



In Focus

PHOTO GROUP NEWSLETTER

What's In This Issue

Content	Pg.
Photo Group Diary	1
Dates For Your Diary	2
2013 Sydney International Exhibition of Photography (SIEP)	2
Tuesday, August 13th 2013	2
Tuesday, August 27th 2013	5
POINTSCORES: September 2013	9
<i>Colour Prints</i>	9
<i>Monochrome Prints</i>	9
<i>Small Prints</i>	9
<i>EDI</i>	10
<i>EDI Freestyle</i>	10
2013 Competition: September	10
2013 Competition: Slideshow/Audio Visual ...	10
2013 Competition: Print/EDI of the Year Competition	10
Landscape Photographer of the Year 2013	11
The Techno Shop	11
Quick Tips	14

Photo Group Diary

September 2013

Tues	10 th	Screening 2012 Interclub with Helensburgh, Scotland
Tues	20 th	EDI Competition Entry Closing Date.
Tues	24 th	Competition: "Open" <u>Both</u> EDI Competitions
<i>Closing Time:</i>		7.15pm. <u>No</u> Print Entry will be accepted after this time.

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

Every shot you take should have a purpose, and when you're shooting, you should be very deliberate about that.
Sean Ogle is an HDR photographer and entrepreneur

Dates For Your Diary

2013 Sydney International Exhibition of Photography (SIEP)

This is an electronic image International held in Sydney. It has four sections: Colour (Open), Monochrome (Open), Nature and Altered Reality.

Closing Date Extended: September 9th 2013 - Midnight AEST

For further details regarding Entry conditions, Fees and alike please visit the SIEP website at:
<http://www.siep.org.au/>

If you can support this International please do, otherwise it could be lost. Once gone, it takes a long time to return.

Now Til Sat September 15th 2013.

Photographic Exhibition, "Snapped", at the Lady Denman Maritime Museum, Huskisson. For any further information about the exhibition or the Museum please contact me or browse our website;
www.ladydenman.asn.au

June 8th ~ October 7th 2013

"Wildlife Photographer of the Year Exhibition"

Australian Museum, 6 College Street, Darlinghurst (Sydney).

Time: 09.30 AM to 05.00 PM Location: Level G, Special Exhibition Space

Through the lens of wildlife photography, the exhibition captures the intrigue and beauty of our planet, giving us a glimpse of the natural world as it has never been seen before.

For further information: <http://www.australianmuseum.net.au/event/Wildlife-Photographer-2012>

Art Gallery of New South Wales.

Macquarie St, Sydney NSW 2000 Opening Hours: Mon~Fri: 9am ~ 5pm; Weekend: 10am ~ 5pm

1. *Sydney Moderns* Closing Date: October 7th 2013

Featuring the work of artists such as Margaret Preston, Roy de Maistre, Grace Cossington Smith, and Max Dupain, this exhibition celebrates one of the most creative periods in Australian art; 1920 ~ 1930's.

2. *Street* Closing Date: October 31st 2013

"Street", the daily life bustles past, features new work from local photographers Derby Chang, Stephen Godfrey, Lyndal Irons, Kaily Koutsogoannis, Steve Marshall, Geoff Roberts, Garry Trinh, Franky Tsang and Brent Winstone.

For more information: <http://www.sl.nsw.gov.au/events/exhibitions/2013>

Tuesday, August 13th 2013

President Brian Harvey chaired this evening's meeting and opened it by welcoming the 26 members and 3 visitors to the club. This evening was Dr. Holly Parsons PhD was our guest presenter with her topic "Birds In The Backyard".

Brian said that Holly is the Birds in Backyards Programme Manager with her association with them commenced in 1999. Holly has always been interested in birds and ecology that led her to academic pursuit

in the field of avian urban ecology at university. Since completing her PhD Holly continued to look at the impact that urbanisation has had on the Superb Fairy-wrens. Today Holly manages Birds in Backyards' environmental education as well as the scientific research through the various Birds in Backyards projects. Holly is very passionate in communicating the importance of biodiversity with the broader community.



Holly thanked the club for the invitation to come and speak to the members. She said that Birds in Backyards was a part of Birds Australia before they separated in 2012. She said that birds are part of the Australian life and that some birds are small and usually we don't see them. Our smallest birds can weigh only a few grams.

Urbanisation.

Holly spoke about the changing Australian environment saying that over the past 30 ~ 40 years we have urbanised more and more land resulting in the disappearance of small birds. 85% of Australia's human population lives on the coast and this has resulted in changes to the birds' environment. We have created bigger houses with smaller gardens on a smaller land plot. The larger birds have move in (e.g. noisy minors, etc.) forcing the smaller birds out. Holly said that Birds in Backyards wants to make a difference by changing the way land developers and users use the land and providing environments for birds to live in. She said our urban landscape has changed from small natural bush, small pockets of old housing to larger developments of housing and every decreasing pockets of bush.

Birds.

Holly spoke about a number of birds found in Australia.

- ✂ Magpie. Number 1 bird in Australia and feeds on insects.
- ✂ Pied Currawong. Usually found near privet which is a good food source and protection for them.
- ✂ Pee Wee. Notorious for hanging around on the lawn. They like their own reflection so environments of reflective material like glass (windows, doors, water) are a good location to find them.
- ✂ Willy Wagtail. Likes open space especially garden environments for their food source.
- ✂ Crested Pigeon. Has a metallic look and is a seed eater so it can be found in grass lands, paddocks and other similar environments.
- ✂ Rainbow Lorikeets and Parrots. These birds are very noisy, aggressive and messy.
- ✂ Cockatoos and Galahs. These birds have migrated east during the dry conditions seeking food sources. These birds have been encouraged to "stay around" as people begin and continue to feed them.
- ✂ Honeyeaters. Wattle Birds, Noisy Minor seek nectar from flower scrubs particular the Grevillea species.

Introduced Birds.

Holly said that birds like the Spotted Dove, Starling, and Indian Mynor have been introduced over time. These birds tend to be an aggressive, noisy and messy bird. They nest in large communities and will take over the nest of other birds. They have forced smaller birds out of their habitat and to find a new habitat to survive in.

Habitats.

Holly spoke about various nesting and feeding habits especially the Blue Wren which she held an interest in. She said that a vast majority of the bird species require large open environment to survive in. Most of all birds need water hence they can be found in larger numbers near water sources such as creek, stream, lakes, and gardens.

Bird Friendly Space.

Holly spoke about how to create a bird friendly environment. Firstly we need to look around the environment to see what birds are there and how they are living. She said most people when developing their gardens they remove what they don't want and put in what they want. Holly said that we should be gradually changing the environment by introducing new plants and alike and gradually removing the older plants. Holly said it's all about sharing our space with the birds and through the introduction of native plant species will bring in

various bird species. During this section Holly showed a number of images of the different garden types and how each developed its own bird life community.

Holly suggested we look at a range of flowers with smaller flowers like the spider Grevilleas for smaller beaked honeyeaters as these keep the larger/longer beaked birds out and the large Grevilleas for the larger honeyeaters.

Bird Baths and Nest Boxes.

Holly said birds, like humans; need water to survive and to wash (regularly clean) themselves. Holly commented that many commercially bird baths are ceramic with a sheer coating. She suggested that small pebbles be placed into these units so that the birds can get themselves out of the water without drowning after an overzealous bath time.

Holly then spoke about nesting boxes saying that birds naturally seek hollows in trees, logs etc for their nest. Just as birds come in different shapes and sizes so too the human made nest boxes require being different. The nest box placement needs to be in a situation away from predators and from the prevailing winds. Finally guards near to be around these boxes to protect the birds from land based predators like cats, rats, possums, etc.

Holly showed a video showing a kookaburra attempting to feed a rosella (seed eater) with meat, first with a lizard and then with a mouse. It was evident that the kookaburra was getting annoyed the rosella would take the food. The next segment showed a nest box with the kookaburra entering. Finally after several attempts the kookaburra had a family of two small fledglings.

At the end Holly spoke about Birdlife Photographic SIG (Special Interest Group) and she said that was her only plug for the evening.

After fielding some questions from the audience Holly finished her presentation with a quote: "What's unimportant is that (we) have an opportunity to bond with the natural world to learn to love it before being asked to heal its wounds". Grunewald citing Sobel.

She then invited the audience to view the various nest (two small bird nests and a wire magpie nest) and bird (koel, owl) displays she had brought along.



Magpie's Metal Nest



Nest (Same)



Rosella



Barn Owl

Brian Harvey thanked Holly for her presentation and bringing the various exhibits.

Club Business:

Brian mentioned the following for the members:

- 📅 Photo Group Planning Group Meeting. Saturday, August 31st, Vivienne Noble's place. 2013 Programme Planning. All welcome to come along and be part of this planning.
- 📅 2013 Audio Visual Competition. Brian mentioned that the club, under the guidance of the Movie Makers Group, holds an Audio Visual (Slideshow) competition. Further detail can be read in the "Competitions" section.
- 📅 2013 FCC Interclub. Members were asked for FCC Interclub entries and to bring them along at the next meeting on Tuesday, August 27th 2013.

📌 Programme Highlights:

- Helensburgh ~ Wollongong Interclub 2012. Tuesday, September 10th 2013. Showing of the judging of this Interclub.
- Topaz Tools with Nic Peters on Tuesday, October 8th.

Brian then invited all present to supper and to take the opportunity to view Holly's exhibits.

Tuesday, August 27th 2013

Brian Harvey chaired this evening and extended a warm welcome to the members (27) and 2 Visitors. Brian also mentioned he had received apologies from Kathy Pond.

Club Business:

- 📌 Sept 2013 Competition. Brian said that this is an Open Competition and that this includes both "Normal" and "Freestyle" EDIs sections.
- 📌 SIEP 2013. The Sydney International Exhibition of Photography closing date is September 2nd 2013. Visit the SIEP website (siep.org.au) for further details.
- 📌 FCC Interclub 2013. Greg Delavere is arranging the Club's Entries for this competition.
- 📌 Club member; Lloyd Robinson. Lloyd hasn't been well for some time. However Lloyd is driving to Bunbury, Western Australia shortly to the APS 2013 Convention where he has been invited to speak.
- 📌 Club Room Layout. Brian advised the members of a change in the club's room layout. The club has purchased two (2) LED Display Lighting units from the fund raised at the recent Bunnings' Fund Raiser BBQ. Members are requested to remain behind the tape line and away from the trailing power leads to the lighting units. Brian mentioned that the Movie Makers Group would also be using these lighting units for their studio sessions.

Competition:

Brian introduced this evening's Competition as being a headache or two for quite a few entrants due to its subject and then limiting the subject to the "local area", the Illawarra.

Brian then introduced our guest judge for the evening, Diane Goodman. Diane has been a teacher of Photography, digital Photography, Visual Art and Information Technology for more than 30 years at Secondary (High) Schools, University and Adult



levels. For 18 years she led the Photo Media Dept at the Illawarra Grammar School (TIGS) with participation in the Ilford Schools National Photographic Competitions. She has used her photographic skills for her post-graduate degree to digitally map significant sites (Bundanoon, Shoalhaven River and Paphos Theatre, ancient archaeological site in Cyprus to name a few). Diane's images have been widely exhibited and in private collections around Australia.

Diane thanked Brian and everyone for the opportunity to comment on the club's competition entries. She said that it was stressful to be judging as it was her first time at the Wollongong Camera Club, though she had been to the Kiama-Shellharbour Camera Club on many occasions. Diane spoke briefly about "Gestalt Theory" and how it interacts in photography. Other information is at the end of this night's report. She said that she wants to be helpful with constructive comments aimed at improving our photography.

Colour Prints:

Diane asked “what is the main subject, what’s around it and how do I (the photographer) draw attention to the main subject?” when talking about an image’s background. Her comments, questions, were applicable to a number of entries, in her opinion as the image’s background was competing for the viewer’s attention with the main subject.

Changing Composition. Diane commented that this can be accomplished in a number of ways. She said that if a photograph is cropped then this cropping creates a different format and then the photographer has to watch the change in composition (changes in 1/3rds, etc). Diane said photographers need to look at the positive space (where the “action” is) and negative space (the empty/non action area) and then crop out the areas that don’t add to the image’s message. Diane also spoke about other methods especially before operating the Camera’s Shutter. Changing the lens, viewpoint or camera angle will result in distractions being removal, focusing all the attention onto the main subject. The use of leading lines, movement will also create changes in composition (ducklings following “mother”). Diane advised photographers to look at the image being composed, especially around the edges. In an image of a parrot the bird’s beak was partly “cropped” out

of the image. A quick look around the frame and the photographer would have been able to either used a slightly wider lens or a step back to allow the full beak to be in the frame.

Gestalt. Diane demonstrated this with an image of a bird feeding its young in the nest. She explained that there is a link between the significant tones and that in this case results in the viewer’s distraction from the main subject, the birds. Whilst Gestalt can merge objects into each other it can also work to reduce objects from merging. Diane said photographers need to distinguish between these two processes.

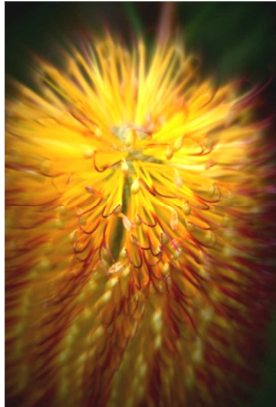
Colour, Textures and Tones. These key elements bring out the main subject’s “character”. There use is the photographer’s choice and are part of the photo taking process. Diane said that photographers need to look into the photo and see what is

making it work and what isn’t working.

Simplicity and Axis of Symmetry. Diane spoke about image simplicity and demonstrated this with an image of Orange Banksia. The blurred foliage/spike shapes created an evocative emotion in her, as the artist. She then spoke about the image’s Axis of Symmetry and the placement of the main subject in the frame. Many photographers place their subject in the centre but by moving it slightly to the side to improve the image’s balance. Diane then continued to talk about image rhythm and how the object’s flowed throughout the photo.

Image Framing. Diane suggested to improve an image the photographer dodge the background around the image’s outside so to concentrate the viewer’s attention on the main subject. Using a slight vignette would also accomplish the same effect.

Colour Prints: 29 Entries received from 16 Entrants.

	<p><i>Best In Section:</i> “Glowing Bottlebrush”, Sue Souter</p> <p><i>Merits (5):</i> Eunice Daniel, Eunice Daniel, Bernie Gromek, Colin Marshman, Sue Souter.</p> <p><i>Credits (8):</i> Barry Daniel, Greg Delavere, Greg Delavere, Allayne Foley, Dawne Harridge, Colin Marshman, Vivienne Noble, Helen Robinson</p>
---	---

Small Prints:

Diane's general comment was that she loves small prints as they fascinate her.

Image Setting and Mood. Diane commented that photographers can create an improved image setting/framing by usage of either vignetting around the edge or through dodging in the post production stage of producing the image as this will "pull" the viewer's eye back to the main subject. She then spoke about creating image mood especially by exploiting the background's lighting conditions. Here is commented on different types

of lighting and be cautious of the harsh, bright light.

Image Composition. Diane's highlighted how to use a change in angle especially looking straight down the subject creates a different perspective. She suggested that photographers experience as this doesn't work for all subjects. She then said that cropping an image will produce a stronger image; remove unwanted distraction and concentrating the viewer's attention onto the main

subject. She also suggested experimenting with strong shapes, textures or tones found within the image.

Image Taking. Diane asking "what is grabbing my attention; what do I (photographer) focus on; where is the focus that is engaging with me; what is causing me (photographer) to take this picture?" Diane said the photographer's primary objective is to create a clean and focused image, free of distractions.

Small Prints: 15 Entries received from 8 Entrants.



Best In Section:

"Honeyeater, New Holland", Lynley Olsson

Merits (3):

Warren Causer, Wayne Fulcher, Lynley Olsson

Credits (4):

Warren Causer, Wayne Fulcher, Gail Grant, Brendon Parker

Monochrome Prints:

Diane spoke briefly about the large number of entries in this section and congratulated the club and entrants for the entries.

Image Enhancement. Dian asked the question "what else could I (the photographer) do to enhance the shape, the image into a greater image?" She suggested that photographers again look at their images and see if a different format, different perspective would improve the image. She also suggested rotating the subject slightly to remove the unnecessary negative space thus creating a different perspective. She said that this would have been perfect for a textural image like tree bark and similar images.

Photographer's Actions. Diane commented that a good photographer is able to change the way the viewer sees the world through their images. To accomplish this, the photographer needs to stand outside and look creatively at the "subject" considering how I (the photographer) can take this image in a different and challenging way.


Lighting and Flash. Diane pointed out that back lighting creates the mood. By simplifying the image and allowing the back lighting to set the mood creates an image that will engage with both the photographer and the viewer. Diane said when using artificial lighting, especially flash, it is to be controlled to "support" the image's objects and to draw the viewer's attention to the main subject and not the supporting objects when highlights appear. To overcome such situation Diane suggested the use of a diffuser, lower Flash power setting, changing the flash lighting angle so as to reduce the post-production editing required to remove the

dominance of the artificial light within the supporting objects. Dain also highlighted the problems associated with Dark/Light tones within the image saying that the viewer's attention is naturally drawn towards the "lighter" tones.

Object Sacrifice. There comes a time when objects clash and the photographer has to decide whether to include or exclude objects in the overall image. Diane suggested that the photographer take a series of images including and excluding the objects. Then during the post-production editing decide which image best tells the story, what works and what doesn't. The photographer has to ask "does the object improve/support the image or not?" If the object doesn't, then remove it. It's about the main subject and not the supporting "cast".

Framing/Mounts. Diane suggested that photographers take care when mounting/framing their final image. She pointed out an entry where the image's paper white non printed area was exposed, not covered by the top mount, drew her attention and she had difficulty "getting" into the image itself. One way to overcome this is situation to cut the mount after the final print is made and then check the mount is right by placing it over the print. If there are "white stripes", then cut another mount.

Monochrome Prints: 31 Entries received from 16 Entrants.

	<p><i>Best In Section:</i> "Baby Bracken", Sue Souter</p> <p><i>Merits (5):</i> Allayne Foley, Geoff Gray, Helen Robinson, Sue Souter, Justina Turpin</p> <p><i>Credits (5):</i> Allayne Foley, Geoff Gray, Colin Marshman, Val Porter, Helen Robinson</p>
--	---

After the announcement of the Monochrome Awards, Diane was asked if she could explain what "Gestalt" was and how it applied to photography. In summary Diane said that it's all about colour, tones and lighting. She said that photographers need to learn how to use, isolate light and what is happening tonally within the picture. This is the challenge that all photographers need to learn and use so as to improve their image taking.

Gestalt Theory and Photographic Composition

In the late 1800's and early 1900's German and Austrian psychologists developed a school of thought known as *Gestalt*, a German word meaning "shape." It was their goal to learn how the mind perceived and processed visual input. The result was a theory of principles that artists have been able to use to present visual information; whether it be the printed page, painting or photography. Although it may use unfamiliar names or titles these principles may be familiar to most photographers.

So how do we use this in our photography? By paying careful attention to all of the elements of our photograph when we look through the viewfinder and identify the positive and negative spaces within the image (positive space is your subject, and the negative space is everything else). When focusing on your subject, are there objects within the photograph that when in focus, because of their proximity, will become part of the positive space? If so, move either the foreign object or your subject so that the object can no longer interfere. An example of this is "the light pole out of the person's head", or "a branch spearing the subject through the head".

Reference: <http://www.apogeephoto.com/mag1-6/mag2-5mf1.shtml>

<http://www.allgraphicdesign.com/rulesofgestalt-theory.html>

Brian Harvey said that everyone had done a great job in tackling the Competition's Subject. He then thanked Diane for coming and judging the club's competition entries and for her informative and constructive comments.

Print Stand Lighting.

Brian then asked all for their opinions with the new lighting. The members were generally very happy with the lighting with some saying it's the "best see at any club". The locating of the lighting on the floor shining upwards appeared to rid the prints of "lighting highlights" and gain a great overall lighting condition especially those images on the lower rungs of the print stands. Brian said that the Management Committee had searched hard to find a solution to the lighting problems for both the Photographic Group and Movie Makers. Brian continued to say that the Lighting Unit's electrical cabling is a problem and that this has to be addressed with possible ducting but members are requested to be careful when walking around the print stands and to stay behind the taped line.

POINTSCORES: September 2013

The 2013 Competition Point Score has now commenced eight (8) Competitions. There are only three Competitions left for 2013 with one Set Subject and two Opens.

Colour Prints

59	Colin Marshman	32	Helen Robinson	14	Ken Jenkin
57	Dawne Harridge	30	Jennifer Delavere-Lepard	14	Jo Raseta
52	Greg Delavere	30	Val Porter	13	Chris Stimson
50	Sue Souter	24	Dana Smith	12	Jim Ollis
47	Bernie Gromek	22	Norm Melvin	10	Sandra Tibbitts
46	Vivienne Noble	20	Kathy Pond	8	David Tibbitts
42	Matt Tucker	17	Allayne Foley	6	Casandra Best
39	Barry Daniel	16	Vicki Packer	2	Peter Hutten
34	Eunice Daniel	16	John Zamuner	2	Justina Turpin
		14	Laurie Fullerton		

Monochrome Prints

52	Geoff Gray	32	Dawne Harridge	12	Vicki Packer
48	Bernie Gromek	29	Allayne Foley	12	Jo Raseta
46	Sue Souter	28	Val Porter	11	Chris Stimson
45	Vivienne Noble	24	Eunice Daniel	8	Justina Turpin
44	Greg Delavere	19	Laurie Fullerton	7	Jim Ollis
44	Colin Marshman	14	Norm Melvin	6	Casandra Best
42	Helen Robinson	12	Barry Daniel	4	Kathy Pond
40	Matt Tucker	12	Ken Jenkin	4	Sandra Tibbitts
36	Jennifer Delavere-Lepard			3	Peter Hutten

Small Prints

45	Warren Causer	34	Lynley Olsson	18	Mahendra Parekh
42	John Rickleman	33	Gail Grant	8	Jill Bartlett
41	Elaine Duncan	22	Brendon Parker	6	Chris Butcher
39	Wayne Fulcher			4	Paul Rifkin

EDI

There is no EDI (Normal) Pointscore update for August as the entries had not been finalised at time of publishing this Newsletter. An update will be available and on the Club's website when the results are known.

EDI Freestyle

There was no EDI Freestyle competition for August hence no change in the Pointscore.

2013 Competition: September

This is an "Open"

Competition: "Open"

Prints			EDI's	
✓ Colour	✓ Monochrome	✓ Small	✓ Normal	✓ 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.

Member Recognition.

National Acceptances. Val Porter received 1 Merit and 2 Acceptances from 8 Entries in the South Australian Photographic Federation's 2013 National. Congratulations Val. These are the first Acceptances and Awards Val has received in any National Exhibition of Photography.

2013 Competition: Slideshow/Audio Visual

Entry Closing Date: **Thursday, October 17th 2013.**

All club members are invited to enter the Club's 2013 Audio Visual (A/V) of the Year Competition that is convened by the Movie Makers Group. Each member is entitled to enter two (2) individual Slideshows and another two (2) in a Team Group. Each A/V must be the work of the entrant/entrants (team) and comply with the competition rules as found on the club's website in the Movie Makers Competition Rules document.

You don't have to be an EDI worker as any digital file can be used to produce an A/V.

All entries are to be handed in to the Movie Makers. If you have delivery problems then there are a number of Photo Groups members that attend. Please see Brian Harvey or Bruce Shaw for any further assistance.

2013 Competition: Print/EDI of the Year Competition

Entry Closing Date: **Tuesday, November 26th 2013.**

Now is a good time to start considering your Entries for the Print/EDI of the Year Competition. Each financial member may enter up to two (2) Prints/EDI's that have been entered during the 2013 Competition Year in each section; Colour Prints, Monochrome, Small Prints, EDI's (Normal) or EDI Freestyle.

To assist you with your selections each member will be sent a list of your 2013 Entries and their results at the end of the October 2013 Competition (early November). Your November 2013 Entries are also eligible for the Print/EDI of the Year Competition. If you require a copy of your Entries earlier then please email the Editor at: editor@wollongongcameraclub.com

Landscape Photographer of the Year 2013

Australian Photography + digital in association with Fujifilm X are running the “Landscape Photographer of the Year, 2013 to find Australia and New Zealand’s best amateur landscape photographer. Up for grabs is \$10,000.00 in prize money and other prizes. An Entry fee of \$20 is required for each set of six (6) images and the Entrant may enter more than portfolio.

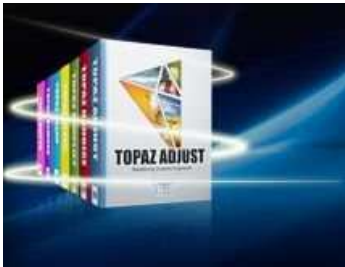
Closing date: 5.00pm, 15th November 2013.

For entry details, terms and conditions please visit:

<http://www.australianphotography.com/competitions/landscape-photographer-of-the-year-2013>

Topaz Labs Photographic Software

Topaz Labs, founded in 2005, develops a range of photo and video plug-ins that are compatible with professional image editing software such as Adobe Photoshop, Photoshop Elements, Apple Aperture and Corel Paint Shop Pro for use by both the Apple and Windows based computers. The plug-ins offers filters that enable the photographer to modify the details in an image. Currently there are 15 Products: ReStyle, Clarity, B&W Effects, Adjust, Lens Effects, ReMask, Detail, Simplify, InFocus, DeNoise, Star Effects, Clean, Fusion, DeJPEG and photoFXlab. The variety of Topaz Labs plugins covers not only image adjustments of all kinds, but also noise reduction, halo-free sharpening, excellent (and extremely quick) masking, and a whole lot more.



Visit the Topaz Labs web site (<http://www.topazlabs.com/downloads/index.php>) for more details, tutorials on making image adjustments with Topaz Labs, the forum, and also to check out their software for video editing.

Nic Peters has been arranged to come and talk about Topaz Labs Products at the Photographic Group’s October 8th 2013 meeting.

The Techno Shop

Nokia's 41MP Lumia 1020

In mid-July 2013 Nokia released a 41-megapixel camera phone, the Lumia 1020. The Lumia 1020 has the same basic imaging principles as the 808 PureView phone. The device incorporates a 41MP imaging sensor to output maximum file sizes of 34MP to 38MP (depending on aspect ratio). The real value of such high pixel density lies in over sampling for a higher quality image output at more manageable file sizes. The Lumia 1020 allows you to simultaneously shoot both a full-resolution capture and an over sampled, immediately shareable 5MP version of every image. A smart phone or a digital camera?



Reference: <http://connect.dpreview.com/post/1305711237/lumia-1020>

Understanding the Exposure Triangle

For those beginners who do not understand the relationships between aperture and speed and deep of field, and motion blur. This website is has a simulator where you can test your skills and see how a change in one will result in a change in another.

Reference: http://www.kamerasimulator.se/eng/?page_id=2

Lomography Raises More Than \$1M For Production Of New Petzval Lenses



Lomography's attempt to bring the centuries-old Petzval lens back into production via Kickstarter has generated more revenue than expected. The 'New Petzval' lenses look and function much like the originals with a brass exterior, and the aim is to produce it in both Canon EF- and Nikon F- mounts. It is due for release in the 2014 Spring (Northern hemisphere). The Petzval draws focus to the centre of the frame, the only part of the image in sharp focus. The original Petzval lenses were notable for having the widest apertures available at the time, speeding up the amount of time

required to create a Daguerrotype from 10 minutes to 30 seconds. The New Petzval lenses incorporate some modern design updates including a larger f/2.2 maximum aperture that can be changed using the included set of diaphragms (known as Waterhouse stops) to achieve different stops.

Reference: <http://www.dpreview.com/news/2013/08/08/lomography-raises-more-than-1m-for-production-of-new-petzval-lenses>

5 Reasons Haven't Used My dSLR For Months

1. I hate carrying all that weight
2. Small cameras are *really* good now
3. Most of the time, I don't need a zoom
4. I'm trying to take more portraits
5. I just don't need all that extra gear anymore.

Reference: <http://www.dpreview.com/articles/4296660253/5-reasons-why-i-havent-used-my-dslr-for-months>

17 Signs That You Were Alive Before Digital Photography

How do “us” elders separate ourselves from those who only know what it means to upload? Here are 17 tools and toys you’ll immediately recognize if you still remember the heyday of Kodak. Bring on the nostalgia.

1. You loaded your own sheet film;
2. Bulk Film Loader;
3. Change Bag (and not for your money);
4. Handmade dodging tool;
5. Cable Release;
6. Flash Cubes;
7. Donut Bokeh;
8. Split Prism;
9. 1200mm Lens;
10. Multi Exposure Film Back (original spare memory card);
11. Polaroid Print Coater;
12. Disc Camera;
13. 110 Camera/film canister user;
14. Carousel Projector;
15. Light Table/Light Box;
16. Loupe(simple, small magnification device used to see small details more closely.); and
17. White nylon gloves (and not just a Michael Jackson fashion accessory)

For further reading go to the “reference” website and enjoy a little nostalgia.

Reference: <http://blog.photoshelter.com/2013/08/17-signs-that-you-were-alive-before-digital-photography/>

How To Turn Your Smart Phone Into A dSLR Adapter



Photographer Michael Amos has worked out a way to mount his smartphone to an SLR's viewfinder to take photos through the camera making tiny smartphone lenses and expensive SLR adapters virtually redundant. Amos has modified a hard shell case for his HTC Android™ smartphone to securely mount it to the eyepiece of his Canon SLR camera. By carefully positioning the smartphone's camera inside the viewfinder, Amos can give his mobile photos a unique SLR look without any apps.

Reference:

http://connect.dpreview.com/post/7426691742/smartphone-slr-adapter?utm_campaign=internal&utm_source=mainmenu&utm_medium=text

Camera Shipments Continue To Fall

The Japanese imaging manufacturers association, CIPA (Camera and Imaging Products Association), has just released its global production and shipments report for the first half of 2013, and there's not a lot of good news in it. Between January and June 2013 Japanese manufacturers shipped just short of 30 million digital cameras, that's a 43% drop in a single year.

<i>CIPA Global numbers</i>	Production	Production vs 2012	Shipments	Shipments vs 2012
Total cameras	29.6 million	- 45%	29.7 million	- 43%
Built-in Lens	22.4 million	- 49%	22.2 million	- 48%
Interchangeable Lens	7.2 million	- 24%	7.6 million	- 18%
- DSLR	6 million	- 23%	6.3 million	- 18%
- Mirrorless	1.2 million	- 29%	1.3 million	- 18%

It's no surprise to see mass-market point and shoot cameras bearing the brunt of the decline. In volume terms they dominate the market, and sales are falling fast, not helped by the rapid rise of the smartphone as the camera of choice for casual snap shooters.

Reference: <http://www.dpreview.com/news/2013/08/01/camera-shipments-2013-CIPA>

Following on to the above article a number of Camera Manufacturers has also reported losses and cuts to Production releases:

1. Nikon rethinks 1 System and cuts 2013 forecast citing poor sales. Nikon has lowered its estimates for unit sales and revenue for the current fiscal year based on disappointing first quarter sales. Nikon cites poor market conditions, a large drop in compact camera sales and, most interestingly, a 'deceleration' in mirrorless camera sales growth.

Reference: <http://www.dpreview.com/news/2013/08/08/nikon-cuts-2013-sales-forecast-citing-poor-mirrorless-camera-sales>

2. Olympus stems losses but PEN sales disappoint as they have fallen (12%) behind expectations. The company blamed the fall on its delay in releasing the E-P.

Reference: <http://www.dpreview.com/news/2013/08/09/olympus-stems-loses-but-pen-sales-disappoint>

Challenges for Compacts

Compact digital cameras are being challenged by the Smartphone due to the smartphone's versatility especially in this "Social Network" world we live in. It's easy to snap an image and then upload this image to the smartphone user's social network choice without having to utilise any other electronic format. So where are the challenges for Compact Cameras?

- 📷 **Zoom.** Smartphone manufacturers are hesitant to introducing a large, moveable and breakable part to their smartphone and customers won't accept the increase in the smartphone's bulk/thickness;

- 📷 Optical format (sensor size).
- 📷 Ease of use.
- 📷 Uploading for editing and use/display.

People want a smaller device with that automatic mode they can leave it in.

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

Quick Tips

How To Shoot Better Landscapes

In the August 2013 edition of Australian Photography, Andrew Fildes suggested the following as the essential elements for good landscape composition:

1. Foreground Interest. A point of interest in the foreground gives the shot a sense of scale.
2. Active Composition. Photographers need to stop thinking about it as a 'view' and start seeing it as a set of interlocking shapes.
3. Rule of Thirds. Use the thirds and place key element/s on an intersecting point;
4. Leading Lines. You need some An image needs a dynamic flow through the image and a clear vanishing point to allow the viewer's eye to keep moving through the composition;
5. Shapes and Patterns. Good landscape compositions have a set of geometric components within them by mentally reducing the image to basic shapes, try to balance these components within your own images;
6. Symmetry. Compositional symmetrical elements fascinate the viewer. These tend to be abstract shapes like images seen in strong reflections in water.

Reference: <http://www.australianphotography.com/news/how-to-shoot-better-landscapes-composition-part-ii>

Add Golden Light To Your Photographs

Learn how to create beautiful golden light in your photos using actions for Photoshop and Elements MCP Fusion™ Photoshop Actions. The **MCP Fusion™** Photoshop action set combines the most versatile and user-friendly workflow actions with beautiful colour and black and white conversions, bringing you an action set with infinite possibilities.

Reference: http://www.mcpactions.com/blog/2013/05/10/how-to-use-photoshop-actions-to-add-golden-light/?utm_source=Weekly+Newsletter+071913&utm_campaign=Newsletter+071913&utm_medium=email

Retouching 101: Photoshop® Basic Retouching Video

This is a MCP™ video tutorial and runs for about 5.5 minutes demonstrating a number of basic retouching including smooth skin, reduced shine, enhance eyes, stray hair and others. This is a Photoshop® based tutorial however the principles can be applied to other Image Editing software.

Reference: <http://www.mcpactions.com/blog/2013/07/12/photoshop-retouching/>

Textures Made Simple

One of the most intimidating editing for some photographers is integrating textures. Textures can transform the mood and overall effect of an image. It can bring about a change that makes the image go from a nice photograph to a piece of fine art. There are an abundance of textures that can be found on the Internet and yet photographers are sometimes hesitant to use them because they feel overwhelmed or don't understand that using them can actually be very simple. Once you get used to using textures you can usually decide what tones you want to bring in and how you want to use them.

Reference: <http://digital-photography-school.com/textures-made-simple#ixzz2bZn7j0y0>

Artoon by Jixi Pix

Quickly create professional looking cartoons and vectorised art from your snapshots and images. Artoon is an easy-to-use app that will create colourful illustrations for the bases of your design projects, or simply have fun transforming profile pictures into toon-like characters for social networking sites. With a few simple adjustments you can change colourful characters with thick outlines to ones with lots colour that will make your toon pop.



Before



After using Artoon (Vectoon)

Mac and Windows includes four effects; Vectoon, Cartoon, Poptoon and Monotoon. Available for both Mac and Windows (Vista and higher) for \$7.99 Visit the Apple™ Store for purchase.

Reference: <http://jixipix.com/artoon/details.html>

4 Quick Tips for Great Tulip Photos

It's almost that time again; Tulips are about to rise up with thousands of cameras, smartphones and other image recording devices being trained onto them. Armed with the four simple yet very effective strategies a photographer can capture these perennial attractions in a captivating and impressive manner.

1. Consider Your Point of View.
Look to present tulips in a way they are not usually seen. Don't shoot from the 1.2 to 2 height metre mark. Get down and get dirty, so to speak. By taking a different perspective than what you are used to seeing, the image now possesses the unique and interesting factor that makes it visually appealing.
2. Notice Your Backgrounds.
Unless the background elements support your photograph, they should not be eliminated by simply walking around your scene and finding a vantage point from which the less than desirable background elements are not visible. An example might be to shoot upward from a very low vantage point. By using the sky as the backdrop, you have avoided any existing distractions.
3. Use Depth of Field (DOF) to Your Advantage.
Controlling DOF can be a powerful tool in creating strong images by manipulating the depth of field produces a strong and dynamic image. There is a time to use either a "shallow" or a "greater" Depth of Field. You choose which one to use for your image. Use your camera's DOF function to check. This means you will have to get yourself out of automatic mode and choose either manual mode or aperture priority mode on your camera.
4. Focus on the Small Details.
Focusing in on the small details, or just a part, as opposed to the whole flower so as to produce an unique or interesting photograph resulting in the viewer's eye being drawn to one specific area of the tulip, such as the stamen, petal or colouring streaks.

Reference: <http://www.picturecorrect.com/tips/flower-photography-4-quick-tips-for-great-tulip-photos/>