



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

October 2013

Tues	8 th	"Topaz Labs Plugins" with Nic Peters
Tues	15 th	EDI Competition Entry Closing Date.
Thurs	17 th	Closing Date: Audio Visual of the Year 2013 Set Subject Competition: "Tell A Story"
Tues	22 nd	<u>No</u> EDI Freestyle Competition

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

November 2013

Tues	26 th	Print/EDI of the Year, 2013 Entry Closing Date
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CLUB MEETINGS

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

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

2013 Membership Fees

Member	\$50.00	Pensioner	\$40.00
Student	\$25.00	Family	\$80.00
Additional Fee For Competition			\$10.00

"Be daring, be different, be impractical, be anything that will assert integrity of purpose and imaginative vision against the play-it-safers, the creatures of the commonplace, the slaves of the ordinary." - Cecil Beaton (1904 ~ 1980). Famed British fashion photographer, staff photographer for Vanity Fair and Vogue in 1920's and an Oscar winning Stage and Costume Designer.

Dates For Your Diary

State Library of New South Wales Exhibitions.

Macquarie St, Sydney

NSW 2000, Australia

Tel: (02) 9273 1414

http://www.sl.nsw.gov.au/events/exhibitions/2013/selling_dreams/index.html

📅 October 15th to December 15th 2013.

Nikon-Walkley Press Photography Awards. The free exhibition presents the big news moments of the year through a collection of more than 100 shortlisted works by Australia's best photojournalists.

📅 August 2013 ~ November 10th 2013

Selling Dreams: One Hundred Years of Fashion Photography

The glamour and fascinating evolution of fashion photography is captured in 60 iconic images drawn from the collections of the Victoria and Albert Museum, London. Featuring world famous photographers such as Helmut Newton and Richard Avedon, the touring exhibition draws on photographer Irving Penn's comment describing his work at 10 *Vogue* as 'selling dreams, not clothes'.

📅 Until March 16th 2014.

Behind The Truth

Photographs present us with reality, or do they? Our initial reaction to photographic images often leans towards belief or trust that the picture tells a true, unbiased story. However photography's veracity has less to do with essential qualities of the medium than with what people think and say about it. The insistence on photographic objectivity derives from the early twentieth-century emergence of photojournalism and social documentary.

The images in this display are drawn from the collections of the State Library of NSW and question the role of truth in photography in different ways. They caution against the use of photographs as truthful historical resources without understanding the story behind the image.

Sunday 13th October 2013

Memory Walk & Jog (Race against Dementia). Stuart Park North Wollongong starting at 8.30am. A family fun walk 2km, 7.5km walk or 7.5km run with live entertainment and delicious food. Bring your camera along for some Social Documentary/PJ photographic opportunities.

October 4th 2013 ~ January 4th 2014.



**A Joint Exhibition by
Mark & Emma Kelly**

Presents a new exhibition:

"Autumnal"

MK Images Gallery in the Milk Factory, Bowral.

Tuesday, August 27th 2013

The 2013 August EDI Entry results hadn't been received at time that the September Newsletter was published. Our judge, Diane Goodman, has been involved with Photographic Education at all levels (High School, Tertiary and Adult Education) for more than 30 Years.

Diane's comments were very comprehensive for each entry and they can be viewed on the Club's website in the EDI Gallery.

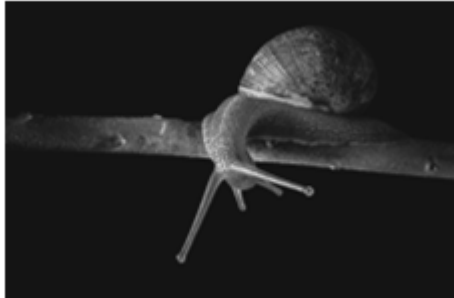
Diane wrote that photographers have used a number of compositional tools; leading lines, shape, textures, subject position to draw the viewer's attention to their respective images. She liked the way the various photographers used lighting (conditions) to "create the mood".

Diane commented how various photographers were able to focus and delineate the main subject from the background. She wrote that selective focus and changing the view point assisted the photographer in accomplishing this delineation.

Diane commented about image cropping. She suggested that photographers should primarily use the camera to crop the image, by zooming in or changing their viewpoint or angle of view rather than doing it in the post production, image editing process thereby avoiding the loss of pixels and the resultant image detail loss.

Diane commented about subject strengths especially where there are a number of subjects within the image are strong within themselves. She wrote that each subject competes against the other/s for the viewer's attention to the detriment of the overall image. As she wrote; "less is more".

EDI (Electronic Displayed Images): 34 Entries received from 17 Entrants.

	<p><i>Best In Section:</i> "Snail", Justina Turpin</p> <p><i>Merits (8):</i> Barry Daniel, Dawne Harridge, Kathy Pond (2), Bruce Shaw, Sue Souter, Justina Turpin, John Zamuner</p> <p><i>Credits (4):</i> Cathy Ashcroft (2), Barry Daniel, Sue Souter</p>
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Diane's comment on Justina's entry was "A stunning image! Strong side lighting dramatises a simple snail and emphasises otherwise ignored textures and surfaces, to create an artistic narrative. Superbly crafted!" Diane awarded Justina a Merit and the best in Section for August 2013.

There was no EDI Freestyle for August as the Competition was a Set Subject.

Tuesday, September 10th 2013

The 2012 Helensburgh Photographic Club and the Wollongong Camera Club Interclub Judging DVD was presented. It was the Helensburgh (Scotland) turn to host the judging of twenty images from each club.

Hunter Kennedy was the judge for the 2012 Interclub and he has been an active photographer for 40 years. Hunter judges and lectures on a regular basis. He continued to enter a number of international exhibitions each year. Hunter has achieved the distinctions ARPS, EFIAP, and, my most proud achievement, MPAGB (master of the photographic alliance of Great Britain). Hunter says that in order to judge the work of others

he has to remain active in taking photographs and keep up to date with modern trends in photography. Hunter's own photography spans a range of subjects, but mainly landscape and people. He is known in Britain for a soft approach to landscapes and also for a minimalist style. I have attached a few of my photos across the various subjects. For more of Hunter's work can be seen on my club website: www.carluke-cc.org.uk

Summary of Wollongong's Entries:

Entry Title	Author	Points (Out of 20).
Hickson Road, The Rocks Sydney	Bruce Shaw	15
Charlie	Siegfried Clever	16
Father and Son	Anna Fitzgerald	19
Autumn Showers	Geoff Gray	16
Bruges	Cathy Ashcroft	14
Fern Heart	Vicki Packer	14
Lillies	Jim Ollis	17
Water Dragon	Warren Causer	15
Fungi Dreaming	Norm Melvin	18
Surfboat No.3	Craig Parker	18
Street Artist	Allayne Foley	14
Boatshed, Otago Peninsula	Jackie Schneider	13
Going Nowhere	Jo Raseta	16
Left Waiting at the Station	Vivienne Noble	15
Waterfall	Bill Mowbray	15
Pensive	John Zamuner	13
Old Man Emu	Sue Shaw	17
Fremantle	Bill Mowbray	15
Walk On The Wildside	Rob martin	17
I'll Race You	Stephen Balson	15

The final Pointscore tally was:

- ☛ Helensburgh 338, and
- ☛ Wollongong 314.

Guy Phillips from Helensburgh wrote that "our fixture continues to be popular with our membership and I hope that we can continue in 2013. Apologies for us winning but the scores are only part of the story....we all continue to enjoyed seeing your images from the other side of the world and hope you enjoy ours.

Tuesday, September 24th 2013

Both the Editor and the Editor's assistant weren't present for this evening's competition. Hence the report on the evening is very short. This allows the EDI's to have a dominant place in the report.

This evening's judge was Gavin Roberts from Sydney. Gavin's photographic interest began in the 1960's learning from an older brother who was in the photographer and time well spent in the darkroom. Gavin's interest in photography started in the early 1960's as a result of having an older brother as a photographer and spending time in the dark room with him. Whilst having a wide interest in what other photographer's produce, Gavin photography leans towards architecture and street scenes. Gavin qualified as a photographic Judge in the U.K. with the Surrey Photographic Association in 2005 and with the Southern Photographic Federation in 2006. He was awarded a Licentiate by the Royal Photographic Society of Great Britain in 2000 and an Associateship in 2006. Since 2007 he has judged at APS and FCC Interclub competitions.


EDI – Normal

The judge's comments were very comprehensive for each of the entries in this section. He commented on the various photographers ability to capture their image and then to present it. He liked the way that some

images, whilst it can be viewed as a negative, left the image with the room for further exploration and deepen the image's message. He also liked the tonal range in some of the entries, especially "A Load To Carry".

Judge offered some advice to images not quite making the Awards with ways to improving them. He raised the idea of cropping the image to remove unwanted sky (where it was too much), background highlights and other objects that competed for the viewer's attention.

EDI, Normal (Electronic Displayed Images): 34 Entries received from 18 Entrants.

	<p><i>Best In Section:</i> "The Old Steelworks" by Vivienne Noble</p> <p><i>Merits (3):</i> Cathy Ashcroft, Vivienne Noble, Justina Turpin</p> <p><i>Credits (6):</i> Cathy Ashcroft, Barry Daniel, Dawne Harridge, Brendon Parker, John Zamuner (2)</p>
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The judge wrote in respect to Vivienne Noble's The Old Steelworks; "What a delightful image. It has everything that you could want in an historical architectural image - true verticals, spacial renditions, accurate proportions and beautiful colours." This image was awarded a Merit & Best in Section.


EDI Freestyle

It is hard to report on this month's EDI Freestyle entries as 14 of the 17 Entries, in the judge's opinion were either:


1. This image does not fit the definition of freestyle as defined by the club; or
2. The image is still too realistic

With the remaining entries the judge's comment weren't as comprehensive as those in the EDI Normal Section thus making it difficult to write the report.


EDI Freestyle (Electronic Displayed Images): 17 Entries received from 9 Entrants.

	<p><i>Best In Section:</i> "Dancers in Motion" by Barry Daniel</p> <p><i>Merits (1):</i> Barry Daniel</p> <p><i>Credits (2):</i> Jill Bartlett, Mahendra Parekh</p>
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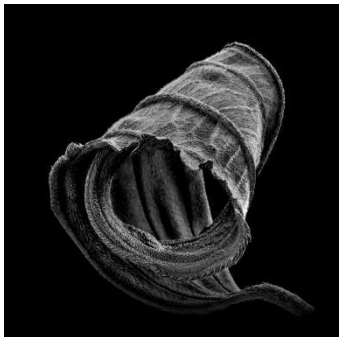
Small Prints: 14 Entries received from 7 Entrants.

	<p><i>Best In Section:</i> “Tulip” by Warren Causer</p> <p><i>Merits (2):</i> Warren Causer, Elaine Duncan</p> <p><i>Credits (4):</i> Jill Bartlett, Wayne Fulcher (2), Mahendra Parekh</p>
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Colour Prints: 35 Entries received from 18 Entrants.

	<p><i>Best In Section:</i> “Silhouette Tree” by Matt Tucker</p> <p><i>Merits (3):</i> Eunice Daniel, Colin Marshman, Matt Tucker</p> <p><i>Credits (5):</i> Bernie Gromek, Colin Marshman, Vivienne Noble, Helen Robinson, Chris Stimson</p>
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Monochrome Prints: 33 Entries received from 17 Entrants.

	<p><i>Best In Section:</i> “Leaf” by Justina Turpin</p> <p><i>Merits (6):</i> Eunice Daniel, Dawne Harridge, Vivienne Noble, Helen Robinson, Justina Turpin (2)</p> <p><i>Credits (5):</i> Greg Delavere, Allayne Foley, Geoff Gray, Colin Marshman, Sue Souter</p>
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POINTSCORES: October 2013

EDI Freestyle

27	Kathy Pond	16	Bill Mowbray	6	John Zamuner
26	Barry Daniel	14	Jo Raseta	4	Vivienne Noble
20	Bruce Shaw	11	Laurie Fullerton	3	Jill Bartlett
17	Cathy Ashcroft	8	Mahendra Parekh	2	Chris Butcher
		6	Brendon Parker		

EDI

87	Justina Turpin	38	Warren Causer	18	Laurie Fullerton
66	Cathy Ashcroft	36	Val Porter	18	Jo Raseta
64	Sue Souter	35	Vicki Packer	12	Brendon Parker
56	Vivienne Noble	32	Sue Shaw	10	Carol Benjamin
56	John Zamuner	30	Bill Mowbray	8	Wayne Fulcher
50	Barry Daniel	30	Tera Wheway	8	Jim Ollis
50	Dawne Harridge	25	John Rickleman	6	Chris Butcher
46	Bruce Shaw	20	Mahendra Parekh	5	Jill Bartlett
42	Kathy Pond			2	Lynley Olsson

Colour Prints

67	Colin Marshman	36	Helen Robinson	15	Laurie Fullerton
59	Dawne Harridge	32	Jennifer Delavere-Lepard	14	Ken Jenkin
54	Greg Delavere	32	Val Porter	14	Jo Raseta
52	Sue Souter	24	Dana Smith	12	Jim Ollis
51	Bernie Gromek	22	Norm Melvin	12	Sandra Tibbitts
50	Vivienne Noble	22	Kathy Pond	8	David Tibbitts
49	Matt Tucker	19	Allayne Foley	6	Casandra Best
41	Barry Daniel	17	Chris Stimson	4	Justina Turpin
40	Eunice Daniel	16	Vicki Packer	2	Peter Hutten
		16	John Zamuner		

Monochrome Prints

56	Geoff Gray	38	Dawne Harridge	13	Chris Stimson
51	Vivienne Noble	33	Allayne Foley	12	Ken Jenkin
50	Bernie Gromek	30	Eunice Daniel	12	Vicki Packer
50	Sue Souter	30	Val Porter	12	Jo Raseta
48	Greg Delavere	19	Laurie Fullerton	7	Jim Ollis
48	Colin Marshman	19	Justina Turpin	6	Casandra Best
48	Helen Robinson	14	Norm Melvin	6	Sandra Tibbitts
42	Matt Tucker	13	Barry Daniel	4	Kathy Pond
38	Jennifer Delavere-Lepard			3	Peter Hutten

Small Prints

52	Warren Causer	35	Gail Grant	22	Mahendra Parekh
47	Elaine Duncan	34	Lynley Olsson	12	Jill Bartlett
45	Wayne Fulcher	24	Brendon Parker	6	Chris Butcher
42	John Rickleman			4	Paul Rifkin

2013 Competition: October

Competition: "Open/Set Subject" Tell A Story

Prints		
✓ Colour	✓ Monochrome	✓ Small

EDI's	
✓ Normal	X Freestyle

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 October Competition: “Three (3) or Four (4) images, within the one (1) mount/matt or EDI, that forms a set or series telling a story. Example: Flower from Bud, Full Bloom and Dying or Dead. Fishing – Hook with Bait, Catch Fish & Set fish free or cooking. **Note:** Your photograph must contain a title to assist judge in interpreting the image”.

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

SIEP 2013 Results.

A number of members entered the 2013 SIEP (Sydney International Exhibition of Photography). The only results received so far is for Barry Daniel AAPS, SSAPS. Barry received the following results:

1. Four (4) sections entered, total of 16 entries.
2. Results:
 - a. Open Colour. 1 Acceptance and 1 Merit Ribbon;
 - b. Monochrome. 1 Acceptance;
 - c. Altered Reality. 1 Acceptance; and
 - d. Nature. 2 Acceptances.

Congratulations Barry.

First Olympic Photo Circuit 2013

Closing Date: NOVEMBER 3rd, 2013

A new photographic salon opens its doors to all photographers all over the world. Every photographer amateur or not, can participate in this photographic contest. A new photographic exhibition, in one photographic circuit with four salons and four categories each, all digital Open Colour, Open Monochrome, Nature and Travel, up to 16 photos per entrant.

Each photo can be presented in only one section. When an entrant submits images which are *significantly similar to each other*, only one of the images will be accepted, even if the images are entered in different sections. Entries must originate as photographs made by the entrant. **All techniques are permitted.**

For further information please visit the website: <http://olympicphotocircuit.com/home/categories>

Comment

“Real Photography or Fake by Photoshopping”. Recently an email appeared in Caravaners Forum relating to “Real Photography or Fake by Photoshopping” or for that matter any Image Editing software. The article relates to a workshop at Burleigh (Qld) and how image manipulation can create a totally different image as taken by the camera. The choice, or should that be question raised, be how far can photographers go before altering the taken image, and not just that from a camera, is considered not “real photography”. What is “Real Photography”?

Over the years many great photographs have been developed in the dark room. This practice wasn't just restricted to the masters of photography but has been happening throughout photography environment. The sky was bland, so I transposed another sky and suddenly the “WOW” factor appeared. Wins camera club competition, then takes award/s at National and International level. Back in the 1980's the club had a member who worked in the Printing Industry and with their spray painting experience was able to take an old red Telstra full length phone box and replace it with the current half phone box. The background was readjusted to match the altered image. After 45 minutes of image “adjustment” the person had created a new image. He also demonstrated how the “industry” adjusted those “wrinkles” and not so flattering features before being inserted into newspapers, Magazines and other Print Publications. All this before the days of digital manipulation. The real question is how far can photographers push the editing process before it's beyond the original image content?

For the full article and response go to: <http://www.caravanersforum.com/viewtopic.php?f=46&t=41714>

The Techno Shop

Sensor Size Trends

Consumers need to think about sensor size rather than pixel count, says Aptina's Sandor Barna, because larger image sensors are likely to appear in all types of devices. Barna, the Vice President and General Manager of sensor maker Aptina's Consumer Camera Business Unit, spoke to us about the challenges facing compact cameras, the niche that will continue to exist for them, and hints that even large sensor compacts are on their way.

Understanding the effect of sensor size is important for customers, he explains: 'The analogy between film and optical format is pretty striking. In the film days, everyone was focused on the *size* of the film (35mm, 120, etc.) - grain vs. sensitivity (film speed) was a trade-off decision you made each time you bought some film. In digital, optical format [sensor size] is analogous to film size - pixel count is like the minimum grain size, with a similar sensitivity trade-off. If we applied the old film logic to digital cameras, the optical format would be on the side of the box, not the number of megapixels. The image quality benefits brought by larger sensor sizes can help ensure there continues to be a market for compact cameras, says Barna (though he acknowledges the industry needs a better way of describing sensor size than the current obscure 'inch-type' naming system.)

Reference: <http://www.dpreview.com/news/2013/08/02/sensor-size-is-what-matters-and-the-trend-is-for-larger-says-aptina>

Natural Light: Making the Most of Hard Light

Matching the light to your subject is an important concept to understand especially in hard lighting situations. Most of all hard lighting conditions doesn't suite all types of photography. The photographer has to learn where and when to use hard lighting. So what is "Hard Light"? It comes from a light source that is relatively small compared to the subject, like the mid-day sun on a cloudless day or an unmodified flash unit. It creates strong, clearly defined shadows. Architecture is an ideal subject when the light is hard, look for the shadows and utilise the textures that it creates. Hard light is best used in Monochrome rather than Colour photography as colour images will look bland and flat.

Reference: <http://digital-photography-school.com/natural-light-making-the-most-of-hard-light>



Weye Feye Connects Your DSLR And Smartphone

The French accessory manufacturer XSeries has a compact device (Weye Feye) that connects Nikon and Canon DSLRs without built-in Wi-Fi capabilities to a smartphone for remote controlling and image transfer. It's more compact than some of the third party devices we've seen before and offers a longer range and better control than some of the camera manufacturers' own adapters. To use the device you need to plug into the camera's USB port and install a dedicated app on your Android or iOS device.

Reference: http://connect.dpreview.com/post/2568658854/weye-feye-connects-your-dslr-and-smartphone?utm_source=newsletter&utm_medium=email&utm_campaign=generic

Kodak (US) Exits Bankruptcy.



Early September 2013 Kodak announced it has officially moved out of Chapter 11 bankruptcy proceedings (filed in early 2012) after completing a major restructuring. Its announcement says the company will no longer produce any consumer products, rather

concentrating on commercial printing, packaging, functional printing and professional services. It appears this famous company is now on the path to "profitable growth". Kodak, once the film market dominate company, is now a shadow of its former self is concentrating on the printing markets of this digital age.

Reference: http://www.imaging-resource.com/news/2013/09/03/its-official-kodak-exits-bankruptcy-leaving-consumer-photography-products-b?utm_source=newsletter&utm_medium=email&utm_campaign=2013-09-6

Best Photography Documentaries to Watch Free Online

Here's something to do with your free time; watch a selection of the best photography documentaries out there, all for free on YouTube. Expert Photography has a nice round-up of its 20 favorite photography documentaries on YouTube, covering everything from "Edward Weston: The Photographer" from 1948; to "Alfred Stieglitz: The Eloquent Eye" from 1999; and "Cindy Sherman - Nobody's Here But Me" from 1994.



Reference: <http://www.imaging-resource.com/news/2013/09/13/the-best-photography-documentaries-to-watch-online-for-free>

Apple's iPhone 5s Unveiled

Recent media reports depicted long queues outside the Apple Shop eagerly awaiting for the doors to open and the first new iPhone (iPhone5) release to the consumer market. Outside of being a mobile communication device what else does this unit have to offer photographic market? It has a new A7 64-bit chip Processor for the new apps (applications) especially the live photo filters feature. The built-in camera has a resolution of 8 megapixels that are 1.5 microns in size, 15% bigger than the previous iPhone. The new software in iOS 7 has the ability to automatically set white balance, exposure and create a "dynamic local tone map" with "autofocus matrix metering" in 15 zones. When the camera snaps a photo, it actually captures multiple images and selects the best. Possibly the future of photography?



Reference: <http://www.imaging-resource.com/news/2013/09/10/apple-unveils-iphone-5s-major-camera-upgrade-bigger-pixels-dual-flash-fast>

Quick Tips

Build a Camera Glide Track

Is it possible to build a glide track camera mount like this one:

www.glidetrack.com/products/glidetrack-shooter.html for cheap.

1. The glide track camera mount is just made out of two full-extension drawer slides, some bolts, nuts and a wooden board I found in my room.
2. Last things first I installed the bolt holding the camera in place and ground its head down to fit through a gap in the drawer slider. It might not be necessary with your slider or maybe you find a low-profile bot that fits. I had to grind mine down to about 2mm thickness in order to fit. The tripod mount needs a 1/4-20 bolt or M5*20 if you are in metric Europe.
3. Then I added the second slider to the first one to double the movement capacity. Conveniently drawer slides are sold in pairs. The angle brackets were part of the sliders and were bolted together with two 1/4-10 bolts and fitting nuts (M5 *10).
4. Finally the sliders where mounted to a simple board with two screws.
5. The final product in comparison to the professional alternative and a test film made with the first (one slider) prototype.



Reference: <http://www.instructables.com/id/How-to-build-a-glidetrack-camera-mount/>

6 Tips for Photographing Deserts

Increasing travel to Central Australia or the African Continent provides photographers with more opportunities to photograph “Deserts”. They can make for very dramatic and beautiful landscapes but it can also be challenging to avoid your photos appearing flat and uninteresting. Here are 6 tips to help you:

1. **Catch the Right Light.** Early morning/late afternoon provides the soft lighting to give the desert sand a beautiful glow.
2. **Point of Interest.** This is the photographer’s challenge when taking all pictures, the desert is no different. There’s nothing like unending sand to turn your view away. So look for some point of interest to captivate your viewer’s attention.
3. **Lines and Patterns.** The wind creates many opportunities, look for sand lines, dune ridges, even footprints. Then consider how you are going to photograph it. Remember there are other Angles of View than the “standard” 1.5 ~ 2 metres. Crouch down, shoot down, long and focus on the detail in the sand.
4. **Tell a Story.** Look for ways that make your image stand out with a human interest or maybe an animal at rest in the shade of a tree/scrub.
5. **The Unusual.** Pre-visualise your picture and make it worth for you. It may be the vast “emptiness of the desert. It takes training to pre-visualise and then shoot your picture.
6. **Look After Your Camera.** The desert is a very harsh environment and very destructive to cameras. So protect your camera when not in use, use an UV Filter to protect the Lens and clean your camera after shooting.

Reference: <http://digital-photography-school.com/6-tips-for-photographing-deserts>

Learning To See

Professional photographer Earl Nottingham says, "It’s actually a learned sense of visual awareness which enables you to quickly recognise a subject that lends itself to an exciting photograph." Few people are born with the ability to “see” like an artist. For most photographers creative vision is a skill that needs to be developed through 'trial-and-error' experience, education and learning techniques from accomplished photographers by studying their work. Here are some tips:

1. **Learn And Observe.** "Everything has its beauty, but not everyone sees it." (Confucius). Two photographers attend a vintage car show. One takes images of a line of cars whilst the other sought out unique vantage points and graphic details because the more creative approach confirmed that cars have an inherent beauty.
2. **Explore The Subject.** Instead of photographing everything in sight try to “work the subject,” and thereby instilling the virtues of patience and perseverance. Take your time with your subject, walk around to find the best vantage point and the most effective illumination. Shoot it from several angles, including a high and low viewpoint, against slightly different backgrounds, and with different focal lengths. It’s important to develop a “good eye”, an awareness of the concepts of effective visual design.
3. **Expand Your Horizons.** Photographers should take a fresh look at how they “see the world”. This can be accomplished by changing your view point (moving in/out) to concentrate on the centre of interest and avoid including unrelated elements. Another method is to adjust a wide angle lens “distortion of converging vertical lines” by tilting the camera
4. **Effective Visual Design.** Successful photography is thoughtful composition; harmony, dynamic tension and effective image design. Create a sense of depth in your images; a 3 dimensional world in a 2 dimension medium. There are many techniques a photographer can use to add a sense of depth to their images through diagonal composition, leading lines, framing objects (trees, doors) and alike.
5. **Observe The Light.** Photographers need to develop their ability to see and solve lighting problems. Whether it is the introduction of artificial lighting or the usage of redirecting the ambient light the photographer can still have some control over the image’s illumination. Work with your lighting, not against it; observing the pattern of light and shadow.
6. **Strive For Impact.** Unless your photo evokes some emotion, or offers a powerful visual statement, it won’t hold the viewer’s attention for long.

Reference: <http://www.australianphotography.com/news/photo-tip-of-the-week-learning-to-see>

Textures and Overlays Make A Difference.

Not every image looks good with textures applied to them. In fact textures are often overused in photo editing. But for an artistic fine art look, or even to cover up unwanted parts of an image, textures can play a major role.



Reference: http://www.mcpactions.com/blog/2013/08/16/textures-and-overlays/?utm_source=Weekly+Newsletter+081613&utm_campaign=Newsletter+081613&utm_medium=email

DYI Reflectors On A Budget

Reflectors help photographers light their subjects, fill in harsh shadows and add pleasing catch lights. Reflectors come in many shapes, sizes and colours. But it is possible for a photographer to build their own reflector/s.

Supplies Needed:

1. White Foam Core Board;
2. Aluminium Foil; and
3. Glue, spray adhesive or glue tube.

Steps:

1. Take the foil and crumple pieces of it and then flatten it back out.
2. Apply glue to one side of the board. Then take the sheets of foil and press them down until you cover the entire surface.
3. Leave the other side white. Now you have a two sided reflector.

Reference: http://www.mcpactions.com/blog/2013/08/26/diy-reflectors/?utm_source=Weekly+Newsletter+083013&utm_campaign=Newsletter+083013&utm_medium=email