



# In Focus

## PHOTO GROUP NEWSLETTER

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### Photo Group Diary

#### May 2014

|      |                  |   |
|------|------------------|---|
| Thur | 1 <sup>st</sup>  | Combined Club Meeting hosted by Movie Makers.   |
| Tues | 13 <sup>th</sup> | Member Invitation; EDI's only   |
| Sat  | 17 <sup>th</sup> | Workshop: Introduction to Photoshop   |
| Tues | 20 <sup>th</sup> | EDI Competition Entry Closing Date.   |
| Tues | 27 <sup>th</sup> | Competition: " <b>Open</b> "<br><i>Closing Time:</i> <b>7.15pm</b> . No Print Entry will be accepted after this time. |
| Tues | 27 <sup>th</sup> | Club Exhibition Print Closing Date  |
| Fri  | 30 <sup>th</sup> | Print "Best in Section" EDI images to be received by the Editor.  |

#### June 2014

Fri/Sun 20 ~ Club Exhibition, Wollongong's

22 Old Courthouse

#### CLUB MEETINGS

2nd and 4th Tuesday of Each Month  
at 7.30pm  
FIGTREE HEIGHTS PRIMARY  
SCHOOL  
St Georges Avenue & Lewis Drive  
FIGTREE  
Vehicle entrance via Lewis Drive  
FIGTREE  
UBD Map: 34 Ref: P6

Club Address: **P.O Box 193**  
**FIGTREE, NSW. 2525**

Phone Contact:  
**0457 415598**

Club Website:  
<http://www.wollongongcameraclub.com>

Enquiries:  
[photogroup@wollongongcameraclub.com](mailto:photogroup@wollongongcameraclub.com)

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

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

#### 2014 Membership Fees

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

A great photograph is a full expression of what one feels about what is being photographed in the deepest sense, and is, thereby, a true expression of what one feels about life in its entirety. Ansel Adams

**Dates For Your Diary****2013 Wildlife Photographer of the Year Exhibition.**

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



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



Essence of Elephants; Greg Du Toit  
(South Africa) 2013 Wildlife  
Photographer of the Year



Mother's Little Headful; Udayan Rao  
Pawar (India) 2013 Young Wildlife  
Photographer of the Year

"Wildlife Photographer of the Year" is co-owned by the Natural Museum, London and the BBC Worldwide"

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

Federation of Camera Clubs NSW (FCC) 2014 Topshot

|                           |   |
|---------------------------|---|
| Entry Opening Date:       | Monday, April 22 <sup>nd</sup> 2014   |
| <b>Entry Closing Date</b> | Friday, May 16 <sup>th</sup> 2014   |
| Enquiries:                | See FCC's website.  |
| Sections; Prints:         | Colour, Monochrome, Nature  |
| Sections; Digital         | Open Colour, Open Monochrome, Nature, Creative/Altered Reality                    |
| Website:                  | <a href="http://www.photographynsw.org.au/">http://www.photographynsw.org.au/</a> |

2014 Topshot Winner will receive a 14 Day fully guided Canyonlands National Parks photographic tour for 2 led by American award-winning fine art landscape photographer, Adam Schallau. All travel, accommodation and meal expenses included. Total value \$12,000.00. Donated by UDesign Photo Tours.

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

Federation of Camera Clubs NSW (FCC) AGM.

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

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

**Tuesday; May 27<sup>th</sup> 2014.**

2014 Club Exhibition.

|                            |  |
|----------------------------|--|
| <b>Entry Closing Date:</b> | <b>Tuesday, May 27<sup>th</sup> 2014</b> |
| Prints:                    | 1 Monochrome or Colour Print per member  |
| Maximum Prints on Display: | 50 Framed Prints                         |
| Exhibition Date:           | June 20 ~ 22 <sup>nd</sup> 2014          |
| Where:                     | Wollongong Old Courthouse, Belmore Basin |



**Tuesday, April 8<sup>th</sup> 2014**

Val Porter chaired this evening's meeting and extended a warm welcome to the members and guests. Jim Ollis was able to attend due to sickness with a few more members being absent due to work and other commitments.

**Business:**

- ☛ We were not able to run the EDIs as the projector was not in the cupboard and the Laptop was not in the cupboard -I believe management is following this up.
- ☛ We had about 6- 8 people interested in Attending the joint movie Makers meeting Thursday 1st May. Planned Workshops are Saturdays May17th July 19th Sept 20th and Oct 18th.

**Photo Group Competition Rules:**

Greg Delavere moved a motion was moved by Greg Delavere and seconded by Brendon Parker "that the April 2014 Revised Competition Rules be ratified". This motion was carried 100%. The new Competition Rules will take effect from May 1<sup>st</sup> 2014.

Greg has sent the Grading letter out and is seeking all members to reply to him in respect to which Grade they think they should be in. This will be passed onto the Grading Panel to make the final decisions.

### **Guest Speaker:**

A welcome was extended to the enthusiastic group of people from Illawarra Reptile Society with all their creatures which caused much fun, laughter quite a bit of fear as you may see from some of Dawne's photos. They were very patient with our members and helped them get some interesting shots and overcome their fear of snakes -mostly I think- ask Sue Souter - she arrived late (working back) but managed to pat one snake! Well done Sue.



Python with David Tibbitts, Carol Newton and Greg Delavere



Helen Robinson with Python.  
Brendon Parker on hand to capture the event with Wayne and Al ready to assist.



Emma, David and Ruth



Frances with a Diamond "necklace" (Python) with Ruth Brooks capturing every moment.



Dawne Harridge always at the ready for and slipper moment.



Just a quick shot before it moves. It that a smartphone? Uploading to the social media network?

### **Tuesday, April 22<sup>nd</sup> 2014**

Jim Ollis chaired this evening's competition meeting welcoming the members, visitors (Wayne and Lynley Abbot visiting from New Zealand) and our guest judge to the venue. Jim said that there were apologies from Bruce and Sue Shaw, Lynley Olssen. Jim reminded people to sign in at any Club meetings, outings, events etc. as this was for insurance purposes.

### **Business:**

Jim announced the following:

- 📷 Congratulations to all the brave souls who attended the meeting 8<sup>th</sup> April and photographed the reptiles that week, brought in by the Illawarra Reptile Society- many even overcame their fear of snakes by the end of a very interesting evening. Many thanks to Sue Souter for organizing this evening.
- 📷 Come one and all to our Joint Meeting on Thursday 1<sup>st</sup> May – here at this hall with the Movie Makers 7.30pm- using your SLR/Smart Phone camera for video movie making.
- 📷 FCC Canon Camera Raffle tickets and takings to Kathy please.
- 📷 WORKSHOP Saturday 17<sup>th</sup> May – Using Photoshop – Levels/layers/Curves



- 10.00am- 3.00pm Cost: \$20 members, \$30 guests. Bring own lunch.
- ☞ The newly revised and ratified Competition Rules are in force and the 3 Grades will commence from Tuesday 27<sup>th</sup> May. Any queries Refer to Competition Director Greg Delevere
- ☞ Exhibition – Old Court House – Belmore Basin – Date: 21<sup>st</sup> 22<sup>nd</sup> June 2014
  - Committee meeting has been held-Greg is Exhibition Co-Ordinator
  - Roster to be made up
  - Club frames are available tonight for those requiring them
  - Exhibition entry either in your own frame or in a club frame to Val Porter on 27<sup>th</sup> May meeting
  - One entry per person this year -
- ☞ Next Competition – \_Tuesday May 27th OPEN A & B Grades; 1 colour, 1 mono. 2 EDIs; Small Print Section 2 prints either colour/and/or Mono, plus 2 EDIs
  - **Entry Form required each Competition night-see New Graded Entry Format on website**
  - Remember – EDI entry Title must be no more than 20 characters
  - (this includes spacing)
  - EDI file name with Title eg. n-201404-Bloggs-Billie-Up the creek without a paddle-jpg (29) – too long – shorten to n-201404-Bloggs Billie-“Up the Creek”-jpg(12)
  - If only entering the EDI's you can email your entry form to Secretary Dawne
- ☞ 2013 Wildlife Photographer of the Year Exhibition at the Australian Museum, College St Sydney. Adjacent to Hyde Park. Closest Station is Museum.
- ☞ FCC Topshot & the top prize is US Trip for 2. Russell Field from FCC advised that as he lives at Dapto he is willing for members to give him their FCC Top Shot Print entries and he will take them in. See Russell's address on FCC website and call or email him to make arrangements for your prints.
- ☞ FCC AGM is 18/5/14 – all welcome.
- ☞ April EDI results were announced with Dawne's image Best in Section.
- ☞ Email Addresses (Up to date), please let us know of any changes to so can keep you informed
- ☞ Minutes of Meetings (Management & Photographic) Photographic Planning Group Minutes - Displayed in folder

### Competition:

Jim welcomed and then invited our judge to this evening, Ron Atkinson. Jim gave brief introduction to our judge as this was his first time at Wollongong. The evening's judge was Ron Atkinson who has travelled from Sydney's Western Suburbs. Ron started with photography at his 21st birthday when he received a Kodak



Rettinette 1A camera. He commenced working with colour slide material. He joined the Waverly Camera Club on Sydney's North Shore. He finally up-graded his camera equipment to a Minolta SRT-10 with a Tamron 80 – 250 f3.5 lens. He started to use Kodak Ektachrome X film being processing over the kitchen sink.



He entered exhibitions and receiving some acceptances. Ron's other noteworthy photographic competition awards when he won CAN\$800 worth of photographic equipment from a competition in Canada.

When he married, photography went on the back-burner till about 20 years ago, with family priorities taking precedence. However did some wedding photography and managed the camera departments in Farmers, Sydney Wide Stores and finally Waltons.

Ron is currently the Blacktown City Photographic Club's webmaster and competition secretary.

Ron completed the FCC's Judge's Course and is now an Accredited Judge.


Ron asked for a show of hands for the newer members and stated he would address most of his comments for their benefit. Ron stated one of his pet peeves was the masking and mounting of images. As lots of members mounts are commercially produced their images are too tightly cropped. He suggests people should try to cut their own mounts to suit their image or make their images smaller to suit.

### Small Prints.

Most entries were very sharp though some had problems with depth of field. Ron suggested taking a parallel shot instead of looking down the length of the creature. If your image is showing noise or grain, then Ron advised to use a low ISO, e.g. 100 ISO. He liked the way members composed their shots with a diagonal line and he liked the texture of the timber that some creatures were perched upon and the clear background.

Ron liked the square format of Gail Grant's Best in Section, "Baby Joey".

Small Prints: 6 Entries received from 6 Entrants.


|  |   |
|--|---|
|  | <p><i>Best In Section:</i> <b>"Baby Roo", Gail Grant</b></p> <p><i>Merits (3):</i> Ruth Brooks, Gail Grant, Barbara Hipsley</p> <p><i>Credits (2):</i> Emma Foye, Lynley Olsson</p> |
|--|---|

### Colour Prints.

Ron liked the sharpness of member's prints and the exposure and composition. The dragon fly images were very sharp and one could see clearly through their wings. The lighting was well used by most people. Ron liked the action with the 2 lions splashing in the water Perhaps people could flip their image so the leading line goes from lower left to upper right as this is the natural way our eyes travel.

Brendon Parker's Best in Section, "3 Curlews". Ron liked the way they were in their natural setting and even though there was a lot of bush around, this is where they live and hide.

Colour Prints: 23 Entries received from 23 Entrants.

|   |   |
|---|---|
|  | <p><i>Best In Section:</i> <b>"3 Bush Stone Curlews", Brendon Parker</b></p> <p><i>Merits (7):</i> Greg Delavere, Geoff Gray, Peter Hutten, Colin Marshman, Brendon Parker, Helen Robinson, Sandra Tibbitts</p> <p><i>Credits (7):</i> Barry Daniel, Eunice Daniel, Elaine Duncan, Bernie Gromek, Norm Melvin, Kathy Pond, David Tibbitts</p> |
|---|---|


### Monochrome Prints.

The image of the dancing zebras was well done, very sharp and showing great action. Some animals had a depth of field problem. The magpie photos were very sharp. The cockatoo portrait showed great detail in the

feathers. The small aperture on the Curl Grub gave it a good depth of field. Some images were harsh as if taken at midday. The head of the emu was sharp as a tack and great detail in its eye.

Colin Marshman's Best in Section Print, "Contentment" is very cute and very sharp image with good details.

Monochrome Prints: 20 Entries received from 20 Entrants.

|   |  |
|---|--|
|  | <p><i>Best In Section:</i> <b>"Contentment"</b>, Colin Marshman</p> <p><i>Merits (5):</i> Eunice Daniel, Elaine Duncan, Geoff Gray, Colin Marshman, Helen Robinson</p> <p><i>Credits (5):</i> Barry Daniel, Brendon Parker, Kathy Pond, Val Porter, Justina Turpin</p> |
|---|--|

### EDI's.


Ron's full judging comments for the EDI's can be viewed on the Club's website for each entry. In summary his comments were positive remarking on the sharpness of entries.

Artificial lighting (Use of Flash). Ron commented on flash use, both good and constructive. He wrote that using the flash can produce "harsh" lighting on the subject, yet with thought and controlling the flash's output the resultant light can be softer on the subject and balancing the image's overall lighting with the natural ambient light at the time the image was taken.

Composition. Ron commented that the primary subjects, particular if they were small tended to blend in or be hidden by the secondary and often larger subjects within the frame. Photographers need to be aware what is happening within the frame area. He also commented upon the photographer's use of cropping. There was both good cropping and he wrote that some were a little too tightly cropped. Ron also commented on Camera Angle and how it "let some" images down. He suggested that photographers move around looking for the best camera angle to take the picture. (Remember that it's not just moving around, but also considering both the high and low points of view. Ed).

Distractions. Ron wrote about image distractions especially highlights and poor backgrounds that compete for the viewer's attention (eye). Ron suggested the author tone down bright highlights, or change the background colour more akin with the subject.

EDI (Electronic Displayed Images): 18 Entries received from 18 Entrants.

|   |  |
|---|--|
|  | <p><i>Best In Section:</i> <b>"This Is Bliss"</b>, Dawne Harridge</p> <p><i>Merits (7):</i> Warren Causer, Gail Grant, Dawne Harridge, Bruce Shaw, Sue Shaw, Sue Souter, Justina Turpin</p> <p><i>Credits (7):</i> Cathy Ashcroft, Ruth Brooks, Barry Daniel, Greg Delavere, Kathy Pond, Val Porter, Sandra Tibbitts</p> |
|---|--|

The judge's comments for Dawne's image, "This is Bliss" were A beautiful sharp and well exposed image, the author has captured the monkeys with great back lighting and has used a flash to fill in the shadows, very well done. The image has been cropped very tight which leaves almost nothing to distract the viewer's eyes. And the lower monkey staring into the camera says it all, "Bliss". This entry was awarded a Merit and Best in Section.

Chairman Jim Ollis then introduced our new President for Wollongong Camera Club Tom Hunt. Tom gave a background to his association with the Club since 1984 and he has been on the Committee since 1986 in some format. He encouraged members to attend the joint meeting 1<sup>st</sup> May. Tom says as his interest is in Movie Making he does not attend the Still Photography meetings now due to time constraints.

Our Judge Ron was asked to display his images of Spider webs, Street Photography, Model photography, birds in flight, Flight over Illawarra. He explained how he photo-shopped Connie (Super Constellation Airplane at HARS) into being close to the coast. He spoke about his Canadian Competition winning image.

Jim then thanked our judge, Ron Atkinson and the members who have helped out tonight. Your support is very much appreciated. Jim extended an invitation to all to share during supper.

## POINTSCORES: April 2014

### *Colour Prints*

|    |                 |    |                |   |                |
|----|-----------------|----|----------------|---|----------------|
| 14 | Greg Delavere   | 11 | Casandra Best  | 7 | Kathy Pond     |
| 13 | Eunice Daniel   | 11 | David Tibbitts | 7 | Justina Turpin |
| 13 | Bernie Gromek   | 9  | Elaine Duncan  | 5 | Dawne Harridge |
| 13 | Colin Marshman  | 9  | Wayne Fulcher  | 5 | Val Porter     |
| 13 | Helen Robinson  | 9  | Geoff Gray     | 4 | Al Cartwright  |
| 13 | Sandra Tibbitts | 9  | Sue Souter     | 4 | Norm Melvin    |
| 12 | Barry Daniel    | 7  | Warren Causer  | 3 | Chris Butcher  |
| 12 | Brendon Parker  |    |                | 2 | Jim Ollis      |

### *Monochrome Prints*

|    |                 |    |                |   |                |
|----|-----------------|----|----------------|---|----------------|
| 17 | Eunice Daniel   | 10 | Greg Delavere  | 7 | Elaine Duncan  |
| 15 | Justina Turpin  | 10 | Bernie Gromek  | 7 | Kathy Pond     |
| 14 | Colin Marshman  | 9  | Barry Daniel   | 5 | Casandra Best  |
| 11 | Brendon Parker  | 9  | Geoff Gray     | 5 | Chris Butcher  |
| 11 | Helen Robinson  | 9  | Dawne Harridge | 3 | David Tibbitts |
| 11 | Sandra Tibbitts | 9  | Val Porter     | 2 | Norm Melvin    |
|    |                 | 9  | Sue Souter     |   |                |

### *EDI*

|    |                |    |                 |   |                 |
|----|----------------|----|-----------------|---|-----------------|
| 18 | Sue Souter     | 11 | Greg Delavere   | 7 | Kathy Pond      |
| 15 | Warren Causer  | 9  | Sue Shaw        | 7 | Val Porter      |
| 15 | Justina Turpin | 7  | Chris Butcher   | 7 | Sandra Tibbitts |
| 14 | Cathy Ashcroft | 7  | Barbara Hipsley | 6 | Gail Grant      |
| 13 | Bruce Shaw     | 7  | Lynley Olsson   | 5 | Ruth Brooks     |
| 12 | Dawne Harridge | 7  | Brendon Parker  | 3 | Al Cartwright   |
| 11 | Barry Daniel   |    |                 | 1 | Jill Barlett    |



*Small Prints*

|    |                 |    |                   |   |                    |
|----|-----------------|----|-------------------|---|--------------------|
| 16 | Lynley Olsson   | 12 | Gail Grant        | 7 | Emma Foye          |
| 15 | Barbara Hipsley | 7  | Palesa Charleston | 3 | Jill Barlett       |
| 12 | Ruth Brooks     |    |                   | 3 | Michael Cherviakov |

**The May 2014 Competition Pointscore** might not be ready in time for the next published Newsletter due to changes in the Photo Group Competition Rules and the introduction of the Grading System. All effort will be made to have it available however the new Pointscore format will require some checking to ensure the accuracy of the results and the data. The Competition Records for February, March and April will also require modifying to the new “Grading” format.

**2014 Competition: May**

Competition: “Open”

| Prints         |                |                  |
|----------------|----------------|------------------|
| ✓ Colour       | ✓ Monochrome   | ✓ Small          |
| (1 Entry only) | (1 Entry only) | (Max. 2 Entries) |

| EDI's            |
|------------------|
| ✓ Normal         |
| (Max. 2 Entries) |

There are changes to the Entry Conditions commencing the 2014 May Competition. The Competition Grading system will take effect as per the Photographic Group Competition Revision 1, dated April 2014.

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.

Members are reminder of the following:

- 📁 An EDI copy of all Print Award Images, whether a Merit or Credit Print, to be sent to:
  - ❖ [awardimages@wollongongcameraclub.com](mailto:awardimages@wollongongcameraclub.com)
 Please see Competition Rule 9.4
- 📁 In addition an EDI Copy of the Print “Best in Section” to be sent to the editor for inclusion in the next month’s Photo Group’s Newsletter.
  - ❖ [editor@wollongongcameraclub.com](mailto:editor@wollongongcameraclub.com)

Thank you for your attention to these and other changes to the Competition Rules.

**Member Recognition.**

Craig Parker, AAPS AFIAP has continued to earn Acceptances and Awards for his images.

Queensland International Circuit (4 Salons; 64 Entries). (Gold Coast, Maryborough, Mt Gravatt, Townsville)

- Results: 26 Acceptances; 3 Awards (1 Gold, 1 Bronze, 1 HM).
- 📁 DPW International (Serbia); (44 Entries)
  - Results: 19 Acceptances, 4 Awards
- 📁 2014 so far: 268 Judged Entries 96 acceptances, 11 Awards
- 📁 2014 San Joaquin Valley International Exhibition
  - 12 entries, 9 accepted (all new images) and one Medal (Wildlife Section; “Walrus No.6”)

**Wollongong Camera Club Movie Makers.**

The 2014 Frome (UK) Five Minute Festival 2<sup>nd</sup> Place “Drama” Section

This year’s winners in the “Drama” was Paul Vernon’s “Strong Arm of the Law” with the Wollongong Camera Club Movie Makers awarded Second Place with “Perceptions”. Congratulations to our Movie Makers and well done. For the results go to the following link: [www.philmar.demon.co.uk](http://www.philmar.demon.co.uk)

Where is "Frome"? It is in England about 30kms south of Bath in Somerset. It is a market town of about 27,000, with a rural hinterland and is a former centre of woollens and weaving. Frome holds a 10 Day Festival attracting artists, writers and musicians. This festival commenced in 2007 and has been growing

### **2014 Club Exhibition**

The Exhibition Committee has reduced the total number of images to no more than 50, incorporating Colour, Monochrome and Small Prints. The overall Exhibition display area will therefore be reduced. In the past Image Detailing Cards have been attached to all Prints on displayed. This year there will be a one page catalogue which will be handed out to visitors, the numbering sequence will be self-explanatory. All Colour and Monochrome Prints will be displayed together.



In addition the small room at the back will be used to showcase members' work from the Club's archival records. There will be a selection of 12 black & white (old film photos) which had been taken during the 40's through to perhaps the 60's or 70's acknowledging their work and the Club's rich photographic history.

### **Exhibition Details.**

All members are invited to submit (**ONE PRINT PER MEMBER**) either a Monochrome or Colour framed Print. Your Print doesn't have to be entered into any Club Competition as long as it meets the criteria below:

Frame Size: **40 x 50cm (16" x 20" )**

This sizing does not apply to small prints, which can be any size in your own frames.

Label, on Print **Your Name**

Back: **Print Title**

**Print Price** framed or un-framed (if you wish to sell your print) or state NFS (if not for sale)

**Note:** If using the Club's frames, these frames are NOT for sale

Entry Closing **Tuesday 27th May**  
Date:

Club Frames: Will be available from Tuesday, April 22<sup>nd</sup> 2014. Please see Val or Dawne

In order to have a successful exhibition, the Club requires your support. So rifle through that mountain of photos and bring in the one that appeal to YOU most. We will be calling for volunteers for set up and manning, closer the date.

Thank you and here's to a good response.



## **Upcoming Club Workshops**

### *2014 Workshops*

There are three Workshops scheduled for 2014. Each Workshop will be exploring Adobe's Photoshop from a Beginner's starting point and then developing the participant's editing skill through the remainder workshops. These are scheduled for Saturday on:

- 📅 May 17<sup>th</sup> 2014;
- 📅 June 19<sup>th</sup> 2014; and
- 📅 September 20<sup>th</sup> 2014.

Further details will be supplied as they become available.

## **Equipment For Sales**

A former Club member is having a clearance of old Camera Equipment including a telephoto lens and filters (Set of Close Up Filters) and an unique Hanimex CX330 Flash unit. If you are interest please contact the editor for further details.

## **The Techno Shop**

### *Sigma CEO; Why So few Pentax Mount Lenses*

Sigma CEO, Kazuto Yamaki, explains why so few third party Pentax-mount lenses. The camera market is becoming increasingly fragmented. In the past, Canon and Nikon have dominated everything, but that seems to be changing: We have Olympus and Panasonic with Micro Four Thirds; we have Sony with E-mount, FE lenses, and A-mount; Fuji has the X-mount. They're all stealing market share, so there are many more mounts to deal with. Yamaki said that Sigma is supporting as many systems as possible however there are limitations especially in the engineering resources. So Sigma has to carefully choose which sytem/s to support.

Reference: <http://www.imaging-resource.com/news/2014/04/02/sigma-qa-part-i-ceo-kazuto-yamaki-explains-why-so-few-pentax-mount-lenses>

### *Eizo Launches Adobe RGB Monitors*

High-end Japanese monitor-maker EIZO Corp. has unveiled two new ColorEdge-series monitors aimed at professional and enthusiast uses including photography, as well as a new service that puts color management right where everything else is headed these days - in the cloud. The Eizo ColorEdge CG247 and CX241 monitors are capable of reproducing the Adobe RGB color space almost in its entirety, with a manufacturer-claimed 99% coverage. It features the company's clever Self Calibration Sensor system, which allows the monitor to automatically calibrate itself on a predefined schedule -- even when switched off or without a computer connected, so long as the power cable is plugged in.



Reference: <http://www.imaging-resource.com/news/2014/04/04/eizo-launches-photographer-friendly-adobergb-monitors-puts-color-management>

### *Mirrorless Camera Sales Rising*

Globally, the sales of mirrorless cameras have increased by 24.4% as compared to last year, with the most significant increases in Japan and Europe. In the Americas, however, mirrorless camera sales have actually decreased by 34.2%. The North American market in particular has always been the toughest one for mirrorless camera makers, as it is one of the last remaining DSLR strongholds.

*Reference:* <http://www.imaging-resource.com/news/2014/04/02/mirrorless-camera-sales-rising-despite-continually-shrinking-global-camera>

### *MagMod Speedlight Modifier*

Until now, most speedlight modifiers on the market have been pretty inconvenient to use just the lengths the photographer had to go in order to attach them to their flashes, and to stay on. MagMod system is made from high-quality silicone rubber with each piece being compact, easy to attach and gets the job done with minimal hassle.

- The MagGrip is the foundation of the MagMod system. Designed to fit virtually any hot shoe flash available, it fits tightly and securely around the flash head.
- The MagGrid's basic purpose of a lighting grid is to give you more control over where the light falls, either on the subject or the background and attaches magnetically to the grip very quickly.
- The MagGel Kit are rigid sheets of gel made to last and are held securely in place through tension and friction. They are also stackable, giving you more freedom to create different lighting effects. Thus they eliminate the old problems of being "flimsy" and difficult to attach.



MagGel Kit attached



MagGel Kit



The Creative Gel Kit includes one each of the following: Purple, Blue, Teal, Green, Yellow, Orange, Red and Magenta.

*Reference:* <http://digital-photography-school.com/magmod-speedlight-modifier-review/>

### *iPhone Lens Accessories*

If there's one thing we've seen a lot of here on the Imaging Resource newsdesk, it's accessory lenses for Apple's omnipresent iPhone. That's true of three offerings we spotted on Kickstarter today too, but the lenses themselves manage something unusual -- all three stand out from the crowd. Lensbaby, maker of lo-fi lenses for DSLRs and mirrorless cameras, hope to make a splash with a creative offering for iPhone users, while the folks behind the still-awkwardly named Micro Phone Lens have offered up a more powerful version of their microscope lens. Perhaps most unusual of all is the COVR Photo, a prism-based iPhone case that lets you take photos without tipping off your subjects to the plan.

*Reference:* <http://www.imaging-resource.com/news/2014/04/03/from-close-up-to-creative-to-downright-creepy-new-iphone-lens-accessories>

## **Quick Tips**

### *New York Editor Jim Estrin Offers Aspiring Photojournalists Tips*

Jim Estrin, who edits the New York Times' Lens photo blog, recently sat down with Photo District News to offer up some advice to aspiring photojournalists. In the 3-minute clip, Estrin covers some dos and don'ts for young folks trying to break in. One of the big takeaways is that it's important to build a community: Find a mentor, build friendships with other photographers, and approach editors, even when you think your work could improve.

Reference: <http://www.imaging-resource.com/news/2014/04/03/new-york-times-editor-offers-tips-to-aspiring-photojournalists>

### *Jezebel Explores Photography's Weakness*

Gawker blog Jezebel takes a broad look at a lingering problem in photography and videography: Cameras often struggle to make dark skin look its best. The author argues that the photo and film industry has traditionally treated pale skin as the "default," so to speak—color cards from the 1940s and 1950s used a solitary, white female as the reference for balancing skin tones. Old, low-sensitivity film stock just did not do a good job of capturing black actors, and it didn't help that lighting crews had little experience in properly illuminating dark skin. Jezebel cites a Washington Post article in which Steve McQueen, director of "12 Years a Slave," talks about seeing Sidney Poitier on film in "In the Heat of the Night".

The underlying technical challenges for today's digital cameras is the algorithms used where at how high-ISO noise reduction can struggle with red or blonde hair, blurring it beyond recognition. One needs to consider where most of the digital cameras come; Japan (and Asia) and the most common hair in Japan is obviously black so noise suppression algorithms were optimized for this use.

For further reading go to Jezebel (<http://jezebel.com/the-truth-about-photography-and-brown-skin-1557656792>)

Reference: <http://www.imaging-resource.com/news/2014/04/04/jezebel-explores-lingering-weakness-in-photography-making-dark-skin-look-go>

### *3 Types of Lighting Conditions and How to Use Them.*

What's all this talk about light? Light plays a huge part in photography.

#### **1. Open shade**

Open shade is that spot between the sun and shade. The shade can be created by a building, a tree, a wall, etc. When using open shade it's important to ensure that you still have available light reflecting into the shaded area. Choosing areas that have white, or light pastel, walls or floors will also help create additional soft, illuminating light by reflecting light off their surfaces. The reflected light will bounce all over your model giving them a lovely soft, gentle and even glow. Another thing to consider when using open shade is the direction your model is facing. If facing in the wrong direction, open shade can leave your image looking dull and flat

#### **2. Overcast days**

Overcast days are my favourite sort of days to shoot. It's like shooting in open shade, but instead the open shade is everywhere! While it's still important to look for where the light is coming from, overcast days don't limit you to shaded areas. The clouds act as a giant diffuser or soft box, giving you gentle, even light. When shooting on an overcast day, I always look at where the sun is.

#### **3. Backlighting**

Backlighting, if done properly, can create some beautiful atmospheric and dramatic images. It takes a lot of practice to nail a backlit shot, but I think it's worth the effort. There's different ways of positioning the sun in your frame. You can have it directly behind your model, just outside the image or in the shot completely. Each one will create a different effect and will influence how much sun flare and haze is captured in your image. When backlighting, your metering plays a huge part in how successful the image will be. Shooting in manual mode will help ensure that perfect shot.



**Some food for thought...**

One of the best pieces of advice I ever got when starting out was to always look for the light first and the background second. It's easy to be drawn into standing you models in front of something that looks pretty or interesting, but if the lighting in that location is poor, you'll end up with a dull lifeless image, or a model that's squinting and has harsh shadows on her face.

Article is by Daniela Beddall from Ferri Photography is a Northamptonshire (England) photographer who specializes in working with natural light. She shoots weddings and portraits and loves all things vintage!

Reference: <http://digital-photography-school.com/lets-talk-light-3-types-of-lighting-conditions-use/>

***7 Pieces of Advice for New Lightroom Users.***

Lightroom is attracting users all the time as it is not just a photo processor; it helps you organise, search and view your photos as well. If you are new to Lightroom then these tips will help you get started.

1. Understand the Lightroom Catalog
2. Appreciate the advantages that using Lightroom gives you
3. Learn what you can and can't do in the Develop module
4. Retouching portraits in Lightroom
5. Learn to organize your images in the Library module
6. Decide how to use colour labels, star ratings and keywords from the beginning and stick with it
7. Put all your Raw files in a single folder on an external hard drive

Reference: <http://digital-photography-school.com/seven-pieces-advice-new-lightroom-users/>

***How to Avoid Blurry Photos; Choose the Right Autofocus Mode***

Sometimes the light is perfect, the moment is right, but when you get home you find out that your photo is blurry. Why are your pictures blurry? One obvious reason might be that your camera isn't focused properly. Today's cameras and autofocus lenses can help you quickly take sharp images in a wide variety of situations, provided you choose the right autofocus mode. Who gets to decide your focus point?

- **Is your subject moving?**  
Most DSLR cameras give you four basic options for autofocus settings: single, continuous, auto or manual. To help you choose the right option, ask yourself, "Is my subject moving?"
- **No, my subject is not moving**  
If your subject is not moving, choose "AF-S" for Nikon or "One Shot" for Canon. This mode locks in your focus based on the distance to your subject. As long as your subject stays at that distance, your photo will be in focus.
- **Yes, my subject is moving**  
If your subject is moving, use continuous autofocus (AF-C for Nikon or AI Servo for Canon). In this mode, you place your autofocus point over your subject and focus continues to adjust while you hold down the shutter button, keeping your subject in focus as it moves. For example someone riding a bicycle.
- **No, my subject isn't moving, but it might**  
A third option merges the functionality of the single autofocus and continuous autofocus. This hybrid mode, (AF-A for Nikon or AI Focus for Canon), starts out as a single auto focus. Your camera won't focus until you lock in on a stationary subject. Once you have your subject in focus, you can take the photo as you would in a traditional single auto focus mode. Once the subject starts moving the autofocus releases and continues to track your moving subject.
- **My autofocus just isn't getting it right**  
You always have the option of turning off the autofocus function and choosing the Manual setting. If your camera is having trouble detecting your focus point, it might be more efficient to focus the camera yourself.

Lynford Morton is a Washington, DC (USA) based photography coach who helps emerging and enthusiast photographer take great pictures.

Reference: <http://digital-photography-school.com/avoid-blurry-photos-choosing-right-autofocus-mode/>

*Change Your Point of View; Literally*

It's amazing how a simple change of your point of view can make a bland image, into something much more exciting whether you use a DSLR, a point and shoot camera, or even just your cell phone's camera.

- **Get off of the usual eye level.** When presented with a scene, try and think of unique ways to view it. Think about getting up high, getting as low as possible, or somewhere in between and try to avoid viewing the scene at eye level.
- **Get down low.** Creep in low and close to the action to capture something with a little impact.
- **Take the high road.** Getting a higher angle can also add some impact to your image. Ultimately, the elevated point of view is one that most people don't see, so it adds interest to the shot that wouldn't be there had I simply been photographing from eye level.
- **Look in all directions.** Try to see these other points of view as much as possible. Make it a habit not to settle for your eye level as the only shot you take. Look for ways to get high, or a lower angle that can really change perspective for you.

The more you force yourself to do this kind of exercise, the easier it will become for you to imagine these points of view before you even put your camera to your eye.

Rick Berk is a New York based photographer shooting a variety of subjects including landscapes, sports, weddings and portraits.

*Reference:* <http://digital-photography-school.com/change-point-view-literally/>