags manage to get a lot of press, but hardly anyone stops to think about what really holds their camera when their hands aren't holding it. So let's take a look at the top five reasons why you should buy a good camera strap:

1. **Hands-free.** A photographer subconsciously relies on this accessory, usually to hold his treasured possession securely when he decides to stay hands-free. A camera strap is a substitute for the hands and allows you to perform other tasks even when there is no surface to rest the camera upon.
2. **Safety.** While letting the camera slip out of your hands is a situation that often knocks on a photographer's door, straps make sure that your equipment never falls and crashes into pieces you probably wouldn't mind giving away a few more bucks to ensure its safety.
3. **Ergonomics.** The strap can distribute the heavy weight of high-end cameras over the shoulders, chest, and back. Camera straps eliminate neck and hand pains and allow you to work for long hours.
4. **Recognition.** A camera strap makes the crowd recognize your role and steer clear of your way. It is a kind of identity card that signals that you are a significant professional.
5. **Stabilisation.** Camera straps are often used as stabilizers in various ways; wrapped around your wrist or have it pulled tightly over your triceps, they can be used as a tool to stabilise the camera when a tripod is not feasible.

So, no matter whether it dangles precariously from shoulders or it's yoked around the neck, a strap often takes the role of a car seatbelt—keeping your camera safe from a crash!

*Reference:* <http://www.picturecorrect.com/tips/5-reasons-to-use-a-camera-strap/>

### *Photographing Popular Tourist Destinations Tips*

As photographers, we often note that one way to make interesting images that are different from the norm is to get our camera to out-of-the-way places that haven't been flooded with photographers. But what about those times when you're heading somewhere that has been photographed millions of times already? Is it possible to create interesting photos of tourist destinations? Can you create something intriguing if you're headed to the Eiffel Tower, Golden Gate Bridge, Great Wall of China or Mount Rushmore? Here are a few tips:

1. **Cover The Usual.** Although we want to make photographs that go above and beyond the usual tourist snapshots, that doesn't mean you'll want to ignore those vantage points entirely.
2. **The Usual ... with a Twist.** Try to mix it up a bit. How about that usual shot but with some sort of twist? Is there an element you could add to the composition for context?
3. **Turn Around, look behind you.** Simply by turning around and looking in the opposite direction to where everyone else is pointing their cameras may get an interesting photograph. What is the golden light is doing to the scene at your back?
4. **Look for Details.** After capturing the "big" picture, zooming in (with your lens or your feet – walk closer) looking for something that is fresh and new. Look for the details that others often miss.
5. **Present a Story.** You came, you saw, you photographed. What next? Create a photobook, create a wall mounted montage or share in an online gallery. It's important to think how you are going to display your photographs.

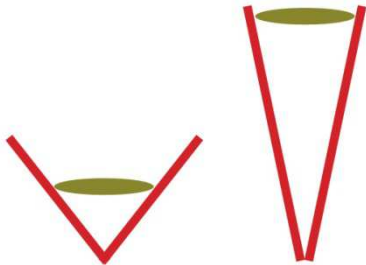
Aaron Hockley is a Portland (USA) photographer and writer frequently mixing the worlds of photography and technology.

*Reference:* <http://digital-photography-school.com/tips-for-photographing-popular-tourist-destinations>

### *How to Simplify and Improve Composition with Normal or Long Lenses*

A potential issue with wide-angle lenses is that you try to include too much information in the frame. It takes real skill to create a strong composition with lenses that have a wide field-of-view. It is easier with normal and telephoto lenses, because you can utilise their narrow field-of-view to compose strong yet simple images with little in the background to distract the viewer.

Let's take a look at how that works:



This diagram shows the difference in field-of-view between a wide-angle lens (left) and a telephoto lens (right). You can think of a wide-angle lens as a lens of inclusion: it enables you to fit a lot of the scene in a photo. You can get close to the subject and still fit in a lot of the background. The telephoto lens is a lens of exclusion. You don't get so close to your subject and there is less in the background.

This means that you can use this technique to simplify composition even if the only lens you have is a kit lens. Just set it to the longest focal length and move in closer to your subject.

There are other ways to simplify composition; you can't rely just on focal length:

- ☞ Pay attention to the background.
- ☞ Are the colours in your photo harmonious?
- ☞ Experiment with depth-of-field
- ☞ Move in as close as you can to the subject.

Reference: <http://digital-photography-school.com/simplify-improve-composition-normal-long-lenses>

### *8 Sites for Free Adobe Lightroom Presets*

Christina N Dickson is a Portland, Oregon (USA) photographer and a contributor to Digital Photography School. Christina has shared a few sites where to obtain Adobe Lightroom Precepts:

- ☞ Presets Heaven : Offers presets and training!
- ☞ Wonder Land Presets : Packages with over a dozen free presets!
- ☞ On One Software : Fantastic package of 85 presets!
- ☞ Inside Lightroom : Color, black and white, and calibration presets.
- ☞ Gantico : Releases a new set of presets every few months.
- ☞ Lightroom Blog : A variety of user presets.
- ☞ 640 Pixels : A package of 15 color, black and white, and split tone presets.
- ☞ XEQUALS : Really fun site that connects users through presets!

Check these sites out for some free downloads.

Reference: <http://digital-photography-school.com/8-sites-for-free-presets>

### *Apple patent could magnetically attach lenses to your iPad*

If you have an iPad, you're probably aware of the fact that it has a couple of magnets embedded in its body — that's what allows the Apple smart case to click into place so easily and perfectly. But a new patent from Apple shows that the company is working on using those magnets for an awful lot more than just holding a cover in place. Could them possibly be used to attach a better camera or lens to the iPad despite the fact that shooting with an iPad (or any tablet for that matter) generally makes you look extremely goofy.

Reference: <http://www.imaging-resource.com/news/2014/02/20/apple-patent-could-magnetically-attach-lenses-to-your-ipad>