# In Focus
## PHOTO GROUP NEWSLETTER

**WOLLONGONG CAMERA CLUB**

## What's In This Issue

### Photo Group Diary

**December 2013**

Thur  5th    Movie Makers gala Evening. Social Evening & viewing Videos and Audio Visual Entries.

Tues  10th   Club's Annual Dinner and Presentation Evening.

**February 2014**

Tues  11th   Invitation Exhibition and Social Evening.

Tues  18th   *Closing Date*: EDI Competition Entries

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**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

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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

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2014 Membership Fees

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

Please note the 2014 Fee Increase.

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"Chance is always there. We all use it. The difference is a poor photographer meets chance one out of a hundred times and a good photographer meets chance all the time. " - Brassai

**Brassai** (1899 - 1984) was born *Gyula Halasz* in Transylvania, Rumania to a Hungarian father and an Armenian mother. He trained as an artist in Budapest and Berlin before taking on a career in photography.

## Dates For Your Diary

**Thursday; December 5th 2013.**

Movie Makers Gala Evening. Viewing of the Video of the Year entries and the Audio Visuals entries. This is a social evening. Everyone is welcomed. Commences at 7.30pm at Figtree Heights Primary School Multi-Purpose Room.

**Tuesday; December 10th 2013.**

Club's Annual Dinner and Presentation Evening.  Illawarra Master Builders' Club, Church Street, Wollongong. 6.30pm for a 7.00pm start. Cost $35.00 per person.

**February 11th 2014.**

Invitation Exhibition and Social Evening. 1st Meeting for the Photographic Group for 2014.


## Tuesday, November 12th  2013

Jim Ollis chaired this evening's meeting and opened it welcoming the members and 2 visitors; Mike and Paul.


## Club Business.

Jim reminded the members of the following:
- November 2013. November 26th is the final monthly competition for 2013 and it is an "Open"
- Competition Perpetual Trophies.  Jim requested that members that were awarded any of the Perpetual Trophy/ies to return them to the Club no later that on Tuesday, November 26th.
- Annual Image Of Year Competition. Entries for the "Print" and "EDI" of the Year are required before the close of the November 26th meeting. This allows members to enter any image in the November Competition to be considered.
  - Each Print entry must be labelled.
  - EDI's. Send the Club (John Zamuner) an email of your EDI Details; Month entered and Title.
- Annual Presentation Dinner.
  - Will be held at the Wollongong Master Builders Club on Tuesday, 10th December 2013. Doors open at 6.30pm for a7.00pm start.
  - Anyone able to assist in setting up the hall, Print Stands, Prints, Electronic equipment please advise Dawne Harridge (Club Secretary).


## Meeting.

Jim welcomed the immediate past President,  Craig Parker AAPS  AFIAP, as our Auctioneer for the evening. Kathy Pond and Dawne Harridge sorted the various "donations"  including compiling a very comprehensive list of the 88 items up for Auction.

The evening commenced with the filters and fun was in describing how one can use them on camera instead of using Photoshop. Craig had to work hard to sell these items. The most spirited bidding was for quality LOWPRO camera bags and the buyers were very pleased with their purchase. I believe Laurie may be trying to set up a museum with his purchase of film cameras/lens and an ancient digital camera.

Craig Parker our Auctioneer was fantastic,  and we very much appreciate the time and effort he put in to making the evening a success, and also a "fun" event.  Special thanks must go to Kathy Pond for the many hours she spent on sorting through donated items and for helping me with the finalisation of the event. Thanks also to Val Porter, Helen Robinson, Sandra Tibbetts and Geoff Gray for assistance during the evening with numbering, recording, setting up, packing away etc.

To those members who donated items, some of which could only be described as "vintage", our special thanks, for without these contributions we would not have been able to achieve the results.

Our Treasurer, Geoff Gray advises that the raised $324.00, which is great. It seems that's the Club's 70th Birthday celebrations, to take place in April 2014, will have some starting funds.

Thank you to all who contributed to this evening.

## Tuesday, November 26th 2013

President Brian Harvey opened the evening welcoming the 30 members, 8 visitors and the judge.

### Club Business.

- Vale Lloyd Robinson. Brian advised the members that long standing member, Lloyd Robinson passed away on November 20th 2013 after a 18 month illness. Brian said that Lloyd went to Western Australia 12 weeks ago to attend APSCON 2013 at Bubury. A card has been arranged and asked the members to sign it. The club was also making a donation to one of th4e Conservation Groups that the Robinson family had listed. Lloyd is survived by his wife (Dorothy), children (Linda, Gail and Robert) and 9 living grandchildren.
- FCC
  - Canon EOS70D dSLR Kit Donation. Russell Field representing the FCC presented the Sponsor's Donation to the Wollongong Camera Club. Brian Harvey accepted the donation and thanked both FCC and Canon for the dSLR and Lens kit. Brian also mentioned that the camera kit will be raffled during early 2014 after tickets have been printed. A condition of acceptance that the club uses the donation to raise funds for the club, at least $2000.00.
  - FCC 2013 Interclub. Brian thanked Greg Delavere for organising the club's entries in the various sections for the Interclub. Well done, Greg.
  - FCC Topshot 2014. To be held in May 2014. The Sponsor's prize is a 2 week all paid trip to USA for 2 people.
- Auction. Brian reported that the auction held on November 12th raised $324.00 A timely boost to the club's finance.
- Magazines. A donation of Photographic Magazines have been received and are on the back table and asked those present to please taken them.
- Annual Dinner. Brian mentioned that the Club's 2013 Annual Dinner and Presentation Night to be held on Tuesday, December 10th at the Master Builders Club. The cost is $35.00 per person. Please see Kathy if you are coming and have any dietary needs. Final numbers are required before December 2nd. The treasurer has requested that members pre-pay or a direct deposit into the Club's Financial Account. No payments will be accepted at the dinner.
- Print/EDI of the Year Competition. Entries for each section is required by the end of November 26th competition evening. Members are reminded to taken their entries at the end of the Presentation Evening.
- Small Prints 2014. Brian reminded the Small Print entrants that under the Competition Rules the top 3 based on Merits and Credits will be elevated to the "Large: Print section/s for 2014. Recipients of this award will be advised when the final competition results and scores are tallied.
- 2014 Year
  - No EDI Freestyle Competition.
  - EDI Directorship. John Zamuner has resigned and the Photo Group is looking for a replacement. Brian asked for a volunteer.
  - Membership Fees. The 2014 Membership Fees are due at end of December 2013. Please see the Geoff Gray, the Treasurer.
- National and International Results. Brian mentioned the recent result of Craig Parker AAPS, AFIAP and Barry Daniel AAPS, SSAPS. For full results see "Member Recognition"

**Competition.**

Brian introduced our guest judge for this evening's "Open" Competition, Roy Killen FAPS, EFIAP, EPSA. Roy has been taking pictures for most of his life. He ventured into the digital format in 1998 and has been using a digital SLR since 12002. He is also an accomplished Medium Format photographer. Roy is a member of the Belmont 16s Photography Club where he runs monthly training sessions. He is a recognised judge at State, National and International levels as well a highly sought after speaker especially in Nature and Macro.

In 2010 Roy commenced entering International digital image competitions. His achievements to date include over 2200 acceptances and 200 Awards including 11 Gold Medals and 4 "Best In Show" in 40 different countries. In July 2013 Roy was awarded the ESPA by the Photographic Society of America in recognition of 700 International Acceptances. Roy is also a member of the Australian Photographic Society and currently a Verifying Officer in the Society's Honours system.

Roy thanked the club and then briefly commented on the EDI Competition particularly the EDI Freestyle. Roy said that he believes there is a problem with the club's definition "art form" and said that all photographs are art forms.

Roy then focused on the Prints on display and spoke generally saying that the individual entry comments were his opinion and are worth listening too. He said that he hoped that could offer something to the author/s and a possible rethink of their image/s. He asked that the author not to have a "closed mind" to their comments rather to look for ideas to improve their image/s.

Small Prints.

Roy commented about an image's "story telling" ability and that he wasn't going to comment on the technical aspects unless it was very good and worth of note or where vast improvement is required. Rather Roy said that he was looking for the image's story and what the photographer was saying to him as the viewer, in this case the judge. Roy kept asking "what is the image's message?" and "why was the main subject photographed?" Roy suggested that before the photographer operates the shutter button, they should be asking themselves "why am I photographing this subject?" He said we need to be sure to know the story we are trying to tell.

*Technical*. Roy commented on a number of entries where the colours were over saturated, especially in nature type images. He said that photographers need to be aware of the unnatural colours that this process can produce. He then spoke about camera angle and viewpoint demonstrated this with a couple of images. He said that changing the viewpoint would assist in eliminating highlights that result in a distraction to the viewer.

Roy spoke about narrowing our field of focus that leaves the overall message lacking and the viewer asking "why?" He demonstrated this with a street scene that focused on the people but a wider angle, take a few steps back or find another viewpoint that would have opened the area to more objects that would assist in telling the story. He added that we need to "explore" the subject matter more so that we can make the main subject stand out.

*Distractions/Enhancement*. Roy said that photographers are taught to "frame" their image with a tree branch, etc but he asked why and when to do it. He suggested that we only add a frame when it will enhance the image. Again he demonstrated this with an image of Sydney Harbour Bridge and Opera House at night. The tree branch in the foreground, in his opinion, didn't enhance the image, so therefore it wasn't really necessary.

"*Missing Part*". Roy spoke about when to cut (crop) and how to cut (crop) part of a body in the image. He used an image of a New Holland Honey-eater. The tail was cut off. He said it was better to have the whole

bird , but if the photographer needs to crop, then make look like a deliberate crop and crop closer to the bird's body.

Small Prints: 16 Entries received from 8 Entrants.

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|  | *Best In Section:* | "**Swallows**", Brendon Parker |
| | *Merits (2):* | Lynley Olsson, Brendon Parker. |
| | *Credits (5):* | Warren Causer, Elaine Duncan, Wayne Fulcher, Gail Grant, Lynley Olsson. |

Monochrome Prints.

Roy said that he was looking to see if the image is better as a monochrome print and not just stripping the colour. He added that tone reason for reproducing an image as a monochrome is to eliminate distracting highlights while in colour it is the colour that stands out.

Roy said that simple subject matter with obvious shutter speed, e.g milky water, etc standout. He also commented that Paper choice affects the final print's feel as the different papers produce different softness or hardness.

Macro/Close-up 3D Effect. Roy spoke about the limitations in depth of field when photographing objects at close range. He said that parts of the subject would be either a soft focus or out of focus. He used a print of a moth and how the front wing was "soft".

Roy continued on his theme of story telling commenced during the Small print section. He asked "what is the photographer trying to say?" In some images he said the story is only half way there leaving him either confused or guessing the rest of the story.

*Works of Art*. He spoke about photographing building, statues and other works of art. He said the challenge to photographers is to make the photograph their "own" work to stamp their personality, making the image theirs. He said photographers need to look at ways to make the object photographed by many, Opera House, Harbour Bridge, etc different from all the others.

Subject Challenge. Roy briefly mentioned how the type of subject can create is own degree of difficulties, e.g portraiture  versus a window. With scenery the variables can be constant ( the subject co-operates and doesn't move, lighting is managed – window scene) whereas in a portrait there are many variables ( subject co-operation especially if more than one).

*Image Balance*. Roy commented on image simplicity, balance and subject placement/position. He said that photographers need to think about the image before operating the shutter. He said that its not always possible to "fix" poor image balance in the post production process. He demonstrated subject position with an image that was tightly cropped and position close to the mount's frame.

During the awarding of the Merits and Credits Roy contemplated over an image before placing a "Credit" on it. Mrs. Killen remarked "you nearly didn't have a bed for the night", giving her seal of approval for the image. This brought laughter from the audience. There was a remark from the audience about the judge's decision being final and no further correspondence. It's good to see the audience had a good sense of humour.

Monochrome Prints: 29 Entries received from 15 Entrants.

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|  | *Best In Section:* | "**St. Therese School Goes Sketching**", Peter Hutten |
| | *Merits (4):* | Barry Daniel, Bernie Gromek, Peter Hutten, Helen Robinson |
| | *Credits (11):* | Eunice Daniel, Greg Delevare (2), Jennifer Delevare-Lepard, Geoff Gray (2), Bernie Gromek, Dawne Harridge, Colin Marshman, Jim Ollis, Helen Robinson. |

## **Colour Prints**.

Roy again spoke about Paper Choice and how it affects the final print. The question is Gloss or Matt. Each has its own characteristics and produces different feel.

*Taking Images*. Roy commented upon taking many images and to experiment with different angles, viewpoint and other technical aspects (shutter, aperture) as you can. This results in the photographer having many images to choice the best from, therefore getting the best possible image.

Diffused Light. The simplest way to create white diffused light is with a white umbrella directing this light onto the subject. It also aids in reducing, or removing, the distracting highlights. As this competition is an "Open" and not a "Nature" competition any means of directing light is permissible.

*Textures*. Textures are great for developing photographic skills but as a story line it needs to be able to convey a message. Roy said he felt himself asking "Why was the texture taken?"

*Image Mess and Objects*. Roy asked himself what is the connection between the various objects within the image. Are they supporting the main subject or a distraction? The objects need to link to each other and to the overall story. He also spoke on Image Mess. Is there too much happening within the image? Can the image benefit from reducing the amount of objects within the frame. So often we include too much that the image's final story is missed on the viewer.

Colour Prints: 28 Entries received from 14 Entrants.

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|  | *Best In Section:* | "**Bush Scene**", Bernie Gromek |
| | *Merits (4):* | Bernie Gromek, Dawne Harridge, Helen Robinson, Justina Turpin. |
| | *Credits (5):* | Dawne Harridge, Colin Marshman (2), Val Porter, Helen Robinson. |

Roy was invited to comment on his judging of the 2013 Helensburgh/Wollongong Interclub. Roy said that it was great and there was a really good collection of images. Some images gave way to where they were from and other s had him guessing. The images had been mixed and without identification to indicate which club

they were from. He said the competition was even based upon the total final image scoring for each club. The final score was Helensburgh 215, Wollongong 215.

Brian Harvey thanked Roy saying that Roy was an excellent judge. Brian then present Roy with a Certificate of Appreciation and a laser pointer.

**EDI- Freestyle**.

In a couple of the entries Roy wrote that the image "appeared to be outside the club's freestyle definition" based upon the "art form" part of the definition. However other comments from Roy were positive however he continued along the same story telling theme as he did with the Prints. Roy asked the question "why?" numerous times and that the image's message was complete.

Roy wrote that some entries seemed to have an intent, that the photographer had thought about the image and worked their way from the idea to the final image. These images scored well being awarded either a Credit or Merit.

EDI Freestyle (Electronic Displayed Images): 38 Entries received from 19 Entrants.

|  | *Best In Section:* | "**Swamped**", Jill Bartlett |
|---|---|---|
| | *Merits (2):* | Cathy Ashcroft, Jill Barlett. |
| | *Credits (1):* | Kathy Pond. |

The judge wrote about Jill Bartlett's entry,"Swamped"; "A provocative image the cleverly combines two images to create an artistic interpretation of the concept "swamped". It might be stronger if there was more detail in the face, particularly if it more clearly showed a feeling of hopelessness or anguish." This image was awarded a Merit and Best In Section.

**EDI- Normal**.

Roy's comments for the Normal EDI's were generally very positive.

*Creative Techniques.* Roy wrote that a number of entries utilised various techniques that opened the individual image to the viewer by its complexity yet simplicity at the same time thus inviting the viewer to explore the image's content. The various photographers hadn't lost the visual message throughout this process.

*Lighting; Exposure and Control.* Roy commented that through control of the existing lighting the photographer is able to capture the delicate details of the main subject without losing other image details. In some entries the light, or more importantly the control of it, has affected the image's overall look. Roy suggested that photographers need to explore the image's environment and assess the lighting condition before operating the shutter. Roy also commented that the introduction of a diffuser to soften the existing light allows the main subject to be illuminated without burning out the delicate details. He wrote that this will also allow the subject to be isolated from other objects and from the background.

*Documenting*. Roy wrote that photographers need to "stamp" their own interpretation into pictures (objects) that are regularly photographed (iconic bridges & building, particular flowers, etc).

*Distractions.* There are many sources of distractions. Large shadows casted over the main subject from illuminating sources (direct light, artificial light) can be the cause of over exposure in areas of the image. These brighter highlights then become a distraction within the image drawing the viewer's attention away from what the photographer wants the viewer to focus on.

*Visual Message*. A number of images didn't convey a strong message for the viewer and they were left wondering why the subject was taken. Roy wrote about lines, subject's lines (form) and leading lines (compositional). He wrote these lines draw the viewer to the main subject and that the photographer look and assess the environment before taking the picture. It may be required for the photographer to move around looking for a better angle of view.

EDI (Electronic Displayed Images): 12 Entries received from 7 Entrants.

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|  | *Best In Section:* | "**Let Me Free**", Dawne Harridge |
| | *Merits (5):* | Cathy Ashcroft (2), Dawne Harridge, Sue Shaw, Justina Turpin |
| | *Credits (11):* | Dawne Harridge, Bill Mowbray, Vivienne Noble (2), Jim Ollis, Vicki Packer (2), Sue Shaw, Sue Souter, Justina Turpin, John Zamuner. |

The judge wrote about Dawne Harridge's image "Let Me Free"; "This is a powerful image. It goes beyond simply documenting the features of the camel and evokes an emotional response at several levels. Initially there is a degree of revulsion at the rather unpleasant looking mouth, but this diminishes as the sense of annoyance at the nose ring and mouth clamp takes over. The irony of the attempt to disguise the cruelty with the colourful cords is strong. The image depicts very strongly the idea suggested by its title." This image was awarded a Merit and Best In Section.

## 2014 Competition: Special Notice.

**The Freestyle competition has been suspended for 2014**. The committee encourages members who wish to develop or improve their skills in freestyle photography to form a group with the portfolio photographers. The club will reintroduce a Freestyle/Altered Reality competition when it feels sufficient members have the skill and appreciation of creative photography possible using various software and other techniques to create images not seen through a camera lens.

The purpose of camera club competitions is to encourage improvement by its members. For a competition to encourage improvement it needs sufficient entries that demonstrate a high standard to which novices/new members can aspire. It is hoped that a portfolio group working on a Freestyle/Altered Reality portfolio will provide sufficient members.

## 2014 Competition: February

| Competition: | "Set Subject" | ***SPEED*** |
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| 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 2014 February Competition: *"Speed - Speed is the rate of movement against time and may be high or low, therefore SPEED does not necessarily mean fast, although it is more associated with high speed. Speed is often something giving a visual impression of travelling at high speed."*

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

## 2013 FCC Interclub Results

The Federation of Camera Clubs NSW (FCC) 2013 Interclub results have been published and displayed below. Whilst the club's results may not be up to the expectations of some members it is good to see that the club now has a new generation of exhibitors. Stepping out of the Club Competition and into the "brave new world" of State, National or International Competitions can be challenging. Thank you to the first timers whose work was entered.

| Section | Club's Position | Total Clubs | Points Awarded Wollongong | 1st Place Club | Club's Highest Placed Entrant/s |
|---|---|---|---|---|---|
| Colour Prints | 16 | 19 | 93 | 115 | Colin Marshman, Barry Daniel AAPS, SSAPS and Dawne Harridge |
| Monochrome Prints | 12 | 18 | 96 | 108 | Allayne Foley |
| Small Prints | 4 | 4 | 85 | 107 | Elaine Duncan and Wayne Fulcher |
| Open Projected Images | 26 | 26 | 81 | 105 | Dawne Harridge |
| Nature Projected Images | 19 | 19 | 103 | 112 | Dawne Harridge |
| Creative/Experimental Projected Images | 17 | 19 | 85 | 109 | John Zamuner |

http://www.photographynsw.org.au/pages/2013interclub_results.html

2013 was the start of a new generation. It now time for the club to build upon this start and develop the skills for competitions outside the club's run competitions. One good way is for members to enter Nationals or Internationals. The easiest way is to enter the Projected Images (same as our EDI's) Sections.

Our thanks to the club's representatives; Sue Souter, Gail Grant in attending the FCC 2013 Interclub held at the Manly Warringah Leagues Club. Through their presence the club won the sponsor's prize; Canon dSLR. The Management Committee is currently discussing how and when a raffle will be held.

Finally, a special thank you to Greg Delavere for coordinating the Club's Print Entries, John Zamuner and Geoff Gray for the Club's EDI Entries. This task is very necessary and a thankless task as we all have our "ideas" as to the club's final entries for each section. Well done Greg, John and Geoff.

## Member Recognition

☿ Barry Daniel AAPS, SSAPS.

Congratulations to Barry for receiving Acceptances in the 2013 45th Ballarat National Photographic Exhibition, one each in Open Colour, Photojournalism/Social Documentary and Nature. This is a "Print" only National. Barry's Nature Acceptance was awarded $2^{nd}$ Place. The Print display had very limited space hence the "Acceptance" level was raise to a high of 12 out 15. The National received 885 prints with only 116 were accepted for display.

☿ Craig Parker, AAPS, AFIAP

Whilst Craig's absence from the Club's Competitions has been noted he hasn't been idle. His latest results have been posted from the Greek Circuit consisting of four Salons; "Zeus", "Aphrodite", "Hermes" and" Apollo". Craig results were a total of 30 Acceptances over the four Salons.
1. Zeus: Travel (2), Open Monochrome (1), Open Colour (3) and Nature (3);
2. Aphrodite: Travel (3), Open Monochrome (3), Open Colour (2) and Nature (3);
3. Hermes: Travel (2), Open Colour (2) and Nature (1); and
4. Apollo: Travel (1), Open Colour (2) and Nature (2)

So far Craig has received 405 International Acceptances from 110 different images. Well done Craig.

## The Techno Shop

*Will Consumer dSLR's Be "Dead" In 5 Years?*

 Is the DSLR on its way out? A recent article from Andrew Reid on EOSHD.com sums up the reports from the last year and offers some reasoning behind the DSLR sales slump. DSLRs may still be standard for professional photographers, but consumer-level photography has shifted. Whether it is the emergence of mirrorless compact cameras or the increasing quality of smartphone cameras, consumers are not buying DSLRs the way they used to. Reid points to the importance of sharing over image quality. Sure, that DSLR may take better photos than your iPhone, but can your Canon EOS 100D post to Facebook? Meanwhile, the economic downturn has made the less-expensive mirrorless cameras a more appealing purchase for those who think that a cell phone is insufficient.

The 2013 Stats (based upon figure to the same point in 2012) are in and it doesn't paint a good picture for the major Camera Manufacturers:
Canon down 23%; Nikon down 18% (Nikon's Shares have fallen approximately 33%); Sony and Fuji sales are down 35%.

*Reference:* http://connect.dpreview.com/post/8533710022/consumer-dslr-cameras-dead-in-5-years

## 5 Photo Apps for Your iPad.

1.  Photoshop Touch; $9.99     (https://itunes.apple.com/us/app/adobe-photoshop-touch/id495716481)
    You can use Photoshop Touch to do everything from cropping and exposure adjustments to in-depth art projects that are only limited by your imagination. However to keep the app moving, Adobe limits users to 12MP photos.

2.  2.     Photogene;     $0.99     (https://itunes.apple.com/us/app/photogene-4/id363448251?mt=8)
    Photogene's photographic powerhouse offers colour adjustments with histogram and curves, sharpening, noise reduction and a plethora of retouch tools

3.  Handy Photo; $1.99  (https://itunes.apple.com/app/handy-photo/id598565205?l=uk&ls=1&mt=8)
    Handy Photo is an easy editing tool with a bit of flair. It can help you fix almost any photo issue with ease. Whether it is removing tourists from your destination wedding shoot or simply fixing a pimple on your friend's cheek, you can do it all in Handy Photo.

4.  Photo Editor by Aviary (Free) and Snapseed (Free)

    Aviary's Photo Editor; https://itunes.apple.com/us/app/photo-editor-by-aviary/id527445936?mt=8

    Snapseed: https://itunes.apple.com/us/app/snapseed/id439438619

5.  Portfolio for iPad; $12.99 or FolioBook; $9.99

    Portfolio for iPad (https://itunes.apple.com/us/app/portfolio-for-ipad/id384210950?mt=8)

    FoilioBook (https://itunes.apple.com/us/app/id382451198?mt=8)

    Portfolio for iPad lets you view a wider range of files, including photos, videos and PDFs. FolioBook offers Dropbox integration and allows for portfolio sharing over multiple iPads and Apple TV as well as the instant creation of a website to display up to 20 photos. Both apps have plenty of good user reviews but serve different purposes

*Reference*:  http://connect.dpreview.com/post/5847400367/ipad-5-apps?utm_campaign=internal-link&utm_source=news-list&utm_medium=text&ref=title_0_0

## Digital Camera Firmware Updates.

A number of digital Camera Manufacturers have announced firmware updates to their cameras to fix minor problems/bugs. These include the following:

- Nikon: D3100, D3200, D5100, D5200 and P7700;
- Canon: EOS 5D Mark III. EOS-1D X and EOS-1D C
- Fujifilm updates X-system lens firmware for X-E2 compatibility; X100 with major firmware upgrade

Visit your digital camera's manufacturer's site for further information. As always follow the Manufacturer's directions and if in doubt consult before applying. The "Firmware" is the camera's Operating System and installing an update incorrectly may render the camera unusable until it is rectified. These firmware updates can give your camera a boost.

*Reference:*  http://www.dpreview.com/news/2013/11/14/nikon-updates-firmware-for-d3100-d3200-d5100-d5200-p7700?utm_campaign=internal-link&utm_source=news-list&utm_medium=text&ref=title_0_10

### Toshiba Ups Capacity And Speed Of Its Wi-Fi SD Card

Toshiba expanded its lineup up of Wi-Fi enabled SD memory cards with a high capacity 32GB FlashAir II model. Like Eye-Fi and Transcend Wi-Fi cards, each Toshiba card serves as its own wireless LAN access point so users can upload images and files from their camera to PC, tablet, or smartphone. The 32GB card boasts Class 10 speed compared to the previous model's Class 6 speed. The FlashAir II card features a new 'Internet pass thru mode' that enables users to access the card and Internet simultaneously – enabling the ability to upload images in real-time.

*Reference:* http://www.dpreview.com/news/2013/11/14/toshiba-ups-capacity-and-speed-of-its-wi-fi-sd-card?utm_campaign=internal-link&utm_source=news-list&utm_medium=text&ref=title_0_9

### Tamron To Develop 150-600mm F5-6.3 Ultra-Telephoto Zoom

Tamron has announced the development of a 150-600mm F5-6.3 zoom lens for full-frame and APS-C sensor cameras. It will feature 20 elements in 13 groups and have a minimum focus distance of 2.7m. Tamron will also include VC (Vibration Compensation) image stabilization and USD (Ultrasonic Silent Drive) technologies. The lens will be developed for Canon, Nikon, and Sony mounts. Pricing and availability are still to be announced.

*Reference*: http://www.dpreview.com/news/2013/11/07/tamron-to-develop-150-600mm-f5-6-3-ultra-telephoto-zoom?utm_campaign=internal-link&utm_source=news-list&utm_medium=text&ref=title_0_28

## Quick Tips

### Tips For Prolongong Camera Batteries Life

Being aware of ways for prolonging camera batteries life is vital as once they run out, the digital camera becomes nothing more than a paper weight. With so many demands on your camera batteries, it is not all that surprising that they do not last very long. Here's some common sense tips:
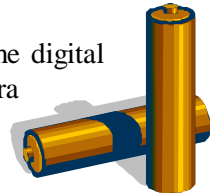
1. **When you first get new batteries charge and discharge them a few times so they get fully charged.**
2. **Turn off the Power Hungry LCD monitor and use the optical viewfinder** if your camera has one.
3. **Disable the flash when you do not need it.**
4. **Occasionally clean the battery contacts in the camera and charger**. Most charging problems are caused by dirty contacts on the battery or charger.
5. **When not using the camera for an extended period, remove the batteries and store them in a cool, dry place**.
6. **If you are taking a lot of pictures in a brief time, do not turn the camera off after each and every picture**. You might think that you are conserving battery life, but in fact you are burning energy every time the camera has to power on. That is especially true if your camera has to retract the zoom lens every time it powers down and extend the lens when you turn it on again.
7. **When you are transferring images to the PC, do not rely on battery power**. Instead power your camera via an AC adapter when you are working at your desk near electrical power.
8. **Batteries are affected by temperature**. Batteries do not function as well and run down faster in cold conditions than in warmer weather. Low temperatures slow down their chemical reaction, resulting in erratic or sluggish camera operation.
9. **When flying, be sure your batteries are charged**. You may be asked to turn the camera on at a security check point.

*Reference:* http://www.dptips-central.com/prolonging-camera-batteries-life.html

*7 Lifestyle photography Tips.*

True Lifestyle Photography is more than taking candid shots. It is about capturing images that reveal a story. A personality. A relationship. A feeling. Here's 7 tips for capturing Lifestyle Photography:

1. **Anticipate what's going to happen**. Be ready and expect the action to moment.
2. **Capture** the second before and second after an anticipated moment
3. **Know your light at all times.** Don't disturb what is unfolding naturally. Rather use the light conditions to your advantage. Change you shooting position, camera's angle or even use artificial light to supplement.
4. **Help create the mood**. Help create an environment for the "moment" to happen. Talk to your subjects, play music to create the environment.
5. **Don't forget the details.** Get in close for the shots that piece that whole story together.
6. **Pay attention to the environment.** We often think of close-up shots when we photograph people. Take a step back and look at the environment too. It's elements can be just as important.
7. **Give your subjects something to do**. Lifestyle Photography isn't the candid shoot, nor the "selfie" shoot. It's about setting the stage for the subjects' personalities to show and the flow of their natural expressions.

*Reference:*   http://digital-photography-school.com/lifestyle-photography-tips

*Tips For Setting Up A Shot*

Whenever "workflow" is mentioned in photographic circles almost all photographers' thought immediate go to the Post Production Editing stage. However there is another workflow, one that starts the whole photographing process even before the camera's shutter button is operated. So what is this workflow?

1. **Consider the Situation (Environment)**. What sort of situation are you in? Each calls for different ways o take the photographs and will have different interaction with the subject matter.
2. **Consider the composition**. Will portrait or landscape work better? Are there foreground elements or other elements I can use for framing or leading lines? How is the background? Does the background/foreground clash with my subject?
3. **Consider motion and depth of field**. Is it fast action? To freeze or blur or pan? What depth of field is required? Knowing what you are trying to capture, motion or depth of field, determines what light control to be used: shutter speed (controls motion), then aperture and ISO controls light; aperture (controls depth of field), then shutter speed and ISO controls light.
4. **Flash on or off**? Use the flash or not.
5. **White Balance**. Set the White Balance. Many photographers usually set it to "AWB" and lets the camera decided how to handle the White Balance.
6. **ISO Setting**. Depends upon the season. Usually the summer months use a low ISO and work way up. Winter months use a higher value (around 400/800) and work way down. Remember higher the ISO the more noise (pixelation) that is created in the image.

*Reference*: http://www.picturecorrect.com/tips/tips-for-setting-up-a-shot-in-photography/