In Focus

PHOTO GROUP
NEWSLETTER

What's In This Issue

Photo Group Diary

June 2014

Tues	10th	2013 Interclub Images with Helensburgh, Scotland
Tues	17th	EDI Competition Entry Closing Date.
Fri/Sun	20/22	Club's Public Exhibition at the Wollongong Old Courthouse.
Tues	24th	Set Subject Competition: **Architecture**"
Closing Time:		**7.15pm**. <u>No</u> Print Entry will be accepted after this time.
Thur	26th	All Print Awardees to send EDI Copy to the "Award" email address.

July 2014

Mon	2nd	Photographic Planning Group Meeting

2014 Membership Fees

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

"Photography can only represent the present. Once photographed, the subject becomes part of the past." Berenice Abbott 1898–1991

American photographer Berenice Abbott, career spanned more than 60 years. Her black and white images of New York provide an extensive record of the city's architecture.

Dates For Your Diary

Friday ~ Sunday; June 20th ~ 22nd 2014.

Club's Public Exhibition of Members' Works. Member assistance is still required for the running of the Exhibition. Currently only a few members have volunteered to the Friday Set-up, Saturday and Sunday's manning of the exhibition and Sunday's Pack-up. If you can help out for a couple of hours then please email Barbara Hipsley (bmhipsley@gmail.com). I'm sure she would be more than happy to hear from you.

Now ~ July 28th 2014

SIEP (Sydney International Exhibition of Photography) 2014. Entry link is now open for entries in the 2014 SIEP. This is a "Projected Image" (same as the Club's EDIs) exhibition in the following sections: Open Colour; Open Monochrome; Altered Reality and Nature.
- For further information SIEP Website: http://www.siep.org.au/SIEP_Entry_Conditions.html
- For Entry Upload: http://www.photocompentries.net/?org=Sydney

Now ~ September 2014

The State Library of New South Wales in Sydney has a number of photographic exhibitions on display commencing May 24th through to September 21st 2014. These are:
- May 24th ~ June 22nd 2014. **World Press Photo 2014**
  This annual exhibition features the award-winning photographs from the prestigious World Press Photo Contest for press photography. Showcasing approximately 200 photographs in ten theme categories including: news, nature, portraits, arts and entertainment, sports, and daily life, this is the Library's most popular guest exhibition.
  Venue: Exhibition Galleries.

- May 24th ~ June 22nd 2014. **Sydney Morning Herald Photos 1440**.
  There are 1440 minutes in a day. In these minutes photographers capture a moment. These moments make up a day. The Sydney Morning Herald's photography exhibition Photos 1440 features prints and multimedia of the best published and unpublished work by Sydney Morning Herald photographers from 2013 to the present.
  Venue: Exhibition Galleries.

- June 28th ~ September 21st 2014. **Portraits of War: The Crown Studio Project**
  In May 1918 the Mitchell Library Trustees embarked upon an ambitious project: to photograph NSW soldiers heading overseas to serve in World War I. Officers of the Australian Imperial Force and Naval Forces were invited to the Crown Bromide Enlargement Company, the Crown Studio, in George Street Sydney to be photographed in person or their families sent photographs to be copied. However, due to a fire at Crown Studio in December 1918 the project was never completed. From this project, the Library holds over 1600 touching portraits and 230 of these features in Portraits of War: The Crown Studio Project.
  Venue: Exhibition Galleries.

- July 5th ~ September 21st 2014. **Life Interrupted: Personal Diaries from World War I**
  They were teachers, farmers, clerks and architects. Some were still at school. They came from cities, regional towns and the bush. From August 1914 Australian men and women kissed their loved ones goodbye and enlisted in a war they knew little about. With pride, they went to war with just a few months of battle training under their belts. Some would not return home; those who did were changed forever. For many, the only link back to a life dramatically interrupted by war was a personal diary with tales of adventure, heartache, bravery — and thoughts of home. From 1918 the State Library of NSW began collecting the WWI stories of soldiers, doctors, nurses, stretcher-bearers and journalists so that future generations would know about their experiences. Life Interrupted remembers those who served — in their own words.
  Venue: Exhibition Galleries.

Saturday, May 17th 2014

Saturday, May 17th saw about a dozen members turn up for the first of three Photoshop® Workshop organised for 2014 under the guidance of our teacher, Jim Ollis.

As the workshop commenced we set about loading up several images that would be used work on throughout the day. We then proceeded to attack Jim's holiday photos with various tools including the cropping, lassoing, passing the magic wand over them and cloning out the people. Europe has never looked so grand.

After a wonderful morning tea put together by our "helper" Helen Robinson we continued to get familiar with more of the Photoshop tools and learnt quite a few handy key board shortcuts.

After lunch the afternoon session was as interesting as the morning as the participants continued to explore the tools that Jim had been explaining throughout the day.

Jim is a wonderful patient teacher who doesn't get upset by constant "oops" and "can you show me that one more time please".

We all look forward the next workshop in July. Get your name down early as places are filling quickly.

The future workshops will be held on:
1. Saturday, July 19th 2014, and
2. Saturday, September 6th 2014.

Tuesday, May 27th 2014

Val Porter chaired this evening's Competition Night extending a warm welcome to the members, visitor, the judge (Roy Killen MAPS, EFIAP, MPSA) and his wife Anne. Val also noted that she had received apologies from Dawne Harridge, Gail Grant, Elaine Duncan and Bruce Shaw.

Business:

- Workshop, May 17th. Congratulations to all who attended the Photoshop® Workshop conducted by Jim Ollis. Thanks to members who assisted on the day. The follow up Workshops on How to Use Photoshop will be held July 19th and September 6th.
- May 1st Combine Meeting. A successful meeting was held with the Movie Makers focussing on using our SLR/Smart Phone camera for video movie making.
- FCC Canon Camera Raffle Tickets. All Raffle books with the money, tickets sold or unsold, are required to be handed back to Kathy Pond.
- Club Exhibition June 20th ~ 22nd. To be held at the Old Court House, Belmore Basin.
  - Committee working hard regarding advertising, preparing programmes, rosters, collecting images and entry forms.
  - Volunteer Roster. Please contact Val Porter or Barbara Hipsley with when you will be available to assist on the Friday, Saturday and or Sunday.
- June 10th Meeting. Showing of 2013 Interclub Competition between Helensburgh (Scotland) and Wollongong.
- June 24th Competition Meeting. Set Subject: Architecture
  - **Please use new Graded Entry forms and labels as on website**
  - **Entry Form required each Competition night-**
  - If only entering the EDI's you can send your entry form to Secretary Dawne
- May 2014 EDI Competition Results. The results were announced with Sue Souter's "Early Risers" awarded Best in Section.

Competition:

The newly revised and ratified Competition Rules are now in force and the 3 Grades commenced tonight. This was the first night that the club has images displayed in 6 Sections:

- ⬙ Colour Prints, limited to one (1) entry per member in:
    - A Grade Colour, and
    - B Grade Colour.
- ⬙ Monochrome Prints, limited to one (1) entry per member in:
    - A Grade Mono, and
    - B Grade Mono.
- ⬙ Small Prints, C Grade, with a maximum of two (2) Prints per member (can be either colour and/or Mono).
- ⬙ OPEN EDIs with a maximum of two (2) EDI's per member (can be either colour and/or Mono)

If any member has any queries then please contact the Competition Director, Greg Delevare, to discuss your concerns.

Tonight's "Open" Competition Judging is conducted by Roy Killen MAPS, EFIAP, MPSA. Roy has been a regular judge/lecturer in recent years and it's always a pleasure to have him at the club's meeting. Roy's photographic journey commenced when he was 10 with his first camera, a Kodak Brownie. It wasn't long before he ventured into the 35mm World and then in 2002 he purchased his first dSLR Camera. Since then Roy has had almost 3000 Images accepted at either International or National Competitions. He has been the recipient of numerous Medals, Commendations. 2014 marks Roy's most recent achievement; MPSA Honours; Master, Photographic Society of America. He will be travelling to the USA shortly to receive this Honour. Congratulations to Roy on this high achievement. Wollongong is truly privileged to have such a high calibre photographer to critique our images.

Small Prints.

C Grade:
Roy gave his evaluations of the images, explaining how the composition, lighting, tones, depth of field, colour saturation or grouping of items affects the image. Some images were cropped too tightly where others could have had tighter cropping. Ask "does this space improve my image?" Also look at the angle on which you take your image – would another angle give you an improved shot? Michael's "Water" was awarded Best in Section with the dark tonings giving a special moodiness to this image, good lighting as well.

Small Prints: 13 Entries received from 8 Entrants.

Best In Section:	"**Water**", Michael Cherviakov
Merits (2):	Michael Cherviakov, Lynley Olsson
Credits (4):	Michael Austin (Visitor), Jill Barlett, Palesa Charleston, Emma Foye

Colour Prints.

A Grade:
Roy said he was pleased that members accepted the challenge to experiment with their processing of images but any additions must be made to look part of the background. He said A Grade photographers need another purpose to their image; to take the next step. The Old Mill Wheel image was well done. The Rock image was well captured and showed up their beauty. The Rope had simplicity about it. The Gum Blossom image was

very sharp with great detail and strong colour but which way should it be shown which orientation would best suit the blossom and buds? It was a clear image of the horse and jockey.

The Coastal scene looked great but only the centre area was in focus; the wave was too soft in focus and the foreground grass and posts were too soft perhaps focus on the strong wave and have the other parts soft or focus on the distinctive foreground posts and leave background soft. The snow-capped mountains and the desolate country in the foreground showed a harshness via the gritty image processing. Roy awarded this one Best in Section, Allayne Foley's "Mt. Agarats".

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

	Best In Section:	"**Mt. Agarats**", Allayne Foley
	Merits (3):	Allayne Foley, Geoff Gray, Colin Marshman
	Credits (3):	Barry Daniel, Bernie Gromek, Helen Robinson

B Grade:

Roy showed how giving more space above the bridge and delete some of the roadway would improve this image. The image of the Camellia was beautifully produced however some of the leaf had been cropped and this was important to the image. Some images had challenging lighting conditions but had been handled well with detail of the shaded areas well seen. With some images Roy felt they were more a record shot and felt whey would have been improved if there had been some action in the image. Roy said to ask yourself; "What is interesting and unusual about what I am photographing?" "Is the way I am taking it interesting?" Or will the way I process it make it an interesting image to the viewer?

Roy felt the huge Red Cloud was an interesting image as it wasn't until you saw the lower 1 cm of the image that you got the full impact of this photo as the tiny trees, houses, telephone poles at the base of the photo gave greater perspective to the whole shot. Well done Wayne Fulcher with your Best in Section "Crop Fire"..

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

	Best In Section:	"**Crop Fire**", Wayne Fulcher
	Merits (2):	Warren Causer, Wayne Fulcher
	Credits (4):	Chris Butcher, Elaine Duncan, Brendon Parker, Val Porter

Monochrome Prints.

A Grade:

Once again Roy asked the photographers to look and ask "What is the point of my image; what do I want to communicate?" This helps members to focus on why they are taking the shot. Roy said the image of the Shell floating was nicely captured and the Band image was well executed with a good story behind this image. The jetty shot was interesting with the children running on the jetty; with good tone and sharp detail however one must be aware of any distractions like the large white cone on the post in the foreground. Best to crop or clone it out. The way the Old Brick Building image
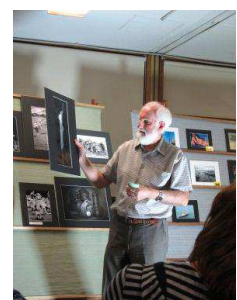
was processed was very complimentary and gave a strong result. The Festival Dancers showed up as a strong image. Roy liked the effort taken to compose the Still Life showing Miner's boots, miner's lamp, fob watch with a strong relationship between all items, perhaps a little too much vignetting. Keep it subtle. This was awarded Best in Section; Helen Robinson's "Memories of Yesteryear".

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

	Best In Section:	"**Memories of Yesteryear**", Helen Robinson
	Merits (2):	Bernie Gromek, Helen Robinson
	Credits (4):	Eunice Daniel, Allayne Foley, Geoff Gray, Peter Hutten

B Grade:
Roy said to always look at what the purpose of your image is; what are you trying to communicate to the viewer. Does your image need a person in it or something to focus on? If doing a close up one needs to have very sharp focus with all details crisp and clean. The Father and Child image was very strong it told a story with great expression of the child who was talking on a phone. It drew the viewer into the image. The image of the 2 Runners was very effective and told a strong story. The Tattoo image raised questions of the viewer effectively showing us what goes on in a tattoo parlour. Best in Section was Sandra Tibbitts' "Cooling Off" a very good image with good tones and no colour cast.

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

	Best In Section:	"**Cooling Off**", Sandra Tibbitts
	Merits (5):	Elaine Duncan,Dawne Harridge, Kathy Pond, David Tibbitts, Sandra Tibbitts
	Credits (1):	Brendon Parker

Roy was then asked to show some of his images and to discuss the techniques used for taking them. Roy chose to show how he has progressed over the years and how his style has changed. He showed images that have received awards at National Competition and International. He explained how in Nature International competitions the judges prefer the image to show the creature/bird doing something. He showed how his Net-casting Spider shot was just about to cast its web. If doing a macro close up; sharpness and detail is everything. Roy showed some action shots of African animals killing their prey and the wildebeest migration as they crossed the river.

Roy explained as from 1st January 2015 there will be a new Nature/Wildlife definition for International Competitions and it can be viewed on Roy's website www.roykillen.com.au

Barry Daniel then gave a Vote of Thanks to Judge Roy with a Certificate of Appreciation and a Laser pointer.

Thanks to all others who have helped out tonight. Your support is very much appreciated.

All were invited to Supper and talk to Roy with any queries.

<u>EDI's.</u>

The EDI Competition is judged externally by the monthly selected judged with each entry's comments and results found on the Club's website in the EDI Gallery.

Roy suggested photographers look for making the most in the potential offered by any picture being taken. He suggests that the different camera angles, camera position or format and viewpoint allow the photographer to take advantage of the shapes and textures within the picture. Roy also commented about large 'blank' areas (negative space) within pictures that don't contribute to the image, thus creating a stronger image.

Image Cropping. Roy commented on images that were cropped too tightly or more cropping was required. The photographer has to assess their image and decide just how much cropping, if any, is best for the image's message. This decision relates to how the image's message will be received by the viewer. Roy commented on tight cropping in respect to bird subjects and in particular the "cutting off" of the bird's tail feathers. Roy wrote that this gives an impression of the photographer's poor in-camera framing.

Sense of Purpose. Roy commented that our images should have a sense of purpose. He demonstrated this with the "(Cape) du Couedic Lighthouse" where he suggested that the lack of time of day/weather condition limited the subject to a basic record image of the scene. He suggested the photographers create images with a message and feelings by setting our goals high.

Processing Skills. Roy commented that experimentation in image processing can be fun and develops a photographer's processing skills. However he wrote that the final processed image should be better than the original image. Roy also commented on the use of various tools, in particular the Saturation Tool. Roy wrote that this tool can be over used resulting in abnormal colours, so use with care.

EDI (<u>E</u>lectronic <u>D</u>isplayed <u>I</u>mages): 38 Entries received from 20 Entrants.

	Best In Section:	"**Early Risers**", Sue Souter
	Merits (2):	Chris Butcher, Sue Souter
	Credits (13):	Cathy Ashcroft (2), Chris Butcher, Barry Daniel (2), Greg Delavere, Barbara Hipsley, Jim Ollis (2), Kathy Pond, Bruce Shaw, David Tibbitts, Sandra Tibbitts

Roy's comments on Sue's entry were "Congratulations on taking the effort to create an image that is interesting and thought provoking. You obviously thought carefully about both the capture and the processing of this image. By deliberately capturing two quite different elements that each illustrated the concept of "early rising" you created much more than just a record of what the camera saw when you pointed it in the direction of something interesting. Your processing of the image was aggressive but appropriate. To further improve the image you might consider removing the distortion from the horizon and cropping the foreground to remove the very prominent sign. However, these will be personal choices rather than necessities. This image was awarded a Merit and Best in Section."

POINTSCORES: June 2014

The 2014 Competition took another direction commencing with the May 2014 Competition. Both the large Print Sections; Colour and Monochrome entrants were only allowed to entry one Print is each Print section

whilst the Small Prints and the EDI entrants were allowed a maximum of two (2) entries in each eligible section.

Colour Prints

"A" Grade

18	Colin Marshman	15	Greg Delavere	10	Sue Souter
16	Bernie Gromek	14	Eunice Daniel	7	Justina Turpin
16	Helen Robinson	14	Geoff Gray	6	Allayne Foley
15	Barry Daniel			6	Dawne Harridge

"B" Grade

15	Brendon Parker	12	Elaine Duncan	7	Peter Hutten
15	Wayne Fulcher	12	Warren Causer	6	Chris Butcher
14	Sandra Tibbitts	8	Kathy Pond	4	Al Cartwright
12	Casandra Best	8	Val Porter	4	Norm Melvin
12	David Tibbitts			2	Jim Ollis

Monochrome Prints

"A" Grade

20	Eunice Daniel	15	Justina Turpin	10	Barry Daniel
17	Helen Robinson	12	Geoff Gray	10	Sue Souter
15	Bernie Gromek	11	Greg Delavere	7	Peter Hutten
15	Colin Marshman			3	Allayne Foley

"B" Grade

17	Sandra Tibbitts	12	Kathy Pond	6	Casandra Best
14	Brendon Parker	10	Val Porter	6	Chris Butcher
14	Dawne Harridge	8	David Tibbitts	2	Norm Melvin
12	Elaine Duncan			1	Wayne Fulcher

EDI

25	Sue Souter	15	Justina Turpin	9	Val Porter
20	Cathy Ashcroft	14	Dawne Harridge	8	Gail Grant
17	Barry Daniel	11	Barbara Hipsley	6	Jim Ollis
17	Bruce Shaw	11	Kathy Pond	6	Ruth Brooks
17	Warren Causer	11	Sandra Tibbitts	4	David Tibbitts
15	Chris Butcher	11	Sue Shaw	3	Al Cartwright
15	Greg Delavere	9	Brendon Parker	2	Jill Barlett
		9	Lynley Olsson		

Small Prints

22	Lynley Olsson	12	Gail Grant	9	Michael Cherviakov
17	Barbara Hipsley	11	Emma Foye	7	Jill Barlett
13	Ruth Brooks	11	Palesa Charleston	3	Michael Austin

Members are asked to check the new Pointscore format. If you have any queries then please contact the Editor for checking. Many hours have been spent redesigning and recalculating the Pointscore based upon the new Grading System.

2014 Competition: June

Competition:　　Set Subject　　**"Architecture"**

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 June Competition: "*Architecture: A picture of buildings or structures, ancient or modern, interior or exterior, monuments, columns, bridges or parts thereof.*"

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

Members are also reminded:

1. All Print Members awarded either a "Merit" or "Credit" are requested to send an EDI sized copy of their award winning image to: awardimages@wollongongcameraclub.com The EDI members will already have their award winning images sent from the club's "photocomp" email address. This is to assist the club in building a stock of images for future external competitions like FCC's Interclub.

2. All Print "Best in Section" images to be emailed to the editor (editor@wollongongcameraclub.com) for inclusion in the Club's Newsletters..

Thank you for your assistance.

Equipment For Sale

For Sale:

 1 Terabyte (My Book) external hard drive (Mac format), $70.00. Please contact Laurie Fullerton if you are interested. The seller may accept a reasonable offer.

Film Darkroom Setup Equipment:

An enlarger with the ability to handle medium format negatives; 6" x 6" to 6" x 9" negative carriers. If anyone has this equipment or other suitable darkroom equipment then please contact Justina Turpin so she can continue her Photography Studies.

The Techno Shop

iStick allows for easy image transfer from iPhone to computer

While most Android and Windows Phone devices act like external drives when connected to a computer with a USB-cable, transferring files to and from an iOS device is a little more tricky. This is where the iStick comes in. iStick is a USB-drive with an integrated Apple Lightning connector which makes it compatible with more recent iPhone, iPad and iPod generations.

Reference: http://connect.dpreview.com/post/4903518675/istick-allows-for-easy-image-transfer-from-iphone-to-computer?utm_source=newsletter&utm_medium=email&utm_campaign=generic

Lenstag Helps Photographers Trace Stolen Lenses and Images.

The website Lenstag bills itself as a tool for helping photographers find lost or stolen gear, but now it's branching out to help people find images used without permission, too. Lenstag maintains a database of a user's lens, camera body and accessory serial numbers and then trawls the web looking for photos posted with those registration numbers in the EXIF data of a photo. When gear is marked as stolen, Lenstag notifies the owners of the equipment that those photos have shown up online. Now, as well as gear, the company is rolling out the ability to find images being used without permission. Tevor Sehrer built this accidental discovery into a new service for photographers, and the most recent update to the Lenstag iOS and Android app now provides the ability to scan for pirated images.

Reference: http://www.dpreview.com/news/2014/05/21/lenstag-helps-photographers-find-stolen-lenses-and-images?utm_campaign=internal-link&utm_source=news-list&utm_medium=text&ref=title_0_34

Tokina's 70-200mm f/4 Newly Developed Stabilisation System

It's been a long time coming, but the wait is finally just about over for Tokina's constant-aperture 70-200mm f/4 zoom lens, a model first shown under glass at the CP+ tradeshow, way back in February 2012. After more than two years in development limbo, the lens is set to start shipping later in May, in the Japanese market, at least. Available for Nikon FX- and DX-format digital SLRs, the lens is a particularly interesting one because it debuts a newly-developed, voice coil motor-based image stabilization system and a quiet-focusing, ring-type ultrasonic autofocus motor. Together, these earn this optic the "VCM-S" designation in its name. Tokina promises a three-stop correction, but doesn't state whether this figure is to CIPA standards or not. For further details and specification refer to the website below.

Reference: http://www.imaging-resource.com/news/2014/05/19/tokinas-long-awaited-70-200mm-f-4-finally-arrives-debuts-newly-developed-st

Google+ converts DSLR panoramas into Photo Spheres

The Google Photo Sphere 360-degree panorama feature was introduced in November 2012 with version 4.2 of the Android mobile OS. However, until now, viewing 360-degree panoramas not created with Google Camera or a compatible app was a slightly cumbersome process. You had to manually add a XMP metadata file to your images in order to view them as a Photo Sphere in Google Plus. Google has now changed that with an update to Google+. You can now easily view 360-degree panoramas created manually with images from a DSLR or compact camera in the Google+ Photo Sphere viewer.

Reference: http://connect.dpreview.com/post/1649217274/google-plus-converts-dslr-panoramas-into-photo-spheres?utm_campaign=internal-link&utm_source=news-list&utm_medium=text&ref=title_0_4

Adobe Touch Friendly Photoshop CC, Mircosoft Surface Pro 3 Launch Event

During the last week in May 2014 Microsoft unveiled its latest attempt in the competitive tablet market. Like its predecessor, Surface Pro 3 aims to bridge the divide between Android and iOS tablets and notebook PCs. It runs a Windows 8 operating system and your desktop apps, including the full-fledged Adobe Photoshop, rather than the cut-down versions available on other tablets. But it's also larger and heavier than other tablets, although it's undeniably svelte by notebook standards. It's high price tag ($US1,950) for the highest-spec'ed Core i7 model is double the cost of a less-sleek notebook with similar specifications. Read more at the website below.

Reference: http://www.imaging-resource.com/news/2014/05/22/adobe-demos-touch-friendly-photoshop-cc-update-at-microsoft-surface-pro-3-l

Dan Rubin Gives the Rundown on Mobile Photography pro

One of the best ways to improve your smartphone photos is to introduce some apps to your workflow that expand your phone's photographic capabilities. In a recent video for The Guardian, Dan Rubin, Instagram early adopter and editor-at-large for The Photographic Journal, showed off some of his favorite mobile photography apps. Since Dan Rubin is an iPhone user, all of the apps in the video are available for iOS devices. Unfortunately, only a couple apps are available for Android users. However, as an Android smartphone convert, I've found there's a reasonably comparable Android alternative for most iOS apps. Some careful keyword searches in the Google Play Store usually pulls up something similar, if not exactly the same.

Reference: http://www.imaging-resource.com/news/2014/05/21/popular-instagrammer-dan-rubin-give-you-the-rundown-on-how-to-be-a-mobile-p

Nikon Demonstrates New Fluorine Coating

Nikon's 800mm F5.6 FL ED VR and 400mm F2.8 FL ED VR lenses earn the 'FL' in their names from the coating of fluorine applied to the lens elements. In a two-minute long video from Nikon Japan, the coating's repellent properties are demonstrated as various elements are dripped, drawn and painted onto the surface. Essentially, the fluorine coating turns the front element glass into a large hydrophobic surface. This makes it much easier to remove offending liquids from the lens. It's probably not that often permanent marker meets the front of the lens, but the coating prevents build-up of material on the glass, and makes it easier to clean without damaging the surface. Nikon's fluorine coat effectively repels dust, water droplets, grease or dirt, ensuring easy removal even when they adhere to the lens surface.

Reference: http://www.dpreview.com/news/2014/05/23/non-stick-glass-nikon-demonstrates-new-fluorine-coating?utm_campaign=internal-link&utm_source=news-list&utm_medium=text&ref=title_0_27

<u>Quick Tips</u>

7 Easy Tactics for Better Coastal Landscape Photography

Coastal landscapes can be an incredibly satisfying subject for landscape photographers and can result in some stunning images. Besides abiding by the general guidelines for landscape photography, here are a few other things you might like to think about next time you're down by the coast with your camera.

1. Get There at the Right Time. Coastal landscape photography can be done at any time of the day or night, however for consistently great results the golden hour or blue hour is the best
2. Get an ND Grad Filter. The secret of coastal is an ND grad filter. This simply makes it a lot easier to get a correct exposure on your skies at the same time as the fore and mid-ground which can often be in shadow at the same time.
3. Reduce Camera Shake. Shooting in low light means that you are going to have to stabilise your camera as best you can and that usually means a tripod for starters. Employ a remote shutter release or at least the delayed timing functionality that is standard with a lot of DSLRs.
4. Remember Your Foregrounds. When concentrating on sky colours it's very easy to forget that foreground interest can really add an element of interest to a coastal landscape that is irreplaceable. So look around and complete your composition.
5. Shutter Speed and Water. Remember that if you are taking photographs in low light, with a slow shutter speed then water can appear blurred or misty. Alternatively shoot with wider apertures or increase the ISO but neither of those options is necessarily great for landscapes.
6. Don't Forget Black and White. While the colours of coastal landscape photography are a great reason to be attracted to this subject, amazing results can also be had with black and white. Play with your images in post-production and test the effects of black and white – sometimes you can get a real gem by accident, but going with the intent of shooting black & white can get you even better results.

7. Turn Around. At popular photography locations on the coast around the time of sunset, there is a big mistake you see the entire crowd make most of the time. They only look towards the sun. Quite often there is amazing light in the other direction too – especially if there are a few clouds around! Don't forget to at least look at what is happening in the rest of the sky.

Reference: http://digital-photography-school.com/7-easy-tactics-for-better-coastal-landscape-photography

Sweeten Your Photos by Shooting during the Blue Hour

There is a period of time each day, just before sunrise and just after sunset, when the sun is below the horizon, when the light is known as "sweet light." This period of time is known as "The Blue Hour." This is a period of time each morning and evening when there is neither full daylight, nor full darkness. It is much shorter than during the Golden Hour so you'll want to be at your spot ready to go well in advance of the Blue Hour. So plan your time (visit The Blue Hour Site) to find out when the Blue Hour starts and ends at your location. A good rule of thumb is that the Blue Hour starts about 15 minutes after sunset, and ends around an hour after sunset. For sunrise, it will start roughly an hour before sunrise and end 15 minutes before sunrise.

The light is almost ethereal, with a soft blue glow bathing the scene. The Blue Hour happens in tandem with the Golden Hour, making the beginning and end of the day exceptional for photography, providing two very different types of light within a single time span. It is a prime time for landscape photography. Subjects that have their own lighting, such as city buildings or lighthouses, tend to look especially good, as the yellow glow of their lights cuts through the blue. A tripod will be necessary to capture these scenes, unless you're willing to raise your ISO to the point you can hand hold your exposures. Setting a proper white balance is one of the keys to Blue Hour photography. When set to AWB (auto white balance), the camera will try to correct for the blue tone the light has, which can result in flattening your image. If you shoot RAW, you can correct for this in post- processing, to get just the right white balance for your taste. If you're a JPEG shooter, you may want to try setting a custom white balance, or you can use your camera's Live View setting to preview what different white balance settings will do to the scene.

Reference: http://digital-photography-school.com/sweeten-your-photos-by-shooting-during-the-blue-hour/

5 Reasons Why Bad Weather Days are the Best Times for Photography

Bad weather photography equals high impact photos. Here are five reasons bad weather is not all doom and gloom for photographers:

1. Cloud Photography for Dramatic Images. Clouds can be brooding, moody and sinister, a great backdrop for photographing old buildings, new skyscrapers, and trees. Think black and white photography when considering ways to take advantage of clouds. You can use post-processing techniques to accentuate the various layers of the cloud formations to add even more drama to your images.

2. Wind Photography for Artistic Exposures. Windy days provide you with all you need to make excellent motion studies for long exposures – tall grasses flowing like waves, tress swaying wildly, leaves trembling and dancing full of motion. Waves on lakes become whitecaps, perfect for those milky long exposure waterscapes. Use a neutral density filter to slow your shutter so that it captures the motion created by the breeze. The contrast of solid and fluid is a powerful creative technique.

3. Rainy Day Photography for Colour and Special Effects. Rain is awesome for artistic and creative photos. When it's wet outside, colours become deeper, richer and more saturated. This provides you with a way to look at the great outdoors in a "different light." Observe how flat and lifeless colours appear on an overcast day. But add some rain and the colours really pop! It also opens subjects for creative artistic photos using reflections and ripples in puddles, lakes and other water bodies.

4. Snow Photography. Gently falling snowflakes in photography can add an additional element of emotion to add more impact to your images. Heavy falling snow adds an instant texture to your images. Colours appear softer, and less vibrant as they compete with the white of the flakes. I find it adds an instant painterly effect to most images – especially those with lots of natural colours.

5. Fog Photography. Fog, moody and high impact scenic shots, great for storytelling, and can be used as a "backdrop" to hide distracting backgrounds to isolate your subject.

So grab a rain jacket, brave the elements AND take your camera - these can be the best times for photography to capture something memorable.

Reference: http://digital-photography-school.com/5-reasons-why-bad-weather-days-are-the-best-times-for-photography/

Street Photography Tips with Zack Arias

Photographer Zack Arias is particularly known for is his street work, and in a new video he shares some street photography tips while shooting with a Fujifilm X-T1 in Marrakech, Morocco. Even though the video is clearly sponsored by Fujifilm, it's more than just a video tour of a new camera system. Arias talks about subjects and framing, composition and timing, and shows the resulting images he captured using each technique. There are a lot of excellent tips in the video for the seasoned travel photographer as well as the novice. Many people don't think to bring an instant camera along to leave behind photos of their subjects, but Arias points out how helpful it is for breaking down barriers.

Reference: http://www.dpreview.com/news/2014/05/24/street-photography-tips-with-zack-arias?utm_campaign=internal-link&utm_source=news-list&utm_medium=text&ref=title_0_20

Topaz Labs Webinars

Topaz Labs regularly has webinars on line demonstrating their various products. These webinars are often at USA Times and early in morning Australian time. Now there is a selection of their webinars on line in YouTube. Open the YouTube.com site and then search for "Topaz Labs". Some far the editor has been able to "find" over 1100 items (videos) relating to Topaz Labs. Happy searching.

Reference: http://www.youtube.com/results?search_query=topaz+webinars