



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

November 2014

Tues	11 th	Chasing resolution. Macro to Atomic with Brendon Parker
Tues	18 th	EDI Competition Entry Closing Date.
Tues	25 th	Competition: "Open" <i>Closing Time:</i> 7.15pm. No Print Entry will be accepted after this time.
Tues	25 th	Print/EDI of the Year Entry closing date.

December 2014

Thur	4 th	Movie Makers Gala Evening
Tues	9 th	Annual Dinner & Presentation Night

CLUB MEETINGS

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

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

Phone Contact:
0457 415598

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

Enquiries:
photogroup@wollongongcameraclub.com

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

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com
awardimages@wollongongcameraclub.com

2014 Membership Fees

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

"What I like about photographs is that they capture a moment that's gone forever, impossible to reproduce."

Karl Lagerfeld (Widely recognized as one of the most influential fashion designers of the late 20th century. He has collaborated with a variety of different fashion labels, most notably Chanel but also Chloé and Fendi.)

Dates For Your Diary

State Library of New South Wales, Macquarie Street, Sydney.

17 October ~ 14 December 2014.

Nikon–Walkley Press Photography.

Macquarie Street Foyer: The annual Nikon–Walkley Photographic Awards, the pinnacle of achievement for Australian press photographers, are judged by a panel of senior photographers and picture editors who represent the industry.

The 2014 exhibition encompasses a range of stories – from politicians to everyday folk, from our backyards to the furthest corners of the globe. Such is the power of photojournalism: in a frozen moment, the smallest story can be as compelling as the largest.

1 November 2014 – 10 May 2015

Shopkeepers of Newtown: Photographs by Nic Bezzina

Exhibition Galleries: From 2009-2013 photographer Nic Bezzina documented the independent shopkeepers of Newtown, a suburb well known for its diversity and alternative culture. The body of work is a photographic documentary of some of the most iconic characters of Newtown and represents a snapshot of a vital commercial community at a pivotal time in history.

1 November 2014 – 18 January 2015

Remember Me: The Lost Diggers of Vignacourt

Exhibition Galleries: The small French village of Vignacourt was always behind the front lines. For much of the First World War it was a staging point, casualty clearing station and recreation area for troops of all nationalities moving up to and then back from the battlefields on the Somme. Remember me: the lost diggers of Vignacourt tells the story of how one enterprising photographer took the opportunity of this passing traffic to establish a business taking portrait photographs.

Captured on glass, printed into postcards and posted home, the photographs made by the Thuillier family enabled Australian soldiers to maintain a fragile link with loved ones in Australia. The Thuillier collection covers many of the significant aspects of Australian involvement on the Western Front, from military life to the friendships and bonds formed between the soldiers and civilians. The exhibition showcases a selection of the photographs as handmade traditional darkroom prints and draws on the Memorial's own collections to tell the story of these men in their own voices.

Club Trophies

Members who received the Competition perpetual Trophies, Print/EDI of the Year, at the 2013 Annual Dinner and presentation Evening are required back so that can be prepared for presentation to Award Recipients at the 2014 Annual Dinner and Presentation Evening.

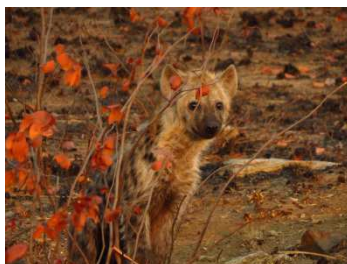


Tuesday, October 14th 2014

This evening was a projected image night with the members viewing the images from the EDI competition for this second half of the year with the judge's comments.

Samples of images from the 2014 Sutherland Shire National Exhibition of Photography were also viewed in which two of our members gained Acceptances:

- 📷 Val Porter with three (3) Acceptances in Nature Division. These being “Kori Bustard On The Run”, “Hyena Pup Hiding” and “Tea Time For Me”
- 📷 Dawne Harridge was award one (1) Acceptance in the Nature Division with “Bliss”

Dawne Harridge**Bliss****Val Porter****Hyena Pup Hiding****Kori Bustard**

The editor apologies that a copy Val's third image, "Tea Time for Me" wasn't available for publishing.

Congratulations ladies on your Acceptances.

Saturday, October 18th 2014

Creative Workshop with Sue Robertson by Wollongong Camera Club's special correspondent; Dawne Harridge.

I would like to re-cap and thank you all for stepping out of your comfort zone to attend Sue's creative workshop. Wasn't it wonderful and wasn't Kerrie-Ann gorgeous. She reminded me of a mythological beautiful sea nymph like you sometimes see illustrated in children's books. That glorious sea-green tulle dress just seemed to float, not to mention that abundant head of hair! Wow!!!!



I would like to thank Sue Souter for her help with the organising, and for providing us with the great fishing net and some lovely shells which I am glad were not overly used as some could have been lost to the ocean.

This workshop was originally scheduled for October 2013, however, Sue Robertson's 'bionic' knees were not operative and she requested that we re-evaluate sometime this year. By the way, she was still not entirely at ease with her new knees from little comments I got along the way! (Something for me to look forward to)!! Sue's great and easy to work with, and we will have to do another workshop with her sometime.

I would also like to thank Brendon for so kindly, and with great courage (because he still has his training wheels on), operate the Schools' Alarm system so that we could use the hall. With typed up instructions in hand, Brendon exuded an air of confidence and most were none the wiser that he had only one lesson on the "how to".



David & Sandra who were hosting their son's engagement party that same evening obviously had everything so well organised that they were able to join us, and this is much appreciated. (Trust the party was a success)!

Another person who was also very courageous was Anthony Howes. I believe that he has been ex-communicated from the Movie Makers group because he reneged on attending the 20th Combined Video Camera Club Meeting which was being held at Mollymook on Saturday. Well done Anthony, you are most welcome to join us any time.

Jill was anxiously awaiting a phone call to say that grandchild number ? was on the way, but fortunately, the little one was most considerate and allowed her/his Grandmother to accomplish the day's activities. Keep us informed Jill when the event finally takes place!

Ruth was able to leave her beloved four-legged companions on the proviso that she would pop back home around lunch time to give them a snack & cuddle, and then join us back at the School in the afternoon. This was all accomplished with no loss of time.

It was good to see Justina after such a long time and Palesa too. I hope you two girls will have more time to spare next year and that we get to see some of your lovely work at the monthly competitions in 2015.



What we did not bargain for whilst on the beach was the arrival of a bus load of "Chinese" tourists ... in typical Chinese fashion they headed straight for our group, cameras in hand, and marched across the front of the photographers (us) so they could get good shots of Kerrie-Ann. Stupid me, I should have approached them straight away and said they would have to pay a fee to photograph her! They would have been gone instantly! However, we put up with the intrusion for some time until Sue Robertson finally and very "politely" asked them to move on.

Back at the School we had a sneak-peek at some of both Helen's and Sue's work, and I must say that I was more than envious. What fabulous shots! It's so refreshing not to have to worry about whether everything was in focus, properly composed, rule of thirds applied, sharp and sharper, the sky had white fluffy clouds etc. etc. Just to be able to click away and come up with great results.

Thank you again to all who attended and helped in many ways. Helen the rocky-road was yum as was the banana cake - thank you!

Dawne

Sunday, October 26th 2014; FCC Interclub 2014

FCC Interclub 2014 was hosted by Mosman Camera Club at Mosman RSL, 719 Military Road, Mosman on Sunday, October 26 from 10 am.

The following member's works were accepted for display in the Exhibition at the FCC 2014 Interclub.

<u>Colour</u>	<u>Image Title</u>	<u>Pts</u>	<u>Nature</u>	<u>Image Title</u>	<u>Pts</u>
Barry Daniel	Rail Speed	12	Craig Parker	Walrus No1	15
Justina Turpin	Lily	12	Craig Parker	Polar Bear No13	14
Sue Souter	Days Gone By	12	Colin Marshman	Monkey Face	14
			Bruce Shaw	Watching and Waiting	13
			Dawne Harridge	This is Bliss	12

FCC received a total of 1279 images from 37 clubs across the 6 Sections of the Interclub with 33 of the 37 Clubs were invited to exhibit images. Wollongong's overall placement in the various Categories for "General Group" (Club entering 6 to 10 Images in each category) were:

<u>Section</u>	<u>Place</u>	<u>Points</u>	<u>Number of Club Entrants</u>	<u>Point Awarded to 1st Place</u>
Colour Projected Images	25 th	101	33	126
<u>Judges:</u> Alan Croker, Len Brown, Luke McCormack				
Monochrome Projected Images	23 rd	94	30	118

Judges: Alan Croker, Jon R Smith, Luke McCormack

Nature Projected Images	3 rd	121	21	130
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Judges: Malcolm Fackender, Jon R. Smith, Mike Faulkener

Creative/Altered Reality	13 th	89	19	111
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Judges: Len Brown, Malcolm Fackender, Shane Cocks

First Time Entrants - Open	10 th	92	13	118
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Judges: Malcolm Fackender, Shane Cocks, Mike Faulkener

Any image scoring between 12 to 15 points were finalists.

The FCC Interclub Exhibition was held on Sunday 26th October at the Mosman RSL, hosted by the Mosman Camera Club. Brendon Parker and I made the 'trek' over - yes, it was a long day! Unfortunately the programme did not run to time and we had no alternative but to leave the venue by 4.00 pm, in order to avoid the heavy traffic and get back to Wollongong by at least 6.00 pm. As a result of this, we missed the Judges' comments on a selection of top entries as well as the awards presentation, and of course the raffle draw. Had the programme run to schedule we would have been able to have been present until the end of the proceedings and still been back in Wollongong by 6.00 to 6.30 pm at the latest. Very disappointing to say the least!

All details should be on the FCC website as of Wednesday (as I have been advised), so if anyone would like to see the complete list of entrants and their scores, please log onto the FCC website www.photographynsw.org.au/ Dawne will also have a full listing of results at the Club meetings.

In the afternoon, the keynote speaker was the Blue Mountains Photography Group's success story, David Glazebrook (www.dgp.co). Formerly a member of BMPG David is now a much sought after professional Photographer. David presented a slideshow of his beautiful photographs and shared his creative journey. At the 2013 Australian Institute of Professional Photographers National Awards David's results were out of 4 possible entries he walked away with 1 Gold, 1 Silver with distinction, and 2 Silver awards.

Thank you to:

- ☞ Selection Panel; those members who volunteered their services and spent considerable hours endeavouring to come up with the best possible representation of our members work.
- ☞ The members who supported this Interclub Competition with your images and prints.

A SPECIAL THANK YOU to Brendon Parker and Dawne Harridge for co-ordinating the entries, submitting them to FCC and transporting these selected images to the FCC Interclub Exhibition on the Sunday.

We certainly had much better results this year and let's aim for even better results in the year ahead.

Tuesday, October 28th 2014

Chairperson Jim Ollis extended a warm welcome to the 28 members, 2 visitors and the judge to this evening's Set Subject Competition; "A Song Title". Jim announced that he had apologies from Val Porter, Norm Melvin and Eunice Daniel.

Jim reminded both the members and visitors of the requirement to sign the respective Sign In sheet.

Business:

Jim mentioned the following for the members' attention:

- 📁 2014 Image of the Year Competition
 - Closing Date for Entry; Tuesday November 25th 2014 at end of the Competition;
 - Two (2) Entries per Category (including the large Prints) per Entrant of eligible entries;
 - Image/s must have been entered in any of the Group's 2014 Competitions, excluding the FCC Interclub;
 - Prints to be delivered to Val Porter;
 - EDI's. Please email the EDI Steward with the image's Title and month entered;
 - Entry restricted to financial members only;
 - The Editor will be sending out emails shortly after the October 2014 Competition Entries are finalised to assist members with their 2014 Entries.
- 📁 2014 Annual Dinner & Presentation Evening.
 - Venue: Villa D'oro Function Centre, 39-41 Flinders Street, Wollongong;
 - Date: Tuesday December 9th 2014
 - Cost: \$40.00 per person. Members are encouraged to pay via Direct Deposit. Dawne will send out an email shortly with all the required details;
 - Dietary Requirements: Anyone with any special dietary requirements please contact Kathy Pond asap; and
 - Volunteers required for Setting up (9/12/2014) and Packing up/Returning Equipment to School (10/12/14)
- 📁 Member Contact Details. Bruce Shaw, Public Officer requested all members, if they haven't received an email from the Editor in recent times to send the Editor an email with their email details.
- 📁 2014 November Meetings:
 - 11/11/2014: Brendon Parker will be taking us all on a microscopic journey; and
 - 25/11/2014: Open Competition. Last Competition for 2014.

Competition:

Jim Ollis introduced our judge for the evening; Jan Martin from the Shoalhaven Photographic Club where she has been a member since 2004. It's been a while since Jan has been our judge and it was good to have her back. Jan enjoys all types of photography and her aim is to improve her technical knowledge of digital possibilities and photograph people and places close to home.

Jan thanked the club for the invitation. She said that she doesn't like judging but likes viewing new images. She added that with this "Title" Competition she wanted to see how the photographic content was separated from the idea that generated the image, other words: does it have a good photograph?

Small Prints


Jan commented about the elements within images speaking about the strengths (colour, contrast, sharpness) to emphasis the title. Jan said she thought that photographers needed to work a little harder on the elements that emphasise/match the "Song's Title".

Jan spoke about the emotive versus the creative attributions. Some images were more creative but didn't have the emotive draw card for her as the viewer.

Jan said that she is very fond of graffiti/street art and thought its use required tighter cropping to make the image more dynamic. She also said that photographers have to learn how to use and combine elements to produce a good image overall.

Jan awarded the following:

Small Prints: 12 Entries received from 6 Entrants.

	<p><i>Best In Section:</i> “Brown Eyed Girl”, Franki Pinkerton</p> <p><i>Merits (2):</i> Ruth Brooks, Franki Pinkerton (Visitor)</p> <p><i>Credits (4):</i> Jill Bartlett, Emma Foye (2), Barbara Hipsley</p>
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Colour Prints:

A Grade


Jan continued on the theme of image elements and how the photographer's usage of element/s creates an image with a sense of emotion and storytelling that draws viewers to their image. Jan liked the way photographers were able to “isolate” the main subject from the other elements so as retain the viewer's attention to the main story and not being distracted.



Jan commented about the usage of multiple (collage) images to thread a story line however she was concerned about the borders of the individual images and how this created, in her mind, a disconnection of the storyline and a barrier to a “oneness” of the image. With a little more work this situation can be overcome.

Jan awarded the following:

Colour Prints, A Grade: 7 Entries received from 7 Entrants.

	<p><i>Best In Section:</i> “Hurting”, Helen Robinson</p> <p><i>Merits (2):</i> Greg Delavere, Helen Robinson</p> <p><i>Credits (2):</i> Colin Marshman, Sue Souter</p>
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B Grade

Jan again commented upon leading lines and the interaction of elements within the image. She commented that photographer's angle of view leads to a different aspect in the image's story. In particular the image of building window cleaners it wasn't possible to tell how high up they were as the photographer's focal position was near to the level they were situated at and with tight cropping the building's height was unknown.

Jan compared two images for their impact, one depicted a time long ago and the other was “right up in your face” style of image. She said that the cropping of these images gave them their power. She also spoke about image cropping; be careful to how close/tight one crops. Cutting off people's head or leaving no room for moving objects to travel should be reassessed by photographers.

Jan awarded the following:

Colour Prints, B Grade: 7 Entries received from 7 Entrants.

	<p><i>Best In Section:</i> “Tangerine”, Brendon Parker</p> <p><i>Merits (2):</i> Brendon Parker, Sandra Tibbitts</p> <p><i>Credits (2):</i> Wayne Fulcher, Kathy Pond</p>
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Monochrome Prints:

A Grade


Jan spoke on image simplicity as being its strength. She liked the way photographer/s were able to create a powerful story through the manipulation of the elements. In particular Jan’s comments were demonstrated in the image “Nobody Knows The Trouble I’ve Seen”. By reducing the human element the building becomes overpowering creating emotion within the viewer.

Jan encouraged photographers to look for leading lines that create strengths within their images.

Jan said that sometimes images don’t require background environments (in “If I Had A Hammer”), however she added that photographers need to look and learn when this is the case and whether image cropping is required.

Jan awarded the following:

Monochrome Prints, A Grade: 7 Entries received from 7 Entrants.

	<p><i>Best In Section:</i> “Nobody Knows The Trouble I’ve Seen”, Bernie Gromek</p> <p><i>Merits (2):</i> Greg Delavere, Bernie Gromek</p> <p><i>Credits (1):</i> Sue Souter</p>
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B Grade

Jan commented upon the images’ sharpness and emotive aspect and the photographer’s use of leading lines and angle of view. She liked the way some photographers used poetic license and perspective. Imagination and realism drew Jan’s attention however she thought that, again, photographers need to improve their awareness of the image’s elements and not introducing confrontation with these elements.


Jan commented that some entries were more suited towards a colour reproduction due to their “vibrancy” that has produced dark areas when converted to a monochrome. She highlighted this with a landscape print

where the mid ground area was very dark. If reproduced as a colour print this area, in her opinion, would stand out more.

Jan liked “Who’s that Girl?” for its sheer imagination through the image’s being blurred whilst emotively drawing the viewer’s attention.

Jan awarded the following:

Monochrome Prints, B Grade: 7 Entries received from 7 Entrants.

	<p><i>Best In Section:</i> “If I Had A Hammer”, Kathy Pond</p> <p><i>Merits (3):</i> Dawne Harridge, Kathy Pond, Sandra Tibbitts</p> <p><i>Credits (0):</i> No “Credits” were awarded by the judge.</p>
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After Jan completed judging the members’ work she was invited to exhibit some of her own work. However Jan instead shared with the members an article from the Sydney Morning Herald’s Spectrum section regarding an interview with an artist. Jan said that she had the privilege to vast travel in recent years collecting images not yet printed. Many of these images have been used in short audio visuals (slideshows). She said that tonight’s competition, to take an idea and create an image from it had encouraged her. She said that Des Crawley inspires her and that she reviews her judges’ course notes that Des comments upon image creation. Jan quoted Manistee saying “an artist should see it for the first” and then commented that photographers need to look at all things with fresh eyes and recapture that initial enthusiasm we had when we first commenced taking pictures. Through this Jan said photographers need to stick to some things but also need to develop their skills and retain our enthusiasm as it’s easy for photographers to become discouraged and their work suffers accordingly.

At the end Jim thanked Jan for judging the club’s competition entries and present her with a Certificate in Appreciation. Jan then invited the audience to view the entries before they were taken down. He also invited all to continue fellowship over supper and for assistance in packing up.

EDI’s (Electronic Displayed Images);


Jan’s full written comments for each entry can be found with the respective image on the Club’s website at www.wollongongcameraclub.com and then at the EDI Gallery. The EDI’s were judged prior to the Competition evening with Jan making some references to images through the Print Judging.

Summarising Jan’s comments for the award images was that the elements when combined together formed an image that conveyed the “Song’s Title”. She also commented upon the individual photographer’s use of light, colours, textures, leading lines, etc to draw the viewer to the image. Jan liked the way the photographers have used graphic components and harmony of colours and tones to create an emotional content.

Jan also write that some images could benefit from the use of judicial cropping and that photographers to look into their images. She wrote about composition and how, in some entries, the elements didn’t match the story being portrayed.

Jan awarded the following:

EDI (Electronic Displayed Images): 24 Entries received from 12 Entrants.

	<p>Best In Section: “As Time Goes By”, Dawne Harridge</p> <p>Merits (5): Cathy Ashcroft (2), Jill Bartlett, Dawne Harridge, Brendon Parker</p> <p>Credits (9): Jill Bartlett, Warren Causer, Dawne Harridge, Barbara Hipsley (2), Kathy Pond, Bruce Shaw, Sue Shaw, Sue Souter</p>
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The judge’s comments for Dawne’s Best in Section: “Here the photographer comments on the title by juxtaposing old and ‘newish’ time pieces. There are suggestions of continuity with the use of Roman numerals in both devices. This is also suggested in the enduring materials of iron and leather. I liked the reinforcement of the sepia and the tonal range of dark, medium and light values. The matching upthrust of the watch band and the angle of the dial mechanism was a further illustration as were the rounded shapes in both devices. The stark white against the blurred background emphasised the contrast implied in the title. This image reflects thought and demonstrates a creative response.”

POINTSCORES: November 2014

Colour Prints

“A” Grade

38	Colin Marshman	30	Geoff Gray	27	Eunice Daniel
37	Greg Delavere	29	Barry Daniel	18	Dawne Harridge
33	Helen Robinson	29	Sue Souter	8	Allayne Foley
30	Bernie Gromek			7	Justina Turpin

“B” Grade

39	Brendon Parker	23	David Tibbitts	15	Kathy Pond
36	Sandra Tibbitts	22	Casandra Best	14	Chris Butcher
28	Val Porter	19	Warren Causer	4	Al Cartwright
27	Wayne Fulcher	18	Elaine Duncan	4	Jim Ollis
		16	Norm Melvin		

Monochrome Prints

“A” Grade

43	Bernie Gromek	31	Helen Robinson	15	Justina Turpin
34	Greg Delavere	30	Colin Marshman	11	Barry Daniel
31	Geoff Gray	28	Eunice Daniel	7	Allayne Foley
		24	Sue Souter		

“B” Grade

42	Sandra Tibbitts	20	David Tibbitts	18	Chris Butcher
38	Brendon Parker	20	Elaine Duncan	6	Wayne Fulcher
30	Dawne Harridge	20	Val Porter	3	Norm Melvin
25	Casandra Best	19	Kathy Pond	2	Jim Ollis

EDI

54	Cathy Ashcroft	39	Brendon Parker	25	Val Porter
51	Sue Souter	37	Barry Daniel	15	Justina Turpin
50	Barbara Hipsley	37	Bruce Shaw	12	Gail Grant
47	Dawne Harridge	37	Sandra Tibbitts	10	Jim Ollis
47	Greg Delavere	36	Kathy Pond	9	Lynley Olsson
41	Chris Butcher	35	Jill Bartlett	6	Ruth Brooks
40	Sue Shaw	33	Warren Causer	3	Al Cartwright
		28	David Tibbitts		

Small Prints

53	Barbara Hipsley	27	Emma Foye	14	Kerry Gilmore
51	Jill Bartlett	26	Gail Grant	11	Palesa Charleston
49	Ruth Brooks	23	Michael Cherviakov	9	Franki Pinkerton
46	Lynley Olsson			3	Michael Austin

2014 Competition: November

Competition: Set Subject "Open"

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.



Recently Dawne sent out an email advising members of "Big Vision Print" (formerly WWollongong Drawing Office & Equipment) Print Service to Camera Clubs, TAFE Colleges and alike. They have set up their printing with new Epson printing equipment. Their prices aren't the cheapest in town but the print and paper quality is better. Should anyone be interested in giving them a try, please mention that you are from the Camera Club and I am sure that you will be very well looked after. Their prices are:

8" x 10"	\$5.00	11" x 14"	\$12.00	These are the list prices for small runs and single prints. Naturally, if there are multiples of the same print or large quantities of prints to be done, then pricing may vary and quantity discounts may apply. Please ask for quote if this is the case.
8" x 12"	\$5.00	12" x 18"	\$15.00	
10" x 15"	\$10.00			

If you would like any further information, or you would like something clarified, please do not hesitate to contact Sandra De La Fosse, Print Studio Manager.

Suite 3, Cnr of Kembla & Beach Streets, Wollongong, NSW 2500

Phone: (02) 42 299333 | Fax: (02) 42 299966

Email: printing@bigvp.com.au or sandra@bigvp.com.au

Web: bigvisionprint.com.au

The Techno Shop***Lee Filters introduces Landscape Polariser with Built-In Warm-Up***

British filter manufacturer Lee Filters has announced a new polarising filter that features a built-in warm-up effect (equivalent to adding an 81A warm-up filter, adding more than 1/3EV to the exposure) that it says is aimed at landscape photographers. The 105mm Landscape Polariser has been designed with a shallow mount and with a 105mm diameter so that it will be useful for wide angle views, with the company suggesting it will be compatible with focal lengths as wide as 16mm on full frame SLRs. The Lee Landscape Polariser is available now, and costs £174 including tax.



Reference: <http://www.dpreview.com/articles/2265700915/lee-filters-introduces-landscape-polariser-with-built-in-warm-up>

Adobe Releases New 'Aperture Importer' Plugin for Lightroom

Adobe has released a plugin for Lightroom that enables erstwhile Aperture users to easily port their old libraries into Adobe's ecosystem once and for all. 'Aperture Importer' is a Lightroom add-on that allows users of Aperture and iPhoto to import their libraries into Lightroom complete with associated data ranging from flagging, GPS information and keywords to star ratings. Once downloaded it will install automatically via the Creative Cloud app. Aperture Importer requires Lightroom 5.6 or later and works on Mac only.

Reference: <http://www.dpreview.com/articles/7932489009/adobe-releases-new-aperture-importer-plugin-for-lightroom>

Nikon Releases Capture NX-D 1.0.3 and View NX 2.10.2

Nikon has released updated versions of its image processing software, bumping its Capture NX-D software to version 1.0.3 and View NX software to version 2.10.2. Both updates introduce a number of bug fixes for Windows and Macintosh platforms. Capture NX-D, Nikon's more advanced image processing software, has been patched to fix a file save issue that occurred when users edited images using the editing palette and then restarted the software. Other issues using sliders have also

been resolved. Capture NX-D has also received cross-platform and platform-specific bug fixes for both Windows and Mac.

Reference: <http://www.dpreview.com/articles/0251132628/nikon-releases-capture-nx-d-1-0-3-and-viewnx-2-10-2>

Ferrania to Restart Film Production in Still And Movie Formats

Ferrania was founded in 1923 and became a well-known stills and movie film manufacturer in Italy and Europe. The Italian film and camera brand Ferrania is set to come back to life after a Kickstarter fundraising project reached its target with over two weeks left to run. A company called FILM Ferrania will use the money raised to re-commission and redesign existing machinery from closed sections of the Ferrania factory to begin the manufacture of film. Initial production will be for 35mm and 120 roll formats for stills, and Super 8 and 16mm movie film. The first batch of film, pledged to Kickstarter backers, will be an E6 process transparency film based on the 100 ASA ScotchChrome from the late 1990s, but the company says it wants to go on to produce color negative and black and white emulsions in a wide range of sheet and roll formats.

Reference: <http://www.dpreview.com/articles/7471783981/ferrania-to-restart-film-production-in-still-and-movie-formats>

Canon Introduces New \$78K 50-1000mm Cine Lens

Canon has taken the wraps off its new 50-1000mm CN20x 50 IAS H E1/P1 lens, expanding its cine-servo offerings with what the maker says is the first-ever lens boasting a combined 20x magnification, integrated 1.5x extender, and a removable servo drive. The lens is targeted specifically at nature and sports television productions. Before rushing out, check the price tag. It just might be beyond Santa's sack this year (Editor).

Reference: <http://www.dpreview.com/articles/0471617607/canon-introduces-new-78k-50-1000mm-cine-lens>

New Lithium-Ion Battery Tech Could Charge In Minutes, Keep Working For Decades

Fed up with replacing your rechargeable batteries once or twice a year after they stop holding a reasonable charge? Wish you could recharge more quickly, so you didn't need to juggle quite so many batteries and chargers? If so, a research team at Singapore's Nanyang Technological University feels your pain. For consumers, the advantages are obvious: Products like smartphones with built-in batteries would have a significantly longer useful life, and topping off would be quick enough that, so long as a charger was available, spare batteries could be left at home. At the moment, we're still quite early in the prototype stage, it would seem



Reference: <http://www.imaging-resource.com/news/2014/10/13/new-lithium-ion-battery-tech-could-charge-in-minutes-keep-working-for-decad>

Video Takes You Inside Your Nikon Lens

A new video published today by Nikon Asia aims to remove some of that mystery, lifting the veil and showing how some of the technology inside your Nikkor lens works, and what benefits it can bring. Sure, there's a degree of marketing here, but there's also some very interesting info as well. You can see an optical Vibration Reduction system in action, for example, or see a stack of optical glass elements with various coatings that illustrate in a very visual way how much they can work to reduce glare. And common optical element types used in Nikkor lenses are shown alongside diagrams that explain what advantages they bring compared to standard optical glass. Although the clip is produced by Nikon, much of the info it contains will also apply to lenses from other brands and on other mounts, as well. Watch the video below to get an idea for what lies inside your lenses:

http://www.youtube.com/watch?v=J-gw0Yz8oHo&feature=player_embedded

Reference: <http://www.imaging-resource.com/news/2014/10/09/awesome-video-takes-you-inside-your-nikon-lens-shows-you-how-the-tech-works>

Quick Tips

8 Tripod Mistakes Every Photographer Makes

A tripod is one of the most essential accessories available to a photographer, but it's also one of the most misused.

1. Flimsy tripod.
2. Leaving the tripod behind.
3. Extending centre column.
4. Extending the bottom sections first.
5. Not leveling the shoulder.
6. Carrying the camera on the tripod.
7. Not weighting the tripod.
8. Erecting a tripod on wet sand.

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

Free Tutorials

Digital photography tips from professional and experienced photographers providing digital photography tips and techniques, camera reviews, photo editing and video tutorials. You can also see videos on their YouTube site at: <http://www.digitalcameraworld.com/category/tutorials/>

Reference: <http://www.digitalcameraworld.com/category/tutorials/>

How to Use Rhythm and Pattern to Create Stronger Compositions

The rhythm comes from the way the eye moves from the first object to the next and final the last one. The three focal points are linked by colour and. The combination of shape and colour pull the eye, creating a natural rhythm as it moves through the photo. Another aspect of rhythm is pattern. Repetitive shapes and lines of the objects create a pattern while the rhythm is created as the eye moves through the image.

Three concepts to learn and develop:

- Simplicity and rhythm
- The power of three
- Rhythm and line

To learn more go the “Reference” website.

Reference: <http://digital-photography-school.com/use-rhythm-pattern-create-stronger-compositions/>

A Beginners Guide to Seascape Photography

Seascapes are often seen as a subset of landscape photography. This is true, but I feel that seascapes have their own specific techniques that need to be thought about when you are shooting a scene. The typical sea scene could be a warm sandy beach, blue sky and some palm trees. That is generally the kind of image I try and avoid. For something more dramatic, you may want to try to shoot at sunset and try and capture something unique, rather than a typical postcard shot. When you get it right, your seascape scene should be breathtaking and exciting to look at. It should show the scene, but not look like the kind of shot that anyone could have shot. That means, you may have to scout for some unique or unusual vantage points along the coast.

Location considerations:

1. Tide
2. Weather
3. Location
4. Lighting

Photography considerations:

1. Shutter speed
2. Aperture
3. Colour or black and white
4. Tripod

Subject matter

- **Lighthouses** – Always fun to shoot and if possible, shoot them in the early evening when the light first comes on.
- **Rocky outcrops** – Moving water and rocky beaches make for great seascape images.
- **Reflections** – if the tide is moving out on a flat beach, you can capture some amazing reflections of the sky on the shiny beach sand.
- **Colour of light** – If you expose properly you can have a warm sky and the blue water in one image. This makes for a beautiful scene.
- **Storms** – This is a little more tricky, but sometimes shooting a raging storm over the sea can make a fantastic shot.

Reference: <http://digital-photography-school.com/beginners-guide-seascape-photography/>

A Common Misconception About Street Photography – Just Take Photos of People Walking

A common misconception about street photography is that it is that it is about capturing any person that looks slightly interesting walking down the street in front of an interesting background. It's actually about trying to capture a story, idea, or emotion through an image. While this largely can take place on the street, it can be captured anywhere.

Here's some considerations to think about:

- Go beyond shots of people walking
- Go for the expression
- Watch for gestures

Reference: <http://digital-photography-school.com/a-common-misconception-about-street-photography-just-take-photos-of-people-walking/>

Fine Tuning Autofocus on your DSLR

Have you ever used a big aperture and only to find out the focus isn't on the part you wanted? Or done a portrait and their ears are nice and sharp not their eyes? If so, you might have a lens focusing issue. There are ways to test for that and depending on your camera model you may be able to adjust it. This link:

http://www.youtube.com/watch?v=ANDZmUnecCw&list=UUchFM6wXty2IJXA9SiTVN4w&feature=player_embedded

Will take you to a YouTube video where the host "walks" the viewer through the process of fine tuning autofocus for your DSLR. This video runs for just over 16 minutes.

Reference: <http://digital-photography-school.com/fine-tuning-autofocus-on-your-dslr/>

Group Photos

Jim Richardson is an American photojournalist working and is recognized for his explorations of small-town life. His first National Geographic magazine story appeared in 1984, since he has contributed more than 20 stories. Richard wrote that being saddled with group photo duties is made worst by the actions of the group's individual; those that don't want to participate, the "clowns" and those that need encouragement. At best it is like herding sheep, and at worst like herding cats. Generally, chaos rules the day.

So here are some tips:

- 📷 Take command;
- 📷 Organize the bodies;
- 📷 Recruit co-conspirators;
- 📷 "Build" a composition;
- 📷 Try subdividing;
- 📷 Try a different angle;
- 📷 Move quickly;
- 📷 Talk to them constantly;
- 📷 Make it fun;
- 📷 Play the maestro;
- 📷 Tell them what you want them to do;
- 📷 Try something different; and
- 📷 Disband the crowd (and grab one more).

Sounds very much like a portraiture session but on the move!

Reference: <http://photography.nationalgeographic.com/photography/photo-tips/group-photos-richardson/>