



In Focus

PHOTO GROUP NEWSLETTER

What's In This Issue

Content	Pg.
Photo Group Diary	1
Dates For Your Diary	2
Editorials	4
Tuesday, February 9th 2016	6
Tuesday, February 23rd 2016	11
POINTSCORES: February 2016	17
<i>Colour Prints</i>	17
<i>Monochrome Prints</i>	17
<i>EDI</i>	17
<i>Small Prints</i>	17
2016 Competition: March	18
Workshops	18
The Techno Shop	19
Quick Tips	21

Photo Group Diary

March 2016

Tues	8 th	Nic van Oudtshoorn; Photo-journalist, Wildlife and Macro Photographer
Tues	8 th	EDI Competition Entry Closing Date. Closing Time: 7.00pm
Tues	15 th	Club's 2016 A.G.M at 7.30pm
Tues	23 rd	Set Subject Competition: "Eyes"

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

All members are encouraged to view the Club's website at: (www.wollongongcameraclub.com) and click on the "Calendar" to view the recent change/s to the Club's Programme

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

2016 Membership Fees

Member	\$70.00	Pensioner	\$60.00
Student	\$40.00	Family	\$105.00

"Film is a disease. When it infects your bloodstream, it takes over as the number one hormone; it bosses the enzymes; directs the pineal gland; plays Iago to your psyche. As with heroin, the antidote to film is more film."

Frank Capra (1897 ~ 1991) Italian born American film director, producer and writer and well known for his motion pictures.



We welcome the following new members to the Photographic Group:

Allayne Foley, Ann Lamb and Wolfgang Kullik

Dates For Your Diary



Notice of the 2016 Annual General Meeting. Tuesday, March 15th 2016 at 7.30pm.



Figtree Heights Primary School, Multi-Purpose Room

The Club's Management Committee will be presenting Financial Statements, Reports. There will also be the Election of the 2016 Committee (7 Members). Committee Nomination and Proxy Voting forms can be obtained from the Club's Website and/or at any General Meeting.



Sat/Sunday; March 5th & 6th 2016: Thirlmere Festival of Steam.

Catch a steam train from Central or drive south to enjoy a great day out. www.heritageexpress.com.au

March 4th ~ 12th 2016: Enlighten Festival, Canberra.

See Canberra in a different light this Autumn when many of the city's national attractions open their doors after-hours to host an array of exclusive events and surprising experiences over nine illuminated nights the whole family can enjoy free and ticketed events such as blockbuster exhibitions and rare films, captivating architectural projections, intriguing live music, performances and more. Mark Kelly is one Photographer who has been invited to have his work "Projected" onto a selection of well-known Canberra Public buildings.

March 12th ~ 20th 2016: Canberra Balloon Spectacular

A festival with multiple events throughout March. Book early for a ride at 610 Metres (2,000 Feet) for 1Hr 45 Mins. Venue: Old Parliament House a place known for hot air.

March 17th ~ 30th 2016: Sydney Royal Easter Show.

Arguably the biggest and best Agricultural Show in Australia www.eastershow.com.au the country really does come to the city. North – South – East or West images all around you to capture at the show.

Friday, April 8th 2016: Photography Outing.

Wollongong Camera Club
Excursion to Dharawal National Park, Helensburgh and Coalcliffe Rock Pools

We will meet at Dharawal National Park, then onto Kelly's Falls, Helensburgh Tunnel and Coalcliffe Rock Pools. You will need to provide your morning tea and lunch or purchase morning tea and lunch during the day. Bring your camera gear and a tripod if you have one (not compulsory). Any questions please contact Col.

<i>Date:</i>	Friday, April 8th 2016
<i>Meeting Place:</i>	Dharawal National Park (Darks Forest Road opposite Appleshack at Glenbernie Orchard)
<i>Meeting Time:</i>	9.00am
<i>Duration:</i>	9.00am ~ 3.00pm (Approx)
<i>Contact:</i>	Colin Marshman
<i>Mobile Phone:</i>	0439 872 722
<i>Email:</i>	colin.marshman@gmail.com

Saturday; June 25th & 6th 2016.**“The Power of Luminosity Masks” Workshops/Presentations.**

Aaron Dowling, a Perth based professional Landscape and Travel Photographer will be in Sydney to present two (2) sessions of “The Power of Luminosity Masks”. Aaron has approximately 15 years’ experience in Photoshop ®. Luminosity Masks are a powerful selection tool in Photoshop and are regarded by most professional photographers as one of the best selection tools for controlling tonal values in their images. This presentation will run through many of the most popular methods for using Luminosity Masks.

Workshop Details:

Date	Saturday, June 25 th 2016
Location	Crows Nest Centre (Sydney North Shore)
Sessions:	Session 1: 10.30am ~ 12.30pm Session 2: 1.30pm ~ 3.30pm
Website	http://www.aarondowlingphotography.com/the-power-of-luminosity-masks-
Information	presentation-australia-2016/

Vale Leo Kleeborn.

Leo passed away peacefully on January 29, 2016 aged 80 Years just four months shire of his 81st birthday.

Leo’s two daughters, Zoe and Kim, spoke of their father, their lives together and their experiences. They spoke about his love for his family, music, nature and photography. They both had very fond memories of their father and the influence on their lives.



Leo was born in Hungary in 1935 unbeknown that the World War II years were just a few months away. His life journey took him to England through a number of European Countries to escape what was developing. Upon arriving in England, and like so many others fleeing the soon to be war-torn Europe there was a choice; Australia or Canada. Australia was chosen. Here in his new country he continued his back packing and travelled parts of Australia.

Leo joined the Wollongong Camera Club in the mid 1980’s and remained a member until the early 1990’s. Leo was most “at home” with his monochrome prints and was a very quiet, yet determined, competitor. His Competition work cumulated with him being awarded the “1993 Monochrome Print of the Year”. Leo was



quiet, yet would talk about his photography, willing to assist others where ever he could. His “trade secrets” would be passed on to anyone willing to listen and learn. He believed in photographic development through sharing. Leo wasn’t a member that stood out rather he quietly encouraged members and visitors on an one-on-one bases. I remember the first time I entered a Monochrome Print in the Club’s Competition. The result, the judge spoke, for what seemed hours, highlighting all the “faults” of the entry. After the meeting Leo came up and said “don’t worry about him. Mine first one received worst treatment”. Leo then shared with me his thoughts, both good (I later learnt to encourage me, and then a couple of areas where I could begin to improve). I went home a little happier after my “Award” winning (in my eyes) was trashed. That was how Leo operated, quietly and encouragingly



I also had the privilege to know Leo through work at the Steelworks. Leo was the same there as at the Camera Club, quiet and unassuming. Whenever I went to where he worked I could always have a few moments of conversation. Leo would ask me “what are you doing for” such or such competition. It was a great personal pleasure that I knew Leo both as a fellow worker and photographer.

Leo is survived by his wife, Anne, and four adult children; Kim, Peter, Zoe and Eugene.

Bruce Shaw

Vale Artur Fischer.

Prolific German inventor Artur Fischer has died at the age of 96 on January 27th 2016 at his south-western German home town of Waldachtal.

Among his many inventions, Fischer was the creator of the first synchronized camera flash. He patented his synchronized flash invention in 1947 when he invented the technology to make images of his newborn daughter. In 2015, he told the Der Spiegel magazine, "At the time, you could only use a powder flash for interior shots, which you had to ignite with a cord. It was dangerous, and the picture quality was poor because the subject usually blinked at the flash."



The trained locksmith developed a synchronized mechanism for triggering the flash when the camera's shutter released. AGFA purchased Fischer's device, beginning Fischer's seven-decade long affair with solving society's technical problems. Perhaps his most famous invention came in 1958 when he invented the drywall anchor, which Der Spiegel said made Fischer to do-it-yourself home repair "what Bill Gates was to the personal computer." In total, Fischer had over 1,100 patents to his name. Fisher received the European Inventor Award for lifetime achievement in 2014.

Editorials**What to Do When You Feel Like a Failure with Vanessa Joy**

In a recent edition of the "Behind the Shutter" Newsletter (December 15th 2015 Vanessa Joy wrote an article about "What to do when you feel like a failure". So before we start who is Vanessa Joy? Vanessa Joy is a US New Jersey based professional luxury wedding photographer emphasising the photojournalism side with her wedding images. Vanessa focuses upon creating unique images for her clients with vintage and rustic flair.

Vanessa wrote "Almost every wedding, engagement and photo session I do, I come back home feeling like I failed. Most of the time I say to myself, "Why did they hire me?" or, "They're going to hate these and sue me." Sometimes when I look at other people's incredible work, I degrade my own and think I should just throw in the towel." The article continued with examples of friends in the business and their feeling towards their own works; frustrated, depressed!

Vanessa's article had a five (5) Step approach to overcoming this situation:

Step 1: Look At The Facts.

She writes that things aren't as bad as they appear and that we need to take a step back and have a reality check. Sometimes when we look at our own photographs they are horrible yet they can be the best we have produced. Vanessa's advice is to look at the situation realistically and then make any necessary changes.

Step 2: Stop Comparing.

First advice from Vanessa when comparing your work is to compare it with yourself! Look at your past work, a year or two back. Is your current work better? Has it improved? If the answer is "Yes" then keep going. If it's not, then it's time for you to shift a gear or two high and get motivated. Second piece of advice is to look at other photographers' work for inspiration but most of all set your own creative stamp. "After all, "Comparison is the thief of joy," as Theodore Roosevelt once said."

Step 3: Surround Yourself With People Who Are Better Than You.

Are you motivated to enhance your skills, your strengths, your creativity? What are your weaknesses? "Having a mentor or someone who's doing bigger and better things than you can be extremely inspiring". If that person is good at reaching you, then listen and practice, but most of all "keep them around".

Step 4: Stop The Vicious Cycle.

Vanessa wrote that the key is to make sure that you stay on top of enhancing your photography and photographic skills before they become stale. Vanessa listed a number of ticks she uses when she is

feeling “creatively stumped”; including personal projects, night photography, long exposures, attending workshops and conferences. There are a myriad of topics a photographer can attempt to break this cycle. Is it time for you to get outside your “Comfort Zone”?

Step 5: Refocus Your Energy.

Feelings. So often our own feelings control rather than motivate us. Vanessa wrote that it's up to the individual to decide if and how they control their feelings and the individual has the power to turn yourself around, your photography and back on the road to creative imaging. Use your feelings to motivate and get creative.

So what's the point to this? In recent times we have heard of photographers being “disappointed” with competition results. Nothing to get down about we all have them. It's how we adjust to this and turn ourselves around that matter. Listen to the judge's comments, not only of your work but the others as well. Look, see where others maybe succeeding, just don't copy their work but use it to generate ideas and motivation of your own work. Many of our judges qualify their comments at the beginning by saying that “photography, like art, is subjective. Everyone sees the same photograph/artwork with different eyes”. If you liked your presented image ask why. If you didn't like your entry to begin with, then why did you enter it?

2016 brings a new competition year. There's new Set Subjects mixed with a couple of old ones. These are designed to test your creativity, bring your camera and post-production skills to the fore. Unfortunately Competitions do have a problem; by their very nature there are “winners” and “non-winners”. The first step must be taking part. The next step; to learn.

To see Vanessa Joy's article:

<https://www.behindtheshutter.com/what-to-do-when-you-feel-like-a-failure-with-vanessa-joy/#sthash.kOmV2Rdj.dpuf>

Bruce Shaw
(Editor)

Things You Should Know about Photography Competitions from a Judge's Perspective.

In a recent edition of Light Stalking Hawaiian professional underwater and fine art photographer, Tiffany Mueller, wrote an article about Competitions from the Judge's perspective. Tiffany has been published in multiple publications including magazines, art journals, and various photography books.

Tiffany wrote “Photography contests aren't for everyone, that's a given. And rightfully so—not everyone wants to parade their work around in front of a bunch a strangers who have no obligation to protect your feelings or ego, nor does everyone desire to put in all the work it takes to actually make a successful entry into the ever expanding pool of photo competitions.” She continued to write saying that she used to avoid competitions, then she became a judge. That was three years ago.

Tiffany then shared some of her advice about entering competitions.

1. **The Benefits.** The primary benefit for photographers is to grow and develop their photographic skills through the presentation of their work before judges and their peers. Some benefits can monetary or product based whilst others can be recognition and adding prestigious titles, securing grants or selling their works.
2. **The Downsides.** Entering competitions can be time consuming; firstly finding the right competition and secondly the right entry. Tiffany wrote that this can take “a lot of effort”. In March 2014 former Wollongong Camera Club member, Craig Parker AAPS, AFIAP (now MAPS, EFIAP, PPSA) presented “Exhibiting in National and International Exhibitions” giving an in-depth detail to the time in taking, post-production, selecting and entering such competitions. A far cry from the local Camera Club Monthly Competition.
3. **Be Choosy.** As they say “Not all competitions are equal”. Tiffany's advice was to research and read, then re-read the Competition's fine print.

4. **Do Your Research and Be Realistic.** Tiffany wrote about competitions with an “Entry Fee” attached and questioned the intent. She also wrote about the past winners’ style; is it drastically different to yours? If so, check the “red flag” and re-assess your entry or look for a competition more in tune with your “style” of photography. After-all, the choice is yours.

Tiffany concluded her article by saying “at the end of the day, all art is subjective – you have to be prepared for the fact that what you see as a perfect and inspiring image might not catch the eye of everyone else”. Learning this principle can be the second hardest thing to learn in photography. The hardest principle; not everybody will see your Award winning image in the same light as you!

So where, or more importantly, how does this apply to the Camera Club member entering the Club’s competitions. Right now you are most likely thinking; “yeah, yeah, that’s for the Nationals and Internationals” competitions. Think again. Where did Club members like Craig Parker and Greg Delavere along with Barry Daniel AAPS SSAPS, Eunice Daniel AAPS, David Brooks LAPS SSAPS and the likes of members like myself develop their skills and learn the basic camera craft and image editing/production techniques. Right here at the Camera Club. So read Tiffany’s advice, take note of her four points and enter competitions.

I have two principles to the Club’s Monthly competitions; firstly to learn/develop new skills in both the image taking and editing processes and secondly to learn from what other members are doing and how the guest judge views, not only mine, but all images on display. I may not like/agree with the judge’s comments, but with an open mind I can learn something new. Yes, the ego does take a bruising from time to time, but that’s competition life. If you can come out of the competition learning one thing, then the competition has achieved one very vital function; developed your photographic skills.

Whenever you get discouraged, remember you aren’t the first member to go that track. Pick yourself up, see what you are producing, re-assess your image/s and try harder next time. The most important principle I have learnt from many years of Club Competitions; “if I like the so much that I entered it” it does matter how others see it. But we can all learn from it in the pursuit of photographic glory.

You can read Tiffany’s full article at:

<http://www.lightstalking.com/things-you-should-know-about-photography-competitions-from-a-judges-perspective/>

Bruce Shaw
(Editor)

Tuesday, February 9th 2016

President Brian Harvey chaired this evening’s meeting and extended a warm welcome to returning 30 members and 5 visitors. A number of the Movie Makers regular members attended this meeting to hear the guest speaker talk about the “Secrets of Digital Black and White Photography”. Brian also welcomed back:

- 👤 Allayne Foley who has re-joined the Club after a couple of years break; and
- 👤 Geoff Gray after his travels in India. We look forward to seeing some of his Indian images throughout the year.

Brian mentioned that the Club had received apologies from Kerry Gilmore and Elaine Duncan.

Business:

Brian mentioned the following for members’ attention:

- 📅 2016 Competitions.
 - EDI Entries. Brian asked if the EDI Entrants had submitted their 2016 February Entries as the Competition Closing Date for EDI’s is now 2 Weeks before the Competition night (2nd Tuesday of the Month). This is to allow the EDI’s to be judged and the judge to make brief comments during the actual Competition night.
 - March 2016 Competition. This is a Set Subject; “Eyes”. There are no guidelines but the Club Calendar does have links to assist the Entrants into creating images that meet the subject.

- Members were encouraged to regularly check the Club's website "Calendar" for any changes to programming.
- EDI Resizing. Members were asked if there were any problems in resizing the EDI's for Competition. Ruth Brooks said that she has a "How To Resize" on the Club's website.
- ☞ 2016 A.G.M. Brian announced the Club's 2016 AGM will be held on Tuesday, March 15th 2016 at Figtree Heights Primary School's Multi-purpose room. Brian also announced that all 7 current members will be standing down so a new committee is required.
 - Forms. Committee Nomination and Voting Proxy Forms are available from the Secretary or can be downloaded from the Club's Website.
- ☞ Club Outing, May 20th 2016. Col Marshman has been asked to lead a half day outing to a local photographic area. This will be a mid-week outing. Please contact Col if you wish to attend. Dawne said an email will be sent out closer to the outing to remind members.
- ☞ 2016 Membership Fees. The 2016 Annual Fees are due. Please see the Treasurer to complete your transaction.
- ☞ Membership Badges. Kathy Pond spoke briefly about whether any member wanted to purchase a magnetic metal Club Name Badge, \$12.00 each as a replacement for the Convention style name tag included in one's membership. Please see Kathy to enquire further or place an order.

Guest Speaker:

Brian introduced this evening's guest speaker, Len Metcalf, outlining his photographic credentials. Len is the founder and head teacher of Lens School and is renowned for his exquisite photographs and supportive, gentle teaching style. His broad experience both as an art educator and photographer makes him an ideal mentor as you develop your own photography. Len's photographic journey began in the Blue Mountains when he was given a camera. When he was 15 Len gave his first photographic talk, thus the road to being a photography educator was set. Len has been involved in the "outdoor" life, being an Outdoor Educator at Kangaroo Valley to support himself as he studied a Visual Arts Degree, majoring in Photography. This was the beginning of a lifelong quest to combine his passions for adventure, education and photography. During his 30 years in the education sector Len has worked in Schools, Businesses, the University of Technology, Sydney in the Faculty of Adult Education and TAFE. In 2000 he founded the Len's School to teach, mentor and guide photographers. His work can be seen in many magazines including Better Photography, Australian Photography, On Landscape, Luminous Landscapes and Australian Photo Review. Brian extended a warm welcome to Len and also Carolyn Abbott to this evening's meeting.



Len thanked the club for the invitation and said that he best works with the audience interacting and asking questions. He said that his "Secrets of Digital Black and White Photography" presentation is his most requested by clubs. He said that he was trained Art Teacher (Fine Arts) and an Educator but with his love of the outdoors he was able to combine both loves. He has had a Gallery however this has now been encompassed the Lens School (<http://www.lensschool.com>) which grew from people asking him to teach photography.



Len commenced his presentation with a quote from Richard Olsenius (American Photographer); *"Black and white photography is a special way of seeing and recording the world around us. In a world of profuse and ubiquitous colour, black and white provides clarity to form, poignancy to character, and timelessness to action. There is a special 'otherness' to the black and white image."* Len then continued with his story about his first photographic journey into Black & White was a progression from Colour. He was in the Blue Mountains opening an Exhibition when a friend asked him to exhibit a Black & White Print. He said that he had to go and take one as his images at the time were in colour. (Image at left: "Faces in the Canyon; Blue Mountains NSW").

As Len spoke and moved through his presentation he demonstrated each point with several of his images and that he is always out to create art in his photography and wanted to share his ideas with us at Wollongong. Len said that he works digitally in this day and age.

So what are his “Secrets” to Monochrome Photography?

❏ Composing the Whites; The Dance of the Highlights

Len demonstrated this with several images. The use of “whites” draws the viewer into and around the image. Len says he takes a shoot, examines it and then will change the camera’s setting until he is happy with the image. He uses the “whites” to lead the viewer around, the highlights to steer the viewer around the photograph. L says he is always looking how to compose using the “whites” of the image.



❏ Afraid of the Darks? Composing the Negative Space

Len spoke briefly about negative space, it can’t be a black “blob” as it needs to be composed and where shape is very important. This area needs to be planned, considered; “Is it too big/large?”; “Too Heavy?” or “Too overbearing?”

❏ Luminance: Beautiful Black And White Photographs Glow.

Lens commented that this is the “glow” of the printed Black and White image. It’s the way that the viewer’s eye is drawn to it by lightest part of the image. Len said that he uses an Orange filter attached to his camera for both portraits and landscapes as it was done in the film days.



❏ Edge Awareness; Keeping the Viewer In Your Photograph.



Here is where the photographer “keeps the viewer” within the photograph. Len said that he consistently checks the “edge” before taking the photograph. Should any adjustment be required, the he’ll do it “in-camera” crop rather than in the post-production. As Len says “I’d rather spend time shooting the image than spend time in front of a computer”. Again he demonstrated this edge awareness with a number of his images and how this can be modified depending upon the main subject. Lens added that he can’t allow what he wants to get in the way of creating a spontaneous image. He continued saying that clean edges doesn’t create any distraction for the viewer or lead the viewer out of the image.

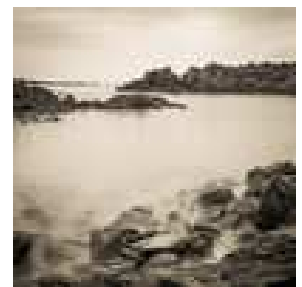
❏ Big Composition; Compose With the Dominant Shapes and Lines.

Dominating lines, big open spaces, large shapes are all utilised to draw the viewer into the image to where you, the photographer, want them to be. Len says we need to “look around” to see if other opportunities exist in the scene and not just the obvious.

“Black and white are the colors of photography. To me they symbolize the alternatives of hope and despair to which mankind is forever subjected.” (Robert Frank Swiss born American Photographer; 1924 ~).

❏ Depth; The Viewer’s Journey.

Len said he is always looking for depth to take the viewer on a journey. Tones give the impression of depth. Len referred to Ansell Adams’ Snake River Monochrome Image where he could go walking, it’s a mental journey, through the image. Lens also demonstrated this situation with his own images of meandering rivers, outlets to the sea. Depth is all about mentally wandering, walking, through the image.



❏ Compositional Balance.



Len warned that this is the hardest to desire and to get your head around. Len showed an image with a tree in the foreground and rock in the background and then asked the audience “why” in respect to the image’s balance. A number of responses were received before Len continued by saying it’s a matter of simplicity with Len adding that “Balance” has to be right.

Len then commented that in film days he lugged around a large Format Camera and his shoots had a shutter speed of 10 minutes so he had to look for the picture. Today, “pixels are free” so he spends time taking more images.

At this stage Len deviated from his presentation notes and briefly spoke about the Presentation's Format, all the images had been cropped to a square format adding that his image often appeared in books and print sales. He also spoke about taking the image and the importing into Lightroom before he adds his "Precepts" for monochrome images. Len also spoke the new journey back to "Colour", the time before he embarked down the monochrome road. He says that now he is looking for the "tones" before he shoots.

📖 Vignette, Dark Corners.

Len says he loves using vignetting to draw the viewer into the image's areas that he wants the viewer to view. He said the biggest hurdle is to apply a vignette so that the viewer doesn't notice them. He looks for natural vignettes, like rocks, branches, folio, part of a sand dune and alike, in the scene's corner to hold the viewer's eye.

📖 Singular Subject; Only One.

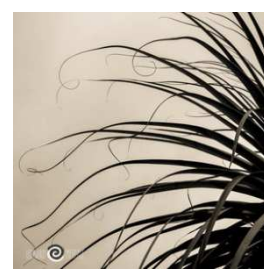
Lens says he is often finding himself photographing one subject images, such as one tree, one flower.

📖 Repeat Elements; Repeating Shapes and Lines Reinforce and Strengthen.

Len avoids working, where ever possible, with two objects and working with three or any odd number of repeated objects. However there are times where he will photograph two, or even numbered objects providing that one of the objects is "stronger" than or hides part of the other/s. Lens says he looks for the repeating pattern to make a stronger image. Lens demonstrated this with a series of images, a large foreground object with a similar smaller repeating object in the background, also a dominate leave hiding part of another leave (like an Aloe Vera leave, or two).

📖 Devil is in the Detail.

Lens commented that "detail is intriguing" and that the detail within the image draws and focusses the viewer to those objects/areas that the photographer wants the viewer to see and explore.



📖 Capture Your Emotions; Communicate Emotions.

Lens says this is the "communication side between the photographer and the viewer. The photographer's aim should be to express how they felt about the scene/object with the viewer.

"Photography, as we all know, is not real at all. It is an illusion of reality with which we create our own private world". (Arnold Newman, American born Photographer; 1918 ~ 2006).

📖 Supporting Backgrounds; Simplicity.

Simplicity. Clean simple backgrounds create uncluttered, unique look. This can either make, or break, the image. Lens said taking a step to the side can so often provide a different look to your picture.

"Simplicity is the ultimate sophistication." (Leonardo da Vinci, Italian Artist; 1452 ~ 1519).

📖 Supporting Elements; Helping or Distracting.

Len asked the question "does the element/s support or distract from the main subject?" He then explained that the elements within our image's story need to support each and the photographer needs to look carefully to see that all components aid the storyline. Len's advice for photographers was to go and seriously look at the Masters of Photography to see where they get it right and what you (the photographer) can learn to improve your images.



☞ Chasing the Light; Beauty Is In The Light And How It Illuminates.

Beauty is in the light and that's why photographers chase the light. A misty environment creates beauty, emotions. It usually doesn't last longer, half an hour to 1 ~ 2 hours, so there's not much time to capture it. Most photographers seek to chase this lighting because of its quality, softness, gentle, romantic and is easy to print. It does "set the mood of the image" and draws the viewer. Len says he is "addicted" to it.

"Light is the shape and play of my thought... my reason for being a photographer." (Barbara Morgan, American born Photographer; 1900 ~ 1992).

☞ Love Photography.



Len says you have to absolutely love photography. He continued saying that when he is out he has to be in-tuned, "in the zone" as he puts it so as to photograph. He blocks all other "noises" out and focusses purely upon what he is doing; looking and creating the perfect image. So concentration of what he is doing is more important than relying upon post-production editing to produce the perfect image. Len said his philosophy is "getting it right in the camera". He also said that he has to work hard as photography doesn't come easy, its hard work but he "plays" until he gets the correct picture.

☞ Set Camera to B&W; Use Liveview & EVF's

Len's method and equipment:

- Black and white setting;
- Square crop;
- Orange filter applied;
- Sepia toning applied;
- Use mime or custom settings;
- Handheld Olympus OMD EM-1;
- Tripod Canon 5DSLR; and
- 50 mm equivalent prime lens for 95% of all of my photography

☞ Lightroom Presets; Develop Matching Presets.

Len's recipe:

- Landscape or portrait sharpening;
- Increase contrast & clarity;
- Apply an orange filter - in a curve;
- Add sepia toning 50:30 highlights & 50:10 shadows; and
- Vignette gently

"Creative people are curious, flexible, persistent, and independent with a tremendous spirit of adventure and a love of play." (Henri Matisse, French Painter and Photographer; 1869 ~ 1954).

Len finished his Presentation by plugging his "Len's School" and the various Workshops that are coming up, especially the Seascape at Kiama (April 4th ~ 7th 2016). The groups are kept small for maximum tuition with two (2) Photographic Sessions and two (2) Classroom Sessions. See Lens School website's "Workshops for more information (<http://www.lensschool.com>). He also spoke about several other workshops in Australia and one in Scotland towards the end of 2016.

Len responded to a series of questions from the audience throughout his Presentation and at the end.

Please note: All images illustrating Len's Presentation are the sole property and copyright of Len Metcalf from Lens School. No image, or part thereof, can be copied without the express permission of the photographer, Len Metcalf. Len has granted the Wollongong Camera Club permission to use his images to illustrate his presentation. The Club appreciates Lens granted permission to use his images.

Brian Harvey thanked Len and Carolyn for their attendance and for making the evening interesting and bringing Monochrome Photography to life.

Following Len's Presentation Brian Harvey presented Clara Sudarmo and Tim Hoevenagel their 2015 FCC Interclub Small Print Certificate that was presented to the Club for Small Print 1st Place for a Small Club. Well done Clara and Tim.



Tuesday, February 23rd 2016

President Brian Harvey chaired this evening's Competition Meeting and welcomed all present to the first Competition evening for 2016. There were 27 members and 3 visitors present. Brian said he had received apologies from Joe Baez and Eunice Daniel.

Business:

- 📁 Monthly Competitions.
 - February 2016. Tonight's Competition was an "Open" Competition;
 - March 2016, This Competition is a set subject Competition; "Eyes". Members are advised to review the Competition from the Club's Calendar. (Judge Gavin Roberts); and
 - Monthly EDI Entries. Will be shown on the Competition night with the judge commenting.
- 📁 2016 AGM. Notice of the Club's AGM for Tuesday, March 15th 2016 at Figtree Heights Primary School Multi-purpose Room.
 - All Positions will be vacant;
 - Management Committee Nomination and Proxy Forms are available at Information Desk;
 - The Treasurer's Position will be vacated as Kathy Pond will be stepping down from the Committee.
- 📁 Outings. Friday April 8th 2016. Col Marshman will lead this outing. Please see notice at beginning of this Newsletter. Outing to Darkes Forest, Kelly Falls, Old Helensburgh Tunnel and Coledale Rockpools.
- 📁 2016 Membership Fees. Fees are due. Please see the Treasurer and correct any imbalance in your account.
- 📁 Workshops. A Print Mounting Workshop will be held on Saturday, April 2nd 2016. For further information or attendance please see Col Marshman.
- 📁 2016 Club Exhibition.
 - Planned for Friday ~ Sunday, June 24th ~ 26th 2016 at the Wollongong Old Courthouse, Belmore Basin;
 - Exhibition. Brian asked whether the members still wanted to hold it or to cancel. An Exhibition Group is required for Advertising, Arranging the Set-up and Pull Down and the manning of this exhibition;
 - Members required to assist the Exhibition Group;
 - Exhibition Prints. To be mounted in glass, black frames. Club has frames available, size: 40 x 50cm (or 16" x 20"), Members are able to use their own frames;
 - 80 Prints are being sought. Members to advise Dawne Harridge of the number of print they wish to exhibit and whether Club frames are required.
- 📁 Club Facebook. The Club is looking at utilising Social Media, particularly Facebook.
 - Currently the Movie Makers have a Facebook and a Blog operating by courtesy of Tom Hunt and John Devenish;
 - Photography Group has one operated by Ruth Brooks. Ruth spoke briefly about its function. Ruth envisaged that the Monthly Award Images could be uploaded to this site for wider public coverage. Please see Ruth for further details.
- 📁 External Workshops. Will Patino's Sapphire Coast 2016 Workshop. Currently the cost has been discounted. Please visit Will Patino's website (<http://williampatino.com>) and select the "Workshops" tab and then look for the "Sapphire Coast".
- 📁 Will Patino's Instagram Outing. Dawne Harridge gave a brief report on this outing arranged by Will Patino to photograph North Wollongong/Belmore Basin on February 6th 2016 and then upload these images to Instagram.

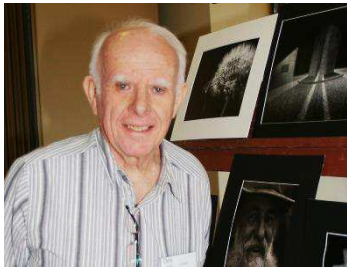
Competition:

Brian advised the meeting of the change in the 2016 Monthly Competition evening with the EDI Competition entries being displayed for the judge to make a few comments on a selected number of entries. Brian also thanked Kerry Gilmore who has agreed to operate the digital projector for this part of the evening. As usually each EDI entry's comments can be found in full on the Club's EDI 2016 Gallery. Following Des' comments on the EDI's, the Print sections will be commented upon.

Brian then introduced this evening's judge, Des Crawley. Brian said that as a club we try and maintain a high quality for our Photography Group's Monthly Competition judging. Each judge is asked to submit their biography and the Photography Group senior members review it and decide if that judge is suitable for our Competition. Brian said that when Des submitted his bio, it left the selection group in no doubt that there is no more qualified person to do our club judging. So impressed that Brian arranged for printed copies for the membership to read and appreciate Des' wealth of knowledge. Brian also said that Des has been a club visitor on many occasions and that Brian welcomed Des whilst looking forward to his comments and judgements of this evening's Open Competition.

Des' Brief Biography:

Des' has outstanding academic (Emeritus Professor, University of Western Sydney; Adjunct Professor RMIT University) and photographic honours (Honorary Fellow of the Australian Institute of Professional Photographers). Although retiring in 2001, Des continues to be an active photographer and conducts workshops for both the amateur and professional organisation both in Australia and Internationally. Des has exhibited his work nationally and internationally (New York, Arles, Hull and Shenzhen to name a few). Des continues to provide lectures, conducts workshops and judging to the Photographic Fraternity including designing Judges' Courses in New South Wales and Queensland. Des has a reputation as a Photo Educator both nationally and internationally.



Des thanked the club for the invitation and spoke briefly about recent workshops that he has been attending. He then continued to talk about a number of "terms" that he used in his written comments for the EDI's. He said they, L1, L2 and L3, were shorthand and referred to photography being a visual language. He explained this with several examples; a business letter to the bank manager, a romantic letter, where the "language" used is different and appropriate to the situation. Des then explained that in photography we draw light to photograph something and use camera vision to point, press the shutter and that's this month's competition entry done.

- ☛ "L1". Camera Vision. Fact, we record and results in what we get;
- ☛ "L2". Descriptive (Dimension). This is the design element. The responsibility of where the "design" are located;
- ☛ "L3" Metaphor. It's about proximity and other expressive compositional tools relating to the higher level of photographic art. Des says this is rarely acknowledged in the Club movement as judges aren't usually proficient with this.

Des then asked the audience "why should we be restricted?" It's about how much we, photographers, choose to use.

EDI (Electronic Displayed Images):

Des commented upon the EDI entries speaking about the photographer's ability to tell a story of the language used and how the viewer sees it. Des asked a couple of times; "why is this image here?" "What's the point?" In Des' opinion the photographer hasn't got their message over resulting in little interaction between the photographer and the viewer, a breakdown in communication. Des raised the question "Is your image confrontational and emotive to the viewer?"

Des commented about camera vision and whether an image was a "record" and said that the photographer needs to explore the image's potential, as Des says "push it!" He asked everyone to consider how to explore the image's potential and moved down the "L" list from "L1" to "L3" (see above for "L#" explanation) towards Metaphor.


Des also spoke about communication within and outside the image. He demonstrated this with Ruth Brook's "Giraffe Lunch" where a girl and the giraffe are communicating "across species" and also draws the viewer into this communications.

Des commented that a number of the entries were of the "documentary" style where the main subject is well captured but the photographer hasn't explored the scene further and not made use of other elements to support the main subject.

Des finally said there is a huge difference between object and subject saying the photographer needs to push the probe to the point where the object becomes the subject. There needs to be interaction that is real, yet subtle.

Des awarded the following:

EDI (Electronic Displayed Images): 28 Entries received from 14 Entrants.

	<p><i>Best In Section:</i> "Come and Play", Warren Causer</p> <p><i>Merits (8):</i> Jill Bartlett (2), Ruth Brooks, Warren Causer, Barry Daniel, Kerry Gilmore, Kathy Pond, Sue Souter</p> <p><i>Credits (15):</i> Cathy Ashcroft, Warren Causer, Barry Daniel, Kerry Gilmore, Dawne Harridge (2), Vivienne Noble (2), Val Porter (2), Brendon Parker (2), Bruce Shaw, Sue Shaw, Sue Souter,</p>
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The judge's written comments for Warren's Best in Section; "a fabulous character study....depicts the tension between freedom and captivity as conveyed in eyes and pose on limb.....strong emotional appeal....pleasing use of fill flash to highlight and bring focus of attention to face.....an approach consistent with the intention of the image as I perceive it....thought the specular highlights were a different 'frame' enclosing but not encroaching on the central area of image.....the arm seeming to reach out albeit tentatively signals some silent communication between this creature and the author.... this is a study that invokes an emotional response...demands the audience thinks and feels...excellent.....MERIT AND BEST IN SECTION"

The judge's written comments for all EDI Entries can be found on the Club's EDI Gallery (February 2016);

<https://wollongongcameraclub.smugmug.com>

then select the 2016 Open Gallery.

Colour Prints:

Des commented that the Club's Colour Panel is very strong, in the top 20 Clubs that he has viewed in the last 6 months. Though Wollongong stands up well, Des said that it can do better.

"A" Grade

Des then quickly spoke about what he calls the "battery hen" image where the photographer is consistently re-inventing the "egg". Photographers need not only to develop their camera craft skills but also their picture seeing/taking skills.


Luminosity. Des said that this is the image's "glow". In film days the photographer played with the silver in the papers and the amount of chemical treatment of the silver halides resulted in it "glowing". The "Divine Light" (Bernie Gromek) Des said the light bounces through the window to make the church's interior glow. There is a "harmony" of purpose.

Repetitive Elements. Des commented upon the repetitive elements and lines that guide the viewer around the image. The patterns within image hold the viewer's attention.

Image's Story. Des commented that, in his opinion, some image's message he received were mixed. Having a strong composition helps the photographer to draw and hold the viewer.

Des awarded the following:

Colour Prints A Grade: 10 Entries received from 10 Entrants.

	<p><i>Best In Section:</i> “Divine Light”, Bernie Gromek</p> <p><i>Merits (1):</i> Bernie Gromek</p> <p><i>Credits (7):</i> Elaine Duncan, Geoff Gray, Colin Marshman, Vivienne Noble, Brendon Parker, Helen Robinson, Sue Souter.</p>
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“B” Grade

Des said that this section was the strongest of all the Panel on displayed this evening.

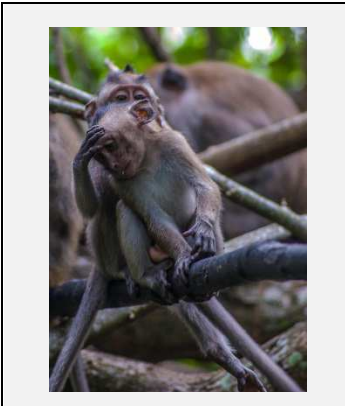
Clique Images. Des spoke about clique images, e.g “Surfboats”, etc and that, in his opinion, have were flogged to death in the in the 1950’s and 1960’s when the Surf Carnival was the norm. He continued saying that if it was a big, pounding, stormy sea with lots of dramatic action then that would be different. Photographers need to look at their subject matter, just as importantly as the image itself.

Natural Light. Des spoke about natural light highlighting the textures and patterns of the image’s elements.

Photo Illustration. Des observed that a couple of images were more of a photo illustration where the story narration needs to be good to hold the image. He also commented on the good use of colour by the photographer/s.

Des awarded the following:

Colour Prints B Grade: 12 Entries received from 12 Entrants.

	<p><i>Best In Section:</i> “O It’s Monday”, Warren Causer</p> <p><i>Merits (2):</i> Warren Causer, Allayne Foley</p> <p><i>Credits (5):</i> Ruth Brooks, Wayne Fulcher, Kerry Gilmore, Dawne Harridge, Val Porter</p>
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Small Prints:


Des’ observation of the Small Print section was the future of the Club and that more needs to be done to bring these members up to the “B” Grade level. He continued saying the a club needs to develop a “Buddy” System where the new members work side by side with more experienced members to accelerate their learning of the photographic fundamentals. Des also commented that we (photographers) all learn from our “mistakes”. Des said there are lots of positives in the Small Prints with the difference between taking and creating a photograph.

Lighting. Des spoke about lighting parts of the image and added that some artificial lighting (flash) or reflected light to some “dark” areas would improve the overall image.

Image Communications. Des asked “Why does any particular element exist in the image?” If it isn’t required; remove it! It’s easier to do it in-camera than spending a long period of time in front of a computer screen during the post-production stage “fixing” it. He continued to ask “why” again that this image was taken. He said that photographers need to learn and build the image’s narrative. Des believes that all photographers need to get their camera control skills “under their belt” so as to produce creative images.

Des awarded the following:

Small Prints: 7 Entries received from 4 Entrants.

	<p><i>Best In Section:</i> “Playing With My Dog”, Clara Sudarmo</p> <p><i>Merits (1):</i> Clara Sudarmo</p> <p><i>Credits (2):</i> Michael Cherviakov, Tim Hoevenagel</p>
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Monochrome Prints:

“A” Grade

Des commended this group by saying that there were three (3) National or International standard Prints on display, making his decisions difficult. He continued saying that photographers need to evolve their symmetry and graphically. He suggested this is accomplished with slower shutter speeds, the allusion of depth, demonstrated by the “picture in picture” effect.


Control Tonality. Des said the key to working in monochrome was to control tonality and for the photographer, not only to understand this but to have a “Tonal Management” system. Des says when he appraises a monochrome he is looking for the image’s Tonal Range.

Image Depth. Des stated there are two depth types: Linear, using leading lines, etc; and Recessive, using size like a looking down an internal stairwell (picture in picture effect).

Emotions. Many of the entries evolved emotions. Des recalled “earlier” days from his life’s experiences such as countries he lived in, places he had been. All this adds to the image’s communications and if it has an emotional content for the viewer, then they are more likely to stay and look deeper into your image. Emotions captured, captures the viewer.

Des awarded the following:

Monochrome Prints A Grade: 10 Entries received from 10 Entrants.

	<p><i>Best In Section:</i> “Under The Bridge”, Vivienne Noble</p> <p><i>Merits (2):</i> Barry Daniel, Vivienne Noble</p> <p><i>Credits (5):</i> Bernie Gromek, Wolfgang Kullik, Colin Marshman, Helen Robinson, Brendon Parker,</p>
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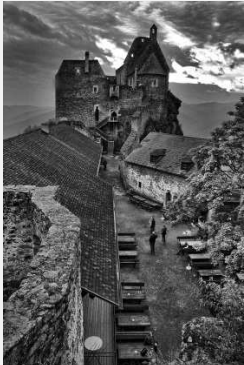
"B" Grade

Des commented about setting the mood of the image's display by firstly creating a mood within the image itself. He suggested that photographers should ask themselves "is something about to happen?" Look around and take in the whole scene before selecting the area, narrowing the view point. Des continued to say that an emotion within the viewer creates an ambience.

As with earlier Print Sections Des again mentioned the image's story, how to maintain a strong story and the resultant effect seen within the image's detail.

Des awarded the following:

Monochrome Prints B Grade: 8 Entries received from 8 Entrants.

	<p><i>Best In Section:</i> "Aggstein Castle", Jim Ollis</p> <p><i>Merits (1):</i> Jim Ollis</p> <p><i>Credits (3):</i> Jill Bartlett, Elaine Duncan, Wayne Fulcher</p>
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When Des had completed his critiquing and comments Brian thanked him for coming to the Club.

Brian then asked a number of entrants how they created their entry with several speaking about their experience.

Editorial.

This evening's Competition Night was a changed format compared to the past several years with the EDI Entries being displayed and the Judge providing comments on the various entries. It was good for all forms of the Competition to be seen on the one night. A special thanks to Kerry Gilmore who has volunteered to operate the digital projector for the EDI's to be seen. I'm certain Kerry would love to have some assistance.

The evening and the way the EDI's are commented upon by the judge will be reviewed and a process of trailing various options before a suitable method is established, after all the EDI's have already been judged and full Entry comments are found on the EDI Competition Gallery. However, it was great to view all images, both Electronic Displayed and Prints on the one evening and how each Category handles the Competition Subject matter.

Bruce Shaw
(Editor)

POINTSCORES: February 2016

The 2016 Monthly Competitions has commenced with the first round being judged. The results as follows:

Colour Prints

“A” Grade

6	Bernie Gromek	3	Colin Marshman	3	Vivienne Noble
3	Elaine Duncan	3	Brendon Parker	1	Barry Daniel
3	Geoff Gray	3	Helen Robinson	1	Wolfgang Kullik
		3	Sue Souter		

“B” Grade

6	Warren Causer	3	Kerry Gilmore	1	Norm Melvin
5	Allayne Foley	3	Dawne Harridge	1	Jim Ollis
3	Ruth Brooks	3	Val Porter	1	Lynley Olsson
3	Wayne Fulcher	1	Jill Bartlett	1	Kathy Pond

Monochrome Prints

“A” Grade

6	Vivienne Noble	3	Wolfgang Kullik	3	Helen Robinson
5	Barry Daniel	3	Colin Marshman	1	Geoff Gray
3	Bernie Gromek	3	Brendon Parker	1	Sue Souter

“B” Grade

6	Jim Ollis	3	Wayne Fulcher	1	Allayne Foley
3	Jill Bartlett	1	Ruth Brooks	1	Lynley Olsson
3	Elaine Duncan			1	Val Porter

EDI

10	Jill Bartlett	6	Ruth Brooks	6	Kathy Pond
9	Warren Causer	6	Dawne Harridge	6	Val Porter
8	Barry Daniel	6	Vivienne Noble	4	Cathy Ashcroft
8	Kerry Gilmore	6	Brendon Parker	4	Bruce Shaw
8	Sue Souter			4	Sue Shaw

Small Prints

6	Clara Sudarmo	4	Tim Hoevenagel
4	Michael Cherviakov	2	Emma Foye

2016 Competition: March

Competition: Set Subject "Eyes"

Entry Conditions:

1. EDI's Closing Date: Tuesday two (2) weeks before the competition, (**2nd Tuesday of the month**) **Closing Time: 7.00pm**;
2. Prints Closing Time & Date: Must in before 7.15pm on the Night of the Competition; and
3. Entry Forms for all classifications, EDI's included, must also be handed in.

Competition Subject Guidelines.

All members are encouraged to view the Club's website (www.wollongongcameraclub.com) and click on the "Calendar" to view the recent change/s to competition guidelines.

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

Competition Awards.

Members are reminded that any image in any competition that gains:

1. Either a Merit or Credit then a "EDI" sized copy to be emailed to: awardimages@wollongongcameraclub.com for future referencing to Club linked competitions; and
2. "Best in Section" awards to be sent to: editor@wollongongcameraclub.com for inclusion in the Club's Newsletter/s.

Workshops

On Saturday 20th February, Helen Robinson, Jill Bartlett, Colin Marshman and Dawne Harridge, did a full day "SUNRISE TO SUNSET" Workshop with the well-known photographer William Patino. Will is known to a number of our members, having been a Guest Speaker at the Club in 2014 and then our "End of Year" Judge in 2015. Others have done one on one workshops with him.

We set off at 4.45 am in the morning, courtesy of Carol Marshman who drove us to our meeting point at Cathedral Rocks car park, the nominated meeting place with Will.

Torches blazing, our sturdy & ageing backs balancing over-loaded back-packs we followed the leader down to Bombo Quarry. It was still quite dark and by the time we had set up our tri-pods and got our heads around setting our Camera's & Lenses in total "manual" mode, the sky started to lighten. Unfortunately, the day was overcast, so we never really saw a proper sun rise, nevertheless, we were confident that we would capture some creditable images with the one-on-one tuition we were getting.



After scrambling up rocks and carefully balancing ourselves and our tripods on uneven surfaces, we were indeed trigger happy with long exposures.

It was then onto a big breakfast and caffeine-fix before driving north to the Sea Cliff bridge. After some "aerial" type photography with camera's suspended through the bars of the bridge we then drove

up to Stawell Tops and then onto the Helensburgh old railway tunnels. Wow, how exciting was that.



Unfortunately, in dry conditions, one does not get to experience the trudge through the dark tunnel wearing plastic bags over one's shoes, or wearing gum boots. The tunnel was dry and the wonderful waterfall that appears in wet weather was non-existent, nevertheless we found plenty to photograph.

Colin ventured into the tunnel and I think he got one up on us by doing some interesting low light photography - we will no doubt see some of the results in good time.

It was then time for a break, a snack, more caffeine before driving to Macquarie Pass National Park. This indeed was hard going for me, and I puffed and panted step after each gruelling step, until Will took pity on me and carried my camera & tripod for me! Phew... that was a relief - I just had to carry myself which was still proving quite difficult at this stage of the day.



Due to darkness of the rainforest and overcast lighting, it was quite dismal in the forest and all photography done was long exposures. We spent time photographing this fabulous tree root! Most intriguing! The walk through the forest culminated at the waterfall; once again, after heavy rain it would have been a torrent, but in the dry conditions, I did not have to worry about leeches!!

It was then back to Kiama for more sustenance and finally Cathedral Rocks for sunset at 7.30ish. The tide was coming in so it was a fairly quick scramble across rocks to get the best advantage points and set up for more long exposures. It was wonderful to have the individual attention with Will checking all our camera settings and thereby ensuring that when the shutter button was pressed, the ensuing result was going to be pretty darn good. Finally it was time to get off the rock platform as the waves were swirling around our feet, so back to safety on the beach for more low light, and by now, very low light photos.



Finally it all came to an end, and Will drove us all back to my place which was the drop off point; by now it was just past 9.00 pm.

It was a long and tiring day, but most rewarding. Cheerful company, a wonderful teacher and near perfect weather conditions. A coloured sunrise or sunset would have been welcome, but it eluded us. Thanks to my co-photographers for making it such an enjoyable day and here's to many more!

Dawne Harridge

The Techno Shop

Adobe Photo Editing Software packages Updates

New updates (January 2016) are ready for Adobe's Lightroom CC 2015.4, Lightroom 6.4 and ACR 9.4 and available for download. Adobe has made updates available to its subscription and standalone Lightroom applications as well as Camera Raw. The updates bring with it a feature called 'Boundary Warp,' a tool that helps to straighten the curved edges of stitched panoramas so that the image is rectangular. Lightroom CC 2015.4, Lightroom 6.4 and ACR 9.4 bring support for Fujifilm's newly announced X-system cameras, including the Fujifilm X-Pro2 and X70, as well as bug fixes.

Reference: http://www.dpreview.com/news/3574818178/adobe-lightroom-cc-2015-4-lightroom-6-4-and-acr-9-4-now-available-for-download?utm_source=newsletter&utm_medium=email&utm_campaign=generic&ref_pe_1822230_165719010_dpr_nl_185_17

GoPro To Discontinue Three Cameras And Exit Entry-Level Market

GoPro announced (February 2016) it will discontinue three of its six available action cameras and abandon the entry-level market. This follows the company's preliminary fourth quarter results revealed last month. GoPro had stated at the time that poor holiday sales would likely result in low quarterly revenue, and that it would lay off 7% of its workforce as a result. In a conference GoPro's founder and CEO Nick Woodman said the company's recent misfortunes aren't due to increased competition. 'Growth slowed in the second half of the year,' said Woodman, 'and we recognize the need to develop software solutions that make it easier for our customers to offload, access and edit their GoPro content.'



Reference: <http://www.dpreview.com/news/6451740776/gopro-to-discontinue-three-cameras-and-exit-entry-level-market>

Photo Mate R3 Brings Improved Raw Editing On Android

Photo Mate, arguably the most comprehensive Raw image editing app for Android, has received a substantial update. Version R3 comes with an all-new rendering engine for both Raw & JPEG editing. This includes improvements to all the important adjustments, such as contrast, shadows, highlights and exposure. With the engine overhaul comes a redesigned user interface, including new gestures for resetting edits, displaying current values and the option to toggle individual editing

groups on or off. The latter allows you to better visualize the effect of those editing groups on the image result.

New editing features include Split-Toning, a selective sharpening tool and a new watermark function that lets you create watermarks using text, png-files and some Exif-data. It's now also possible to create several virtual copies of an image and edit them separately. This allows you to compare the results of the different editing processes and pick your favorite. In addition, version R3 brings 50 new lens profiles and Italian and French language support. The latter is still in beta status.

Photo Mate R3 is now available for \$8.09 for new users in the Google Play Store. Users of the previous version R2 can purchase an upgrade at a reduced rate, depending on when you first bought the app.

Reference: <http://connect.dpreview.com/post/1045840475/photo-mate-r3-brings-improved-raw-editing-on-android>

Quickly and Easily Preserve Film Negatives with FilmToaster

If you're a digital photographer looking for a quick and convenient way to digitize old film negatives, then South Carolina-based photographer Cecil Williams has just the invention for you, the FilmToaster. This \$1,699 system, which is the "world's first multi format film duplicator," allows photographers to use their digital camera to capture images of film negatives. The FilmToaster consists of a 6" x 6" x 9" rectangular metal box and a 5000K led interior lightsource. The "pitch black" interior minimizes reflections while the light is battery operated. The unit has five slots on each side that accept three included film carriers: 35mm film strip, 35mm slide, and medium format (120, 220, 2-1/4", 645, 6x7, and 6x9). The FilmToaster can also accommodate other readily-available film carriers.



Reference: <http://www.imaging-resource.com/news/2016/02/09/quickly-and-easily-preserve-film-negatives-with-filmtoaster>

100 Megapixels and Elegance Combine In the New \$56k Phase One A-Series IQ3

Phase One has now introduced the Phase One A-series IQ3 100MP medium format camera system. Joining the existing A-series cameras, the A-series IQ3 100MP integrates Phase One's 100-megapixel medium-format camera back with the ALPA 12TC mirrorless camera body. Along with the camera body and digital back, each A-series 100MP comes with a 35mm Rodenstock Alpar lens. Phase One calls this new A-series camera system "highly-integrated and specialty calibrated, precision camera system...created to meet the needs of the world's most demanding fine art photographers."

Reference: <http://www.imaging-resource.com/news/2016/02/10/100-megapixels-and-elegance-combine-in-the-new-56k-phase-one-a-series-iq3>

Quick Tips*Using Window Light in Portraits*

Great photography lighting setups don't have to burn a hole in the bottom of your wallet—a hole in the side of your house will do. Windows can be great tools for lighting many types of shots, especially portraits. Window light offers all the qualities of sunshine, only in a form that's easier to control. The problem is that window light is often misunderstood. Great window light without the knowledge on how to use it, is like a pair of amazing studio lights that aren't plugged in. To take great portraits using window light, photographers need to understand three things:

1. **Direction.** Here is three (3) window lighting that works: Front window lighting, Side window light, Backlighting
2. **Distance.** You can't change the brightness of the window; but that doesn't mean you can't control the light source. The closer the subject is to the window, the softer the light will be; and
3. **Degree.** Another essential for getting great portraits with window light: the color temperature as window light has a drastically different temperature than artificial lighting. Window light becomes a problem, however, when mixed with other light sources.

Reference: <http://www.thephotoargus.com/using-window-light-in-portraits-three-essentials-photographers-must-know/>

10 Tips to Instantly Improve Your Compositions

A good composition is critical to any successful photograph. Every photographer, from the world's top pros to a novice with a smart phone, must make compositional decisions when taking a photo. Here is a list of quick ways to help improve your compositions.:

1. Subject;
2. Rule of Thirds;
3. Lines;
4. Simplicity;
5. Framing;
6. Scale
7. Depth;
8. Corners;
9. Visual Flow; and
10. Patience and Practice.

Reference: <http://www.thephotoargus.com/10-tips-to-instantly-improve-your-compositions/>

10 Fun DIY Lighting Projects to Save You Money

If you enjoy DIY projects, like to save money, and are in need of some lighting equipment for your next shoot, take a look at these 10 awesome ideas tried and tested by photographers:

1. Beauty Dish;

2. Flash Diffuser;
3. Straw Grid Spot;
4. Cardboard Gobo;
5. Lightbox;
6. Ring Flash;
7. Snoot;
8. Softbox;
9. Straw Spotlight; and
10. Umbrella

Reference: <http://www.thephotographus.com/10-fun-diy-lighting-projects-to-save-you-money/>

Which Camera Settings to Use for Sharper Images?



“How can I get sharper images?” This article will give you some tips on what camera settings to adjust to help you do just that. As for any camera settings, if you are not sure how to adjust these on your camera, please consult the user manual. So what camera settings can I adjust?

1. Drive Mode. The three common modes are; single frame, continuous (burst) low and continuous high (fast burst). So the first decision is “what am I photographing?” This will help determine a single shot, or a “spray” of shots.
2. Focus Mode. This includes Single shot focus mode (for single object), Continuous focus mode (continuous movement like sports) and Combination mode where the camera decides between the two modes.
3. Autofocus (AF) Area. There are at least two, possibly three, options; Single-point focus, Multi-point or all-point focus and Zone focus (not on all cameras).

Digital Camera World has a great cheat sheet on focus points to help you choose the right one for each situation;

http://media.digitalcameraworld.com/wp-content/uploads/sites/123/2013/11/Autofocus_point_options1.jpg

Reference: <http://www.digitalphotomoment.com/which-camera-settings-to-use-for-sharper-images/>

Don't Have A Neutral Density Filter On Hand? Then Use Your Hand!

If you don't own a graduated neutral density (ND) filter or you just happen to be without one in the field, Paul Rutherford (a freelance photographer based in Boston, Massachusetts USA) has a great tip for you, use your hand! Rutherford doesn't own a hard-edged graduated ND filter as he's often relied on post-processing to achieve a similar effect, but he found that simply using his hand to cover up the brightest areas of the image (the sky in this case) during a long exposure allowed him to get the desired results out in the field. At first, he leaves his hand in front of his lens for roughly one-third of the exposure and then he goes from there. He uses this technique during exposures that are longer than thirty seconds, although he says that it can work for shorter exposures as well. There is a video demonstrating how Paul uses his hand. Follow the “Reference” link below.



Reference: <http://www.imaging-resource.com/news/2016/02/06/dont-have-a-neutral-density-filter-on-hand-then-use-your-hand>

Picture Tray Image Resizing Programme

PictureTray is a freeware tool for resizing and rotating pictures quickly and simply. You choose how you want your pictures resized and then drag your picture files into the "In" tray. A resized copy of each picture is made and put in the "Out" tray. You then drag the pictures from the Out tray into another program (like Eudora, Outlook, or FrontPage). This is a Windows based Programme. No MAC Version available. Price: **FREE**



Reference: <http://www.picturetray.com/>