In Focus
PHOTO GROUP NEWSLETTER

What's In This Issue

Photo Group Diary

August 2014

Tues 12th   An Evening with Andrew Netherwood

Tues 19th   EDI Competition Entry Closing Date.

Tues 27th   Set Subject Competition All Sections except Monochrome: **Red**"
Monochrome: "**Shadows**"

Closing Time: **7.15pm**. <u>No</u> Print Entry will be accepted after this time.

September 2014

Sat 6th   Workshop; Photoshop Introduction Part 3

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

awardimages@wollongongcameraclub.com

2014 Membership Fees

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

"I think that emotional content is an image's most important element, regardless of the photographic technique. Much of the work I see these days lacks the emotional impact to draw a reaction from viewers, or remain in their hearts." Anne Gebbes (Anne Geddes, MNZM, is an Australian-born, New Zealand based photographer is renowned as a clothing designer and businesswoman. She is known for her stylised depictions of babies and motherhood with typical images showing babies or young children dressed as fairies and fairytale creatures, flowers, or small animals. Geddes' books have been published in 83 countries.)

Dates For Your Diary

Tuesday; August 12th 2014. "An Evening with Andrew Netherwood".

The club's speaker is bound to challenge your photography. He is a visual artist working in many fields. He is primarily a creator of digital artworks that are sourced from photographs, generative algorithms, and as directly from his subconscious as possible. Outputs include photographic prints, digital art prints and digital video works. To see some of Andrew's creations then visit the website:

http://www.iavacontempart.org/blog/artists/andrew-netherwood/

or Andrew's own website at:

http://www.ndesign.net.au

Friday, August 22nd 2014. 26th Sutherland Shire National Exhibition of Photography

2014 Sutherland Shire National Exhibition of Photography (SSNEP)   APS Approval 2014/18

Sections:	Open Colour Open Monochrome Creative Nature
Closing Date:	22nd August 2014
Information:	http://www.ssnep.org.au/

This is an all-digital exhibition with entries to be submitted via Upload on the exhibition website.

Saturday, September 6th 19th 2014: Photoshop® Workshop No.3

The third and last Workshops exploring Adobe's Photoshop®. Registration is required and participants will be required to bring along a laptop with Photoshop already installed. Please bring your camera as well. Tea and coffee is supplied but please bring your lunch. This workshop is designed to build upon the first two (2) held earlier this year and to continue building on those skills learnt.

FCC 2014 Interclub.

Closing date for this Interclub is September 19th 2014.

This is a Club contribution Competition and not an individual. Shortly you will be asked to submit images, prints and Projected Images (EDI's) to form the Club's Entries for 2014. Please support this competition.

Vale George Hofsteters, July 8th 2014

George Hofsteters commenced his photographic career as a large format Industrial Photographer and that it was a very tough area to work. A photographer had to "pull something out of the hat" every time for the customer. George was a member of the Northside Camera Club. George often described himself as an ordinary guy but does not see things in an ordinary way. George was a photographer, sculptor, illustrator, storyteller and writer. Four of George's best prints are part of the Melbourne Art Gallery's Permanent Collection. George lived at Bundeena where he had a Gallery and held workshops.

George visited our club a number of times during 2009 and 2010 and was invited to be the guest of honour at the 2010 Print/EDI of the Year Competition and Presentation Evening. He also held a couple of workshops (2010) at Bundeena with Club members attending sharing, encouraging and challenging each member in developing their photographic skills.

George will be missed by the photographic fraternity as he had the ability to, not only think outside the box, but to challenge people to do the same. The Club extends its condolences to George's wife, Melanie, and his step-children Brendan and Rosie.

Thursday, July 3rd 2014

This evening was a combined meeting with both the Movie Makers and Photographic Group members meeting. The Movie Makers hosted the evening with our president Tom Hunt chairing this occasion. Tom roamed the meeting room with his digital camera to take a very short movie sequence of what each person expected to gain from the evening.

Tom commenced the formal part of the evening by welcomed the 12 members present with 6 Photographic Group members being part of the audience. Tom announced a number of apologies including a couple of our elder members travelling the wallaby. Brian and Kath Harvey, (Western Australia, South Australia) , John and Ann Devenish (Pilbara Region) Chris Dunn and Max Davies.

Tom announced a couple of Club items for the members including the next Photo Group Meeting (08/07/2014) with Mark Kelly and the Club's Exhibition response on 20~22/06/2014.

Tom then introduced the theme for the evening; "How to make a basic movie from your digital camera". Tom is a "Mac" user and introduced the Apple's "iMovie" to the group. Tom demonstrated how easy it was to create a short movie using the iMovie's "themes" and custom processes. He then loaded the 12 video sequences from the earlier activity into iMovie. Then he demonstrated the ease to which individual sequences can be "cropped", the audio volume increased/reduced or even removed from the particular sequence on the "timeline" depending upon what the producer/editor wants. Tom also demonstrated how to include audio (sounds, music, and narration) separately to the movie, then adjusting this "audio" to suit the image/video length.

Tom then showed a couple of movies based upon what he had demonstrated including NW Island and Molly (Hunt's family dog).

Anthony Howe then presented the PC based movie making from the Microsoft Windows' Essential package. This is a free download from the Microsoft site for genuine Window's Operating Systems. Anthony's demonstration was based on five (5) still images for a short slideshow/video. Anthony loaded the images on the programme's timeline and then inserted a "transition" between each image demonstrate the effect of different "transitions" has as the slideshow progresses from one image to the next. He also demonstrated the Ken Burns' Effect (zooming/panning of images exploited by Ken Burns with great effect in his movie "The Civil War"). Following this Anthony then demonstrated the ease to include an audio track to the presentation. He then demonstrated how to include "Titles" including changing the Font Type and Size, Colour, Effects and Position on the slide frame.

Anthony admitted that the Window's package was basic and couldn't match the iMovie package but it was a good starting point to learn the basic skills without a steep learning curve.

There was a short question and answer period at the end of Anthony's presentation with both him and Tom responding to the various queries regarding basic movie/video making.

Thank you to the Movie Makers for an enlightening and entertaining evening on movie/video production.

Tuesday, July 8th 2014

Guest Speaker:

Mark Kelly needs no introduction to the Club members as he has been a regular visitor, both as judge and a speaker in recent times. For the new members and visitors here's a little bit about the wonderful person and photographer, Mark Kelly.

Mark comes from the Southern Highlands and has a virtual permanent space in the Milk Factory Gallery at Bowral; MK Images, Fine Art Prints. He has had a long interest in photography however it has only been the last 7 to 8 years that he has become serious.

Whilst Mark's main subjects are landscape, nature and abstracts he often end up with a different interpretation. His style is best described as ecledic (Deriving ideas, style or taste from a broad and diverse range of sources).

Mark says "l want to move beyond what the camera sees to what my mind thinks it sees. Sometimes the final image appears as imagined, other times images take on a new life, different to the original intent. It is the endless possibilities that make the process of image making rather than picture taking so stimulating."

Mark is an acclaimed photographer with a growing list of accolades and Photographic Competitions' successes.

It was Mark showing his shots by using his iPhone and what different angles he used and the different light.

H spoke of how he went with this group of photographers around Sydney's Kings Cross 1.00am to 4.00am, about being nervous taking photos there. Then how he asked some people, or motioned to them was it acceptable to take photographs. Mark also spoke on how others used the no way hand signal for "Do Not Take" my photo.

Inmages by Mark Kelly from his iPhone.

Mark spoke about Ben Lowy, great street photographer and how he had a special prism lens on the end of his phone. Ben would walk around with earpieces in and pretending to type on his phone when he was really aiming the camera at people, taking photos though this special prism lens and people did not realise he was taking photographs.

To learn more about Ben Lowy then go to: http://www.oystermag.com/interview-photographer-ben-lowy-on-what-goes-through-your-head-before-you-die and read the interview "Photographer Ben Lowy On What Goes Through Your Head Before You Die" on Shoe Cult with "Nasty Gal"

Saturday, July 19th 2014

The following report was prepared by Dawne who seems to be covering a lot of bases these days. The editor appreciates her hard work in supporting the Club's various activities.

Jim Ollis held his second Photoshop workshop which had an attendance of 12, three of whom were visitors.   Jim commenced with a review of the first workshop and after morning tea proceeding with the Agenda for the day which covered Layers, layer masks, blending modes and some techniques with filters and curves. Everyone seemed keen and eager to learn and thanks must go to Colin Marshman, Warren Causer and in part, Barry Daniel for giving up their Saturday to come along and act as "buddies" for those who needed that extra bit of assistance.

Saturday the 19th, was one of the coldest days in the Illawarra with strong winds and bleak conditions, so I think that the attendees did not feel in any way "hard done by", as it was preferable to be indoors rather than face the elements. Admittedly, the heating in the school hall is virtually non-existent, however, no one got to the stage of growing icicles or suffering chilblains.

Sue Souter excelled herself in the kitchen and produced a delectable morning tea. When asked if she was trained by the Masterchef guru's, she admitted that Betty Crocker had helped considerably!!!! I shall not elaborate on this! Anyway, everyone tucked in and enjoyed the spread. Thank you very much Sue!

Jim's final workshop will take place on 6th September and this will deal with the more creative side of Photoshop. More information closer to the date.

Finally, sincere thanks to Jim for the time put into the preparation and execution of these workshops.

Dawne Harridge (Tea lady) amongst all the other things she does.

Thank you all who helped make this day outstanding.

Tuesday, July 22nd 2014

This evening's Competition Night was chaired by Val Porter in the aqbsence of Jim Ollis. Val extended a warm welcome to the members and visitor (Kerry Gilmore) as well as the judge, Robert Milojevic. Announcements:

Bob Milo was introduced as this evening's judge and thanked for travelling up from Milton.

Business:
1. Thursday July 3rd 7.30pm Movie Makers & Photographic Group held an interesting combined evening – with a demonstration of combining still or moving images into cool short videos.
2. Photoshop Workshops. Jim Ollis held his 2nd Workshop on Photoshop Saturday 19th July 9.00am here at the School Hall. The 3rd Workshop on using Photoshop will be Saturday September 6th.
3. FCC 2014 INTERCLUB Annual Competition. Entries Open Sept 1st Close 19th Sept Exhibition Viewing from 10.00 October 26th at Springwood Sports Club, 83 Macquarie Road Springwood-hosted by Blue Mountains Club. Sections are:
    a. Colour, Nature, Open Projected (EDIs), Creative, Monochrome, Small and EDI Nature.
    b. New Sections are New to Interclub and Young Interclub for entrants under 21years. More information to follow. (See Dawne's email 23/7)
4. Next Meeting: August 12th. Guest Presenter is Andrew Neverwood. Andrew will cover a range of subjects from creativity to censorship, and he will bring some of his more controversial images with him for discussion. Andrew is a digital, video and generative artist as well as a photographer and multimedia designer.
5. Next Competition: August 26th Set Subject Competition.
    a. Red for Colour Prints, EDI's, and

   b. Shadows for Monochrome.
6. Sue Robertson's Creativity Workshop. Saturday 18th October. Further details as they come to hand.

Competition:

Our judge for this evening's competition was Bob Milo from Milton. Bob joined the camera club movement in 2000 when he joined the Ryde Eastwood leagues Camera Club. Since then he has been a member of Dooley's and the Eastern Suburbs photographic Society as well as serving on the Federation of Camera Clubs New South Wales in numerous positions. In 2009 Bob and his wife Jane moved to Milton where he has established his photographic studio specialising in weddings and portraits.   He is now a member of the Milton Ulladulla District Camera Club as well as the Milton Video Club and continues to conduct workshops and presentations for camera clubs in addition to judging. Bob is a fully accredited member of the Australian Institute of Professional Photographers (AIPP), has also received the Federation of Camera Club's NSW Service Award (FCCSA) and remains a qualified FCC judge.

Small Prints; C Grade.

Bob commenced judging the 14 Small Prints. He said that the inclusion of the insect on the mauve fungi gave a spot for the viewer's eye to settle on. The details in the Banksia cone were very sharp. Bob explained that one does not need to see the whole tree as photographing the pattern of the bark is very effective. The image of the portrait of the dog showed good eye contact. The depth of field of the bird image made the bird pop out from the image as it showed a blurred background.

Bob suggested deconstruction your image scene so you know where you point of interest is. Bob liked the colourful clouds behind the castle turrets. When the sky is too light – don't make your foreground so dark – he said to ½ close your eyes when looking at a scene this will help you select the correct exposure. Bob thought the Sydney by night scene was very well exposed. Bob said that when using time exposure; going from a 4 second exposure to an 8 second exposure is just 1 f-stop.

Best in Section was Jill Bartlett's Banksia Cone "After the Fire". Congratulations also to visitor Kerry for her 2 Awards.

Small Prints: 14 Entries received from 7 Entrants.

	Best In Section:	"**After The Fire**", Jill Bartlett
	Merits (3):	Jill Barlett, Kerry Gilmore (Visitor), Gail Grant
	Credits (5):	Ruth Brooks (2), Kerry Gilmore (Visitor), Barbara Hipsley, Lynley Olsson

Colour Prints; A Grade.

Bob enjoyed the brilliant yellow colouring and what a bold statement it made; and the placement of the plant in the foreground worked well for this image. Many images had sharp details- like the feathers of the Bower Bird, good lighting and well composed. The image showing the lady under the umbrella had a good

connection with the author through her eye contact. The eyes of the alpaca were also very appealing. Bob liked the vignetting affect around the fuchsia and the bold colours used.

Best in Section was Sue Souter's "The Sea Pool" the calming tones were very effective.

Colour Prints, "A" Grade: 9 Entries received from 9 Entrants.

	Best In Section: "**Straight Lines**", Sue Souter
	Merits (2): Greg Delavere, Sue Souter
	Credits (3): Barry Daniel, Bernie Gromek, Dawne Harridge

Monochrome Prints; B Grade.

Bob showed how some images had great variety of tone and how other images told a story. Another image showed a real romantic feel to it. Light was well handled in many shots.

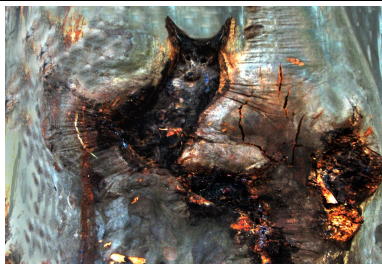Brendon Parker's Architectural image was awarded Best in Section.

Monochrome Prints, "B" Grade: 10 Entries received from 10 Entrants.

	Best In Section: "**Bayeux Cathedral**", Brendon Parker
	Merits (2): Chris Butcher, Brendon Parker
	Credits (4): Casandra Best, Wayne Fulcher, Val Porter, Sandra Tibbitts

Colour Prints; B Grade.

Bob was impressed with the sharpness of these images and the lighting used. The birds showed highlights in their eyes and the waterfall image showed good use of the shutter speed to give creaminess to the water. The back spray of the surf shot showed excellent detail. The colours in the fun shot of the 2 girls were vibrant with great expressions on the girls, even the girl in the background added to the laughter of the scene. Best in Section was Norm Melvin's "Broken Bark" – very appealing with good colouring and a gnarly presence.

Colour Prints, "B" Grade: 11 Entries received from 11 Entrants.

	Best In Section: "**Broken Bark**", Norm Melvin
	Merits (2): Norm Melvin, Sandra Tibbitts
	Credits (3): Wayne Fulcher, Brendon Parker, Val Porter

Monochrome Prints; A Grade.

Bob told us how Photography is a two part process – the capture of the image and the processing of the image. Often it is in the processing of monochrome that turns the shot into a great shot. Bob liked the leading lines that were used in several images. Also the effect of mist throughout an image made the viewer intrigued.

Best in Section was Colin Marshman's "Twin Tower Base"- with its variety of tone, lighting and structures giving a great effect.

Monochrome Prints, "A" Grade: 8 Entries received from 8 Entrants.

Best In Section:	"**Twin Tower Base**", Colin Marshman
Merits (2):	Greg Delavere, Colin Marshman
Credits (3):	Bernie Gromek, Helen Robinson, Sue Souter

EDI's (Electronic Displayed Images)

Bob Milo wrote about image composition. He commented that landscapes should be level especially where there is a water line/horizon. He added that the images should be sharp from front to back. Bob also commented that the subject wasn't going anywhere so there isn't any need to rush this type of image. Bob also commented on Depth of Field, Tone and Clarity.

Bob commented in a number of images regarding the capture of "colour"; whether it was the red hues of a sunset/sunrise or the blues/oranges associated of a seascape. He suggested that during the post-production stage the photographer look into the image and adjust where necessary.

In a couple of action shoots Bob suggested that the photographer take a stance backward (to include more) or to take a step forward. Whilst this may seem conflicting the photographer has to assess the action/elements of each image before operating the shutter, though there are times went the moment could be lost.

Bob commented about the textures and the details within the texture/s. Whether it was a tree's roots or deck chairs Bob like the way the individual photographers handed each subject.

EDI (Electronic Displayed Images): 30 Entries received from 15 Entrants.

Best In Section:	"**Autumn's Arrival**", Sue Shaw
Merits (4):	Chris Butcher, Barry Daniel, Brendon Parker, Sue Shaw
Credits (11):	Cathy Ashcroft, Jill Barlett, Greg Delavere (2), Dawne Harridge, Barbara Hipsley, Val Porter, Sue Shaw, David Tibbitts (2), Sandra Tibbitts

The judge's comments for Sue's image were "Good use of angles and negative space. I do like the way the leaves have made way for someone to sit, or it may be the other way around and they have departed. The autumnal colours work well as does the texture in the seat." This image was awarded a Merit and Best in Section.

POINTSCORES: August 2014

Colour Prints

"A" Grade

26	Colin Marshman	19	Helen Robinson	17	Geoff Gray
25	Bernie Gromek	18	Sue Souter	11	Dawne Harridge
24	Greg Delavere	17	Eunice Daniel	8	Allayne Foley
22	Barry Daniel			7	Justina Turpin

"B" Grade

25	Brendon Parker	15	David Tibbitts	10	Norm Melvin
25	Sandra Tibbitts	15	Elaine Duncan	8	Kathy Pond
20	Wayne Fulcher	15	Val Porter	4	Al Cartwright
15	Casandra Best	15	Warren Causer	4	Jim Ollis
		13	Chris Butcher		

Monochrome Prints

"A" Grade

24	Bernie Gromek	23	Greg Delavere	15	Sue Souter
23	Colin Marshman	22	Helen Robinson	11	Barry Daniel
23	Eunice Daniel	19	Geoff Gray	7	Allayne Foley
		15	Justina Turpin		

"B" Grade

27	Sandra Tibbitts	15	Val Porter	12	Kathy Pond
26	Brendon Parker	13	Casandra Best	6	Wayne Fulcher
17	Dawne Harridge	13	Chris Butcher	2	Jim Ollis
17	Elaine Duncan	13	David Tibbitts	2	Norm Melvin

EDI

33	Sue Souter	23	Bruce Shaw	15	Justina Turpin
30	Cathy Ashcroft	23	Sandra Tibbitts	12	Jill Barlett
28	Barbara Hipsley	22	Dawne Harridge	10	Jim Ollis
27	Barry Daniel	21	Brendon Parker	9	Lynley Olsson
26	Sue Shaw	21	Warren Causer	8	Gail Grant
25	Chris Butcher	19	Kathy Pond	6	Ruth Brooks
25	Greg Delavere	18	David Tibbitts	3	Al Cartwright
		17	Val Porter		

Small Prints

30	Lynley Olsson	23	Ruth Brooks	11	Palesa Charleston
29	Barbara Hipsley	19	Michael Cherviakov	8	Kerry Gilmore
27	Jill Barlett	18	Gail Grant	3	Austin Michael
		15	Emma Foye		

2014 Competition: August

Competition:	Set Subject	**"Red"**.		Monochrome Prints only: **"Shadows"**

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.

<u>Guidelines</u> for the August Competition:

- ☞ "**Red**": An image where the colour red significantly adds to the interest and impact of the image. For this set subject, EDI entries must be in colour and satisfy the rules for "Red".
- ☞ "**Shadows**". As the colour red cannot be in the Monochrome Section then the Monochrome Competition will be "Shadows": an image in which the shadow(s) is/are featured predominantly. The cause of the shadow(s) may be included BUT must not be the dominant feature."

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

Equipment For Sale

Craig Parker has a number of Canon dSLR and accessories for sale. They include:
- ☞ Canon Flash Units (580EX11, 430EX11 and Canon Macro Twin Lite MT-24EX Flash) and accessories;
- ☞ Canon EF 100mm f/2.8 USM Macro Lens; and
- ☞ 77mm Canon 500D Close-up Lens.

If anyone is interested them please contact Craig: craigandgail@bigpond.com

The Techno Shop

Transfer Aperture Data to Lightroom with Aperture Exporter

Photographers who have created huge libraries and edited thousands of images in Aperture, there is no official way to migrate libraries and edits to Lightroom. Rebuilding them from scratch is not really an option, as it is not only time consuming but also highly inefficient. This is where Aperture Exporter comes in, an app that promises to migrate most of your data from Aperture to Lightroom.

Reference: http://www.imaging-resource.com/news/2014/07/18/transfer-your-aperture-data-to-lightroom-with-aperture-exporter

Smartphone Apps

Digital Trend has listed over 150 new and updated Smartphone Apps. Some listed are photography friendly. These included:
1. **Sunrise Calendar**. Sunrise is a free calendar made for Google Calendar and iCloud (Exchange and Tablet support to be release soon). With an amazing design, Sunrise is a new experience that will make your life easier.

2. **1Weather**. 1Weather is the most loved weather app on Google Play. The reviews speak for themselves, making it the highest-rated free weather app among Android users… and the critics agree. Why do they love it? In a word – Design. The app has a simple, yet beautiful interface that makes getting the weather elegant and fun. The groundbreaking UI, combined with a powerful set of weather tools, makes 1Weather the Number 1 choice.

These can be viewed at http://www.digitaltrends.com/mobile/best-android-apps/

Other Photography Apps for both iPhone (http://www.digitaltrends.com/photography/best-photography-apps-for-iphone-ios/#!bipbOW) and Android (http://www.digitaltrends.com/mobile/best-free-photo-apps-for-android/#!bipdFe) can be viewed at the listed website addresses.

Reference: http://www.digitaltrends.com/?s=photography+apps

MIOPS All Purpose Sensor Activated Camera Trigger

The brains behind the NeroTrigger, a device that can trigger your camera or your flash via light, sound and laser, are taking their product to the next level. Eron Elektronik is currently developing the second generation of their multi-purpose trigger, called MIOPS.

While the basic functionality of the MIOPS trigger is similar to that of the NeroTrigger, it comes with light and sound sensors as well as a laser trap built-in. The MIOPS is actually a completely new device that comes with exclusive new functionality. This i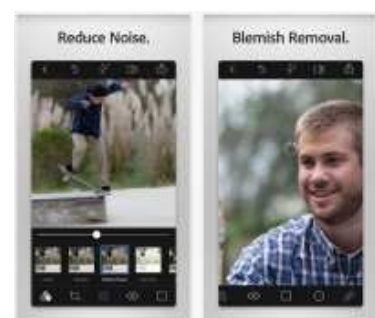ncludes Bluetooth connectivity, a dedicated smartphone app that can control the device's entire functionality, as well as customizable trigger scenarios.

The basic model is expected to retail for $US189.00 The Ultimate version with a Bluetooth will retail for $US229.00

Reference: http://www.imaging-resource.com/news/2014/07/17/miops-aims-to-be-the-ultimate-all-purpose-sensor-activated-camera-trigger

Adobe Updates Photoshop Express Mobile App

When Adobe Photoshop Express was first announced, the idea of having a full-fledged photo editing suite on your smartphone or tablet sounded pretty awesome. However, the disappointment was huge when it turned out that Adobe Photoshop Express could initially do little more than most other photo editing apps. With the advances in technology, today's devices (iPhones/Smartphones) are more than capable to edit even larger raw files. This means a powerful tablet such as the latest iPad Air may be sufficient to do some preliminary editing, especially if you want your clients to be able to take a first look at the images without having to wait a day or longer. While the basic version of Photoshop Express is available for free, the Advanced Pack including noise reduction and the new defog tool sets you back US$5.48 -- which in the end isn't that much considering the functionality that the latest version of the app has to offer.

Reference: http://www.imaging-resource.com/news/2014/07/15/adobe-updates-its-photoshop-express-mobile-app-with-raw-editing

Adobe Lightroom and Creative Cloud Subscription

With the launch of the special Creative Cloud plan for photographers, Adobe has integrated its workflow solution Lightroom further into the 'Cloud,' and for the first time, made it available on a subscription basis. Which raises the justified question as to what happens to users' catalogs once their Creative Cloud subscription runs out? In a recent blog post, Adobe

has addressed this question and states that with Lightroom 5.5, the desktop application will continue to work even beyond the end of a Creative Cloud membership. So, while neither photographs nor catalogs are in imminent danger, there's one little catch: users who acquired Adobe Lightroom through Creative Cloud will not be able to use the Develop and Map modules once their subscription ends. All other functionality will remain available. So the "crippling" of Lightroom's functionality which, if we're honest, really is a concession to photographers will only affect those who acquired a Lightroom license solely as part of a Creative Cloud subscription. If you already own a standalone license for Lightroom and later sign up to Creative Cloud, you won't have to worry; your copy will just work fine. At least that's what Adobe's Tom Hogarty assures in his comments.

Reference: http://www.imaging-resource.com/news/2014/07/11/you-can-still-use-lightroom-when-your-creative-cloud-subscription-ends-says

Latest CanoScan LiDE Scanners

Canon has released two new flatbed scanners, CanoScan LiDE 120 and 220 that are both extremely affordable and have a number of features to assist photographer in scanning prints, sending them to Cloud Storage (Dropbox or Evernote) or emailing. The CanoScan LiDE 220 (US$90) replaces the LiDE 210, while the CanoScan LiDE 120 (US$70) replaces the LiDE 110. Shared features of both scanners include support for scanning thick books or with the scanner in an upright orientation, automatic document scanning, automatic correction of dust and scratches, and grain correction, among others. More details can be found on Canon's website:

(http://www.usa.canon.com/cusa/consumer/products/scanners/photo_scanners). Please note that this is Canon's USA Website.

Reference: http://www.imaging-resource.com/news/2014/07/09/canons-latest-canoscan-lide-scanners-will-digitize-your-shoebox-of-photos-w

Quick Tips

8 Tripod Mistakes Every Photographer Makes

A tripod is one of the most essential accessories available to a photographer, but it's also one of the most misused.
1. Flimsy tripod.
2. Leaving the tripod behind.
3. Extending centre column.
4. Extending the bottom sections first.
5. Not leveling the shoulder.
6. Carrying the camera on the tripod.
7. Not weighting the tripod.
8. Erecting a tripod on wet sand.

Reference: http://www.digitalcameraworld.com/2014/04/29/8-tripod-mistakes-every-photographer-makes-and-how-to-get-it-right/

Understanding Image Stabilization and Avoiding Blur

When it comes to digital photography, getting a sharp, crisp image is often the number one concern. Many amateur photographers will find that image stabilization and avoiding camera blur can be a big problem that they have to learn how to overcome. The good news is that most DSLR cameras now include some form of image stabilization technology built into either the camera body or the lenses. This type of technology can be a great help and you will want to learn more about it. At the same time, though, you need to understand methods you can take in order to avoid camera blur.

There are three types of Image Stabilization Technology:
1. Optical Image Stabilization;

2. In Camera Image Stabilization; and
3. Electronic Image Stabilization. This method is used by video cameras to manage small shifts while taking handheld video.

There is much more to getting a sharp and crisp image though and it does not matter how much image stabilization technology is included in the camera, camera shake can lead to blurry images. Understanding Image Stabilization better will help you choose the right camera for its stabilization qualities.

How to Avoid Camera Shake? The photographer has to choose a method of keeping the camera stable especially when travelling.
1. Tripod;
2. Monopod; and
3. C-Clamp (sometimes called a "G" Clamp)

Also consider a cable release or remote (wireless or cable) so as to take your hands away from the camera thus avoiding "camera shake". Just keep in mind that image stabilization will slow down the camera and it cannot freeze action. It is simply a tool to help avoid camera shake. Visit the "Reference" website to learn more on this subject.

Reference: http://www.thephotoargus.com/101/understanding-image-stabilization-and-avoiding-blur/

Examples of Silhouettes & Shadows

The Monochrome Prints might be interested in the following website for some inspiration in respect to the upcoming "Shadows" Set Subject. There are 29 Silhouettes examples with the image's Exif information there as a guide. View these at: http://www.thephotoargus.com/inspiration/29-beautiful-examples-of-silhouette-photography/

Also examples of "In The Shadow's" a recent Photo Argus competition/challenge can be viewed at:
http://www.thephotoargus.com/challenge/photography-challenge-showcase-in-the-shadows/

Reference: http://www.thephotoargus.com/inspiration/

Basic Colour Correction with Lightroom 4

The Lightroom Develop Module has a set of adjustment tools that can help you get flattering skin tones b=y using colour correction of the skin tone for your subjects. The tutorial works with a RAW image because it gives more working (post production) latitude than a JPEG when it comes to correcting for colour and exposure. Use the "Reference" link below to go to the tutorial.

Reference: http://www.thephotoargus.com/tutorials/basic-color-correction-with-lightroom-4/

Guilty of Any of These Over Processing Sins?

Good photographs do not make you notice the post-processing first. Good post-processing is subtle, aims to stay out of the way and not become the focal point of the image. But you need to be careful not to overdo it. With photo editing packages it becomes so easy to move the sliders and increase the contrast and saturation significantly, and before you know it the image does not resemble a photograph anymore. Here are some common mistakes:
1. Over Sharpening;
2. Over colourised images and heavy-handed White Balance changes;
3. Too much contrast;
4. Too much vignette; and
5. Not getting the photo right in the camera

True photography starts with the camera and post-processing is meant to improve the image, not fix it.

For further information regarding these points, with examples, then use the "Reference" link below.

Reference: http://digital-photography-school.com/are-you-guilty-of-these-5-over-processing-sins/