



# In Focus

## PHOTO GROUP NEWSLETTER

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### Photo Group Diary

#### October 2015

- Tues 13<sup>th</sup> William Patino presents his photographic journey.
- Thur 15<sup>th</sup> Audio Visual 2015 Competition Entry Closing Date. Closing Time: 7.30pm  
Movie Makers Meeting
- Tues 20<sup>th</sup> EDI Competition Entry Closing Date. Closing Time: 7.00pm
- Tues 27<sup>th</sup> Competition: "Open"
- Closing Time:* **7.15pm.** No Print Entry will be accepted after this time.

All members are encouraged to view the Club's website at: ([www.wollongongcameraclub.com](http://www.wollongongcameraclub.com)) and click on the "Calendar" to view the recent change/s to the Club's Programme

#### CLUB MEETINGS

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

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

Phone Contact:  
**0457 415598**

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

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

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

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

#### 2016 Membership Fees

Member	\$70.00	Pensioner	\$60.00
Student	\$40.00	Family	\$105.00

"Doing a job well is what lies at the heart of every great gadget. The job might be complex, but the goal should be simple. As much as we appreciate clever design there's a tendency to complicate matters by being too clever." Rob Edwards (Editor Australian T3 Magazine, Issue 164, a gadget and technology magazine).

Whilst Rob's editorial was directed towards technology and gadgets the underlying principle can be applied to all facets of life and in particular photography. Just sit back and contemplate Rob's words and how they can be applied to your photography. (Editor)

**Vale: Yoram Gross AM**

Yoram Gross AM was born in Krakow, Poland in 1926 into a Jewish family, son to film director Natan Gross. The Gross family endured World War 2 from the time Poland was invaded by Hitler's German Army. The family were on Oscar Schindler's famous list, yet they made their own escape through a series of "hiding" places, 72 in all. Yoram studied music at Krakow University before venturing into film and later television. Yoram commenced his film career alongside Polish film directors; Cenkalski and Buczowski and Dutch director Joris Ivens. He also studied script writing under Carl Foreman. In 1950 he moved to Israel and worked as a newsreel and documentary cameraman. In 1968 he with his wife (Sandra) and young family migrated to Australia, settling in Sydney where they formed the Yoram Gross Film Studio and making experimental films. Yoram produced weekly film clips for Bandstand (Weekly Television Music Programme)

and included artists such as John Farnham. The 1970 Sydney Film Festival he was awarded 2<sup>nd</sup> Prize for "The Politicians" and in 1971 the Australian Film Award "To Nefertitti" a Bronze Award.

Yoram will be long remembered for his Blinky Bill and Dot and the Kangaroo Films. A short summary of Yoram's accredited works:

- ✎ 15 Short Films;
- ✎ 9 "Dot" Animated Feature Films
- ✎ 9 Animated Features including 2 Binky Bill Features; and
- ✎ 7 Completed Television Series.

Yoram was known as a storyteller whose distinctive, non-violent films and series possess a contemporary charm that crosses all international barriers.

**Dates For Your Diary****Thursday; October 15<sup>th</sup> 2015.**

Closing date for Club's:

- ✎ 2015 Video of the Year Entries; and
- ✎ Audio Visual of the Year Entries.

If you are interested then please refer to the Movie Makers Competition Rules (Entry Form Appendix B) on the Club's website.

**Sunday; October 18<sup>th</sup> 2015.****HAND COLOURED: FLORA and FAUNA Workshop with Robert Billington**

If you've always wanted to learn how to use the technique of hand-colouring with pastels this workshop may be of interest to you. The day will begin with a photography assignment with the intention of capturing photographs suitable for this unique style of colouring images. Bookings are limited

Cost: \$150.00 per person. This includes morning tea and lunch.

Contact Phone: (02) 4861 7136 or 0418 474 157

Where: The Rabbit Shack, 5 Old Hume Hwy, Berrima,

**Tuesday; November 24<sup>th</sup> 2015.**

**Closing Date** for Print and EDI of the Year Competition Entries for 2015. Members are invited to enter up to two (2) Entries in each eligible category providing the Entrant meets to Conditions as outlined in the Photography Competition Rules. Please see Rule 10 for clarification. Prints can be left at the end of this Competition Evening with EDI entrants emailing the EDI Steward (photocomp) email with the Entry's Month and Title.

**Tuesday, September 8<sup>th</sup> 2015**

President Brian Harvey chaired this evening's meeting extending a warm welcome to all present. There were 25 members in attendance.

**Business:**

Brian discussed the need for backups of people who were doing various roles in the club with no backup if they were away or ill. I am pleased to pass on that two members volunteered to be backups.

- ✿ Joe Baez has offered his services to backup for Geoff as Webmaster; and

- ✿ Brendan Parker as a backup for Competition Data Manager.

These offers will be discussed at the Management Meeting on 6th Oct.

**Activity:**

This evening had several parts to it as it was an evening of viewing images from both the FCC 2015 Topshot and the Club's last 3 Monthly EDI Competition Entries.

- ✿ **FCC 2015 Topshot**

The FCC (Federation of Camera Clubs (NSW)) 2015 Topshot entries were projected. This is an annually run Photographic Competition that is open to individual photographers who are members of Camera Clubs affiliated with the FCC.

The main comments were that they were in general over "photoshopped" and therefore lost some of the "detail" one should have been able to see. The images being projected were enjoyed by the members present.

- ✿ **Club's Monthly EDI Competition Entries.**

Ruth Brooks, EDI Steward, presented the Club's last 3 Monthly EDI Competition entries. These images were projected from a PDF file format allowing the viewing of both the photographs and Judges' comments at the same time. All appreciated the opportunity to view them.

It was suggested that in comparison to viewing the Topshot photographs at full resolution our EDI Competition images were in need of being seen at the same resolution. Ruth will for the next EDI showing produce a file that has the Full Image first and then the reduced image and comments for the next exhibition of the Monthly EDI Competition entries.

**Tuesday, September 22<sup>nd</sup> 2015**

Whilst the evening's judge was busy critiquing, making notes and allocating the Awards to the evening's Competition entries President Brian Harvey extended a warm welcome to the 23 members and 2 visitors on this Spring evening that was much in tune with "winter". Brian also welcomed the club's latest member, Chris Cottom.

**Business:**

Brian mentioned the following:

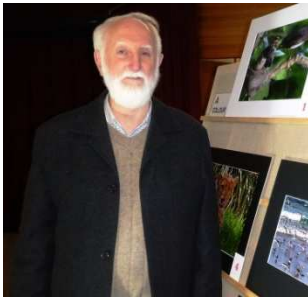
- ✿ October 13<sup>th</sup> 2015 Meeting. Local Photographer, William Patino will be our presenter on this evening, speaking about his photography and the journey it has taken him. Brian encouraged all present to invite "others" to this meeting as there will be some great photography on show.

- ✿ FCC 2015 Interclub. Brendon Parker is seeking more entries for this Interclub, in particular Monochrome and Small prints. Brendon said that there was a challenge with the Small Prints as the FCC's Interclub Small Print size was different to the Club's. A maximum of 24 square inches (6"x4") on a 10"x8" mount. The other sections are all covered.

- 📷 Bunning's Hardware, Wollongong BBQ. The club has been allocated Friday, October 9<sup>th</sup> 2015 for the BBQ Fundraising at the Wollongong Store. Commencing at 8am and finishing at 4pm. So far 11 members have placed their names on the volunteers' roster. More help is required. Please see Dawne if you can help out. Just an hour would be most grateful. Funds raised on this day assist the club in purchasing new/replacement equipment and keeping the Annual Subscriptions down. Please help if you can.
- 📷 2015 Competitions.
  - October: Open; and
  - November: Set Subject "Street Culture & Urban Photography".
- 📷 2015 Annual Dinner and "Print/EDI/Video of the Year". Brian reminded everyone present that his event is fast approaching. He said that Bruce Shaw had conducted a preliminary "Eligibility" run of the member's entries for 2015. It was noted that some members were in danger of not being able to enter the "Print/EDI of the Year" Competition due to low entries as a result of the Competition Rule changes. Please refer to the Photography Competition Rules, Rule 10. (50% Competition rate required).

### **Competition:**

Brian then introduced our judge for this evening's "Nature" Competition; Dr. Roy Killen EFIAP, MPSA, GMAPS. Brian said that Roy is a very active photographer participating in Camera Club (President of Belmont 16s Photography Club) and being a regular exhibitor and judging at National and International level. He has more than 4000 Acceptances with more than 250 Awards (including 20 Gold Medals) in International competitions. He is also a regular exhibitor and judge at the National level. Roy is a regular visitor to our Club as both a Speaker and Judge. His main photographic interest is Nature Photography. His services to the Photographic Fraternity: President of Belmont 16s Photography Club, Chairman of the Maitland International Salon of Photography, Australian Membership Director for the Photographic Society of America and a former Vice-President of the FCC (NSW).



#### **Roy's Photographic Honours:**

- 📷 EFIAP - Excellence from International Federation of Photographic Arts;
- 📷 MPSA - Master from Photographic Society of America; and
- 📷 GMAPS - Grand Master from Australian Photographic Society.

Examples of my photography are on my website: [www.roykillen.com](http://www.roykillen.com)

Roy thanked the club for the invitation to judge the Nature Competition and that it was good to be back. Before Roy commented upon the Print entries he spoke about the new Nature/Wildlife definition and asked if anyone understood the AFIAP definition. He then said that the definition had two components; Nature and Wildlife. Roy summarised the definition into easier to understand parts adding that this was the result of the three major International Photographic Bodies (Royal Photographic Society, Photographic Society of America and the International Federation of Photographic Art) coming together to discuss and agree on one (1) Definition. Roy then said that there were three (3) ideas:

1. Story Telling;
2. Technical; and
3. Human Elements (those human items that are integral to telling the nature story. E.g collars, bandings, bird nests on/in buildings).

He then explained each idea and where possible demonstrated what he was saying from Prints on displayed in the club's Nature Competition. Roy also spoke briefly about post editing and said that only the minimal editing can be carried out so that the image must remain faithful to what was captured. So over saturation, over sharpening and the application of a vignette are out, cropping and minor "adjustments" are allowed. The photographer must remain true to the scene taken when presenting their image in a Nature competition.

Roy then commenced with his comments. He commenced with the Small prints saying that these “beginners” received a little more leniency in his judging than the more experienced “A” Grade Print workers. So he commented on the Small prints followed by the “B” Grades and finally the “A” Grade Prints.

It was interesting to note that each Print section had at least or a couple of Landscape entries.

### **Small Prints:**


Roy’s general comments were that there no really strong nature stories throughout the section. He recognized that beginners need to encouraged and build up their skills to a level where they develop the storyline. Roy wanted to see the storyline developed and he mentioned a couple of ways including subject interaction or “doing” something and not being a nature portraiture.

Roy commented that lighting played a big part in most of the images and that there was the potential for great images however the entrants over post editing did leave a number of entries with “unnatural” coloured grass and objects.

Roy spoke about the negatives and offered advice on how to fix them, most importantly watch out for them before operating the shutter release button. He covered such areas as: over exposure (Birds/Feathers and the “blacks and whites” blown out); highlights (both foreground and backgrounds); cropping (when to “crop” and the degree of cropping).

Roy continued with the “Cropping” effect saying that photographers need to assess their image and decide “how much” to crop; too tight and the storyline is effected, not enough and unwanted items/objects compete with the main subject. Cropping is a developing skill and art. Roy also commented that “cropping” should be deliberate and not some accidental removal of an object’s part/s. He demonstrated this with several entries and in particular a “bird’s tail” was missing its last couple of millimetres. Roy said that this was a case of “accidental” cropping; he wanted to see the rest of the tail.

Small Prints: 12 Entries received from 6 Entrants.

	<p><i>Best In Section:</i>                      <b>“Full Colour Caught”</b>, Lynley Olsson</p> <p><i>Merits (5):</i>                      Ruth Brooks, Kerry Gilmore (2), Lynley Olsson (2)</p> <p><i>Credits (2):</i>                      Ruth Brooks, Franki Pinkerton</p>
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### **Colour Prints:**

#### **“A” Grade**


Roy’s general comments for the “A” Grade entries was that up until now this general approach was not being too critical of technical side but that wasn’t the case for the club’s best photographers. Roy said he was looking for the entry’s storytelling. He said there were differences between the entries and most importantly was the “action” or doing of the main subject. He continued saying that a number of entries had the expectation of something about to happen, however the photographer had either missed it or not waited long enough.

Focus was an area of concern for Roy, especially from the better image takers. He remarked some entries were “soft” in the focus area, not quite hitting the mark! He then spoke briefly on Depth of Field (DoF), effect of the lens and the aperture.



Over saturation was another area that drew Roy's attention. Again the odd/unnatural colour of grass, unexpected colours of a cheetah highlighted his comments. Roy said in Nature Competition the colours must be natural and the photographer should take steps to control the natural colours when shooting and during the post-production stage.

Colour Prints A Grade: 8 Entries received from 8 Entrants.


	<p><i>Best In Section:</i> <b>"Give It To Me Mum"</b>, Vivienne Noble.</p> <p><i>Merits (2):</i> Colin Marshman, Vivienne Noble</p> <p><i>Credits (3):</i> Geoff Gray, Bernie Gromek, Helen Robinson</p>
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### "B" Grade

Roy commented upon the storytelling part especially that of a nature portrait repeating his previous Small Print comments. He also commented on highlights and "catch lights" in animal eyes saying that in a "Nature" competition these can't be removed so the photographer has to work hard to capture the image and "reduce" the effects of these catch lights.

Cropping, again Roy commented upon "too much" being cut off affecting the final image. He continued with his comments with landscapes in Nature entries saying that they need to be strong and communicate the nature story. He asked several questions; "why did you photograph the image?" He continued with a short discussion on "RAW vs. JPEG". Roy is a firm believer that photographers should be shooting (and storing their image) in RAW so that details can be recovered from the stored file during the post editing process.

Colour Prints B Grade: 6 Entries received from 6 Entrants.

	<p><i>Best In Section:</i> <b>"Ahh!"</b>, Jill Bartlett</p> <p><i>Merits (1):</i> Jill Bartlett</p> <p><i>Credits (3):</i> Elaine Duncan, Dawne Harridge, Val Porter</p>
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### Monochrome Prints:


#### "A" Grade

Roy questioned the subject choice and asked the question "Is it as good or better than a colour version?" He said that ultimately it's the photographer's choice but he raised the idea would the image be better as a colour. He demonstrated this with an entry of a Butterfly where the Butterfly's colours are lost with the background, thus reducing the subject's impact. In Roy's opinion he thought the main subject (Butterfly) should stand out from the background.

Roy spoke about image “clarity” and said that he has been using the “De-Haze” filter tool explaining that De-Haze is similar to “Clarity” adjustment but has a much better and pleasing result. Roy said that De-Haze tool is available in the latest versions Camera Raw and Adobe’s Photoshop® CC.

Again Roy was looking for a technically strong image with a good storyline. He said he wanted “action” to be captured in the image.

Monochrome Prints A Grade: 8 Entries received from 8 Entrants.


	<i>Best In Section:</i>	<b>“On Top Of The World”</b> , Bernie Gromek
	<i>Merits (2):</i>	Bernie Gromek, Colin Marshman
	<i>Credits (2):</i>	Greg Delavere, Geoff Gray

### “B” Grade

Roy commented on the “layering” of the storytelling element within entries. He demonstrated this with an image of elephants and how the story was developed as the viewer looked around the image from the main subject to finally resting on the calf and how the various “elements” interacted to complete the full story.

Cropping was a problem area, especially a tight crop. Roy also highlighted the “empty/dead” space in a number of entries and suggested photographers look for ways to eliminate this space or at worst reduce its effect. Again Roy discussed the advantages of photographers shooting and storing their image in RAW format so that lost detail can be recovered later in the editing process.

Monochrome Prints B Grade: 5 Entries received from 5 Entrants.

	<i>Best In Section:</i>	<b>“Sitting Pretty – Mono”</b> , Sue Souter
	<i>Merits (2):</i>	Elaine Duncan, Sue Souter
	<i>Credits (3):</i>	Jill Bartlett, Wayne Fulcher, Val Porter

Roy concluded his comments and awards speaking very briefly about what he had seen and the interpretation of the “Nature” definition by the Club. However should members want to venture into the “National” and “International” competitions then some may need to improve their storytelling or technical skills.

After Roy had completed his judging comments Brian Harvey announced to the meeting the EDI Competition results. The Brain thanked Roy for his comments of the entries and the understanding of the new Nature definition.

**EDI (Electronic Displayed Images):**

The EDI entries judging were completed by Dr. Roy Killen EFIAP, MPSA, GMAPS and the full comments for each entry can be found on the Club's website in the EDI Gallery for 2015 September.


Roy's EDI comments were very comprehensive with each entry receiving his astute expertise on the Nature subject. There were a number of entries with similar subject matter and in such cases Roy made reference to the "other" entry especially for difference in his comments.

Generally Roy liked the entries storytelling though not all had executed this part of the definition to the same level. Roy highly rated the impact and subject interaction and this was evident in his comments. Roy also wrote about the effectiveness of the storytelling process in such styles as nature portrait and close-up of the subject by itself. Whilst details will be high, the storytelling will be limited. Roy wrote "images of this style need to be outstanding to gain awards when judged by the standards implicit in the FIAP/PSA Nature definition".

Cropping was an area of mixed fortunes. Roy wrote that some had "tight cropping is effective" whilst others required the photographer to reassess their "tight/looseness" of the cropping tool. Roy again commented on the "accidental" crop and was highlighted with his comment; "Cutting it in half gives the impression that your composition was accidental rather than intentional."

Roy's comments remained very positive even when he was remarking on some negative aspect of an entry. He sought ways to suggest how the photographer may improve the image and areas to look for where over processing had taken place.

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

	<p><i>Best In Section:</i> <b>"Dinner Time"</b>, Jill Bartlett</p> <p><i>Merits (3):</i> Jill Bartlett, Ruth Brooks, Brendon Parker.</p> <p><i>Credits (4):</i> Dawne Harridge, Val Porter (2), Sue Shaw</p>
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Roy's comments on Jill's awarded "Best in Section" entry were: "The natural appearance of this image is one of its strengths. It is pleasing to see that you have been able to achieve a high level of detail without over-processing the image. There are two important aspects to the nature story in this image – the structure of the flower and the fact that the hover flies are using it as a source of food. Capturing one fly in flight is a nice touch. A slight brightening of the centre of the flower would improve the image. Refer also to my comments on Image 22." This image was awarded a Merit and Best in Section.

Every member is encouraged to view the 2015 September EDI Gallery and view Roy's written observations; the high standard of critiquing and to view both the image and the judge's comments. Take the time to view each image, reflect on Roy's comments and use it to evaluate your own photography. (Editor).



**POINTSCORES: September 2015***Colour Prints***“A” Grade**

37	Sue Souter	27	Helen Robinson	18	Brendon Parker
33	Bernie Gromek	21	Vivienne Noble	6	Justina Turpin
29	Geoff Gray	20	Greg Delavere	5	Barry Daniel
28	Colin Marshman			5	Eunice Daniel

**“B” Grade**

36	Elaine Duncan	18	Kathy Pond	5	Norm Melvin
30	Wayne Fulcher	13	Barbara Hipsley	4	Sandra Tibbitts
29	Dawne Harridge	13	Warren Causer	3	Casandra Best
20	Val Porter	7	Jim Ollis	3	Graham Hamilton
19	Jill Bartlett	6	David Tibbitts	2	Baez Joe

*Monochrome Prints***“A” Grade**

34	Bernie Gromek	23	Brendon Parker	6	Justina Turpin
31	Geoff Gray	22	Helen Robinson	4	Sandra Tibbitts
27	Colin Marshman	17	Vivienne Noble	3	Barry Daniel
26	Greg Delavere			3	Eunice Daniel

**“B” Grade**

40	Sue Souter	17	Val Porter	3	Kathy Pond
33	Wayne Fulcher	6	Barbara Hipsley	3	Warren Causer
32	Elaine Duncan	5	David Tibbitts	2	Joe Baez
22	Jill Bartlett	5	Jim Ollis	1	Norm Melvin
		3	Casandra Best		

*EDI*

63	Sue Souter	31	Bruce Shaw	12	Justina Turpin
49	Dawne Harridge	28	Val Porter	11	Warren Causer
47	Sue Shaw	26	Cathy Ashcroft	10	Barry Daniel
42	Brendon Parker	24	Lynley Olsson	8	Jim Ollis
42	Greg Delavere	20	Vivienne Noble	2	Franki Pinkerton
41	Jill Bartlett	18	Barbara Hipsley	2	Palesa Agland
41	Ruth Brooks	14	Kathy Pond	1	Tim Hoevenagel

*Small Prints*

69	Lynley Olsson	31	Franki Pinkerton	28	Michael Cherviakov
66	Ruth Brooks	30	Kerry Gilmore	23	Clara Sudarmo
34	Emma Foye	30	Tim Hoevenagel	9	Palesa Agland

## 2015 Competition: October

Competition:      Subject      “Open”

### Entry Conditions:

1. EDI's Closing Date: Tuesday the week before the competition, (**3<sup>rd</sup> Tuesday of the month**) **Closing Time: 7.00pm;**
2. Prints Closing Time & Date: Must in before 7.15pm on the Night of the Competition; and
3. Entry Forms for all classifications, EDI's included, must also be handed in.

### Competition Subject Guidelines. The Editor has been advised of the following:

- ❏ Competition Guidelines will no longer be published in Newsletters or the Printed Programme.
- ❏ All members are encouraged to view the Club's website ([www.wollongongcameraclub.com](http://www.wollongongcameraclub.com)) and click on the “Calendar” to view the recent change/s to competition guidelines.

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

### Competition Awards.

Members are reminded that any image in any competition that gains:

1. Either a Merit or Credit then a “EDI” sized copy to be emailed to: [awardimages@wollongongcameraclub.com](mailto:awardimages@wollongongcameraclub.com) for future referencing to Club linked competitions; and
2. “Best in Section” awards to be sent to: [editor@wollongongcameraclub.com](mailto:editor@wollongongcameraclub.com) for inclusion in the Club's Newsletter/s.

### Annual Competition Awards.

Members who received a “Perpetual Trophy” for their “Print or EDI of the Year” and the President's Trophy Award at the 2014 Annual Dinner are requested to arrange for its return to the Club before the November Competition Evening. This is to allow the Photograph Group's Competition Management Team to prepare these trophies for the 2015 Presentation Evening. Thank you for your assistance.



### Member Acknowledgement.

Three Photographic Group members recently gained Acceptances at the Sutherland Shire 2015 National Exhibition of Photography:

- ❏ Sue Souter was awarded 3 Acceptances;
- ❏ Dawne Harridge was awarded 2 Acceptance; and
- ❏ Brendon Parker was awarded 2 Acceptance.

Congratulations and well done.

## **The Techno Shop**

### *Canon Shows R&D Tech That Prints Real-Looking Textures*

Canon's Expo 2015 in New York (September 2015) one of the most interesting things was what Canon had been billing before the show as "Textural Printing." At the show itself, it was called Super Creative Printing. 3D printing has been all the rage lately but there's a huge gulf between 3D printing and the conventional ink-on-paper version. Somewhere between photo prints and 3D structural shapes, there's a whole world of texture, translucence and fine-grained surface structure. This is the ground that Canon's exploring with Textural Printing. Textural Printing gives you an idea of what the technology is all about, namely the ability to reproduce surface textures and to some extent the balance between light absorption and reflection that gives many real-world objects their unique appearance.

Reference: <http://www.imaging-resource.com/news/2015/09/21/2d-printing-is-so-2015-canon-shows-rd-tech-that-prints-real-looking-texture>

### *This Fujin Lens Sucks*

When it comes to cleaning off your camera sensor, a hands-off approach is the best way to go about it. After all, an image sensor is a very delicate piece of technology. To help simplify a hands-off approach, Fujin has announced the second edition of its camera cleaners, two lens-shaped vacuums that will suck up any dust or dirt from your camera sensor without any need to touch the sensor itself. Designed in both Nikon F and Canon EF mounts, the lens-shaped vacuum attaches to your camera like any other lens. Once turned on, the device uses an electric fan and a stator to suck up any foreign objects from your sensor.



Reference: <http://www.imaging-resource.com/news/2015/09/21/this-fujin-lens-sucks...and-thats-precisely-what-makes-it-so-great>

### *Airnef Wirelessly Transferring Media Utility For Wifi-Equipped Nikon Camera*

WiFi capabilities have become all but a standard for manufacturers in their latest cameras. Companies like Canon and Sony both have their own utilities for using these capabilities to transfer images to computers, but Nikon has been left behind in regards to wireless image transfers. Until now! Meet Airnef, a free, open-source utility that allows users to transfer images/movies from their WiFi-equipped Nikon cameras to their desktop. It's worth noting that Airnef also works for Canon cameras, but considering Canon's EOS Utility can take care of wireless transfers, it's aimed specifically at Nikon users. Written in Python, the app is available on Windows, OSX and Linux computers.

Reference: <http://www.imaging-resource.com/news/2015/09/18/airnef-a-free-open-source-utility-for-wirelessly-transferring-media-from-yo>

### *Facebook Wants To Be Able To 'Fingerprint' A Single Image To Any One Of Its 1.5B Users*



In the internet and always-connected devices age, true privacy (and anonymity) is becoming harder and harder to come by. There are means by which we can protect our privacy and adhere to anonymity through the removal of data; particularly geolocation and other information integrated into the metadata of many of the photos we take. But, those days might be gone or, at the very least, more difficult to come by if a new patent from Facebook comes to fruition. Facebook is working on a system that will create a fingerprint of sorts for individual photographs and cameras by analysing the characteristics of the images that are captured using it according to Patent Publication US 20150124107

Reference: <http://www.imaging-resource.com/news/2015/09/18/facebook-wants-to-be-able-to-fingerprint-a-single-im>

### *Ilford Manufacturer Bought Out By Investment Company, 'Totally Committed To Analogue Photography'*

In 1879, the photography company we now know as Ilford was created. Since then, it's gone through a number of owners and taken many strides to keep film photography going forward and alive. Today, yet another change is happening behind the scenes at Ilford. Pemberstone Ventures Ltd. recently announced it has successfully acquired Harman Technology, the manufacturer of Ilford's iconic black and white film and paper. Ilford will also work on better marketing its analogue products towards young photographers in particular, considering 35% of film users are under the age of 35, according to a recent survey conducted by Ilford.

Reference: <http://www.imaging-resource.com/news/2015/09/17/ilford-manufacturer-bought-out-by-investment-company-promises-its-totally-c>

### *Circular Puts A Twist on Your Images with Its 'Tiny Planet' Photo App*



If you've ever attempted to create a 'Tiny Planet' photo, you know it's not always an easy task. Certain elements can often get warped and rarely are there multiple styles in which you can work with. Circular, an app from Brain Fever Media, is here to change that though. Deemed 'a new twist on photo editing', Circular is an iOS app designed specifically with 'Tiny Planet' photos in mind. The process is fairly straightforward, but offers a great deal of customization to ensure you can add your own unique spin to your images.

Head on over to the iOS app store to quite literally take it for a spin. You can download it for \$US1.99.

Reference: <http://www.imaging-resource.com/news/2015/09/16/circular-puts-a-twist-on-your-photos-with-its-tiny-planet-photo-app>

## **Quick Tips**

### *Using a Light Meter in a Digital Age*

Handheld light meters are synonymous with film photography. With the advent of recent technology over the years, photographers have replaced high-quality handheld incident light meters with the built-in meters that come with their cameras. While I agree that technology has gotten a lot better at determining proper exposure, it is still far from perfect. For the foreseeable future, the way to get a quick, perfect exposure from natural or artificial light sources remains the use of a proper handheld light meter. Read Michael Anthony's article as he covers the following topics:

- 📷 Incident vs. Reflective Metering
- 📷 How to meter ambient light
- 📷 Metering for Flash
- 📷 Using your spot meter
- 📷 Determining flash/ambient ratios
- 📷 Effective metering on a shoot

<https://www.behindtheshutter.com/using-light-meter-digital-age-michael-anthony/#sthash.4Rk3OK5N.dpuf>  
to see more

Michael Anthony is an international award winning wedding photography studio based in Los Angeles, California USA.

Reference: <https://www.behindtheshutter.com/using-light-meter-digital-age-michael-anthony/>

### *Skyscape Photography Tips*

You don't need to travel too far to find an interesting skyscape. Warm days and cold days throw up different light, sunsets and sunrises full of drama. When capturing the sky, catching the light is everything, so patience is important. Armed with a tripod and a wide-angle lens, go outside and take a look! Here's a few tips:

1. **Dealing with Light**  
Position the camera on a tripod and set the camera to AV (Aperture-Priority) mode. Use a wide-angle lens and a small f-stop (between f/11-f/32) for a greater depth of field.
2. **Sunrises and Sunsets**  
Sunrise and sunset photos are taken during the "golden hour", which is the first or last hour of sunlight so use a tripod and a wide-angle lens. Set the exposure compensation mode to -1 or -2. Choose a small aperture for a wider depth of field, and wait for the sun to go behind an object to avoid bright glare.
3. **Dramatic Clouds**  
Look out and capture drama in the clouds; be patient and wait. Use a sturdy tripod in case it gets windy. Set the aperture to f/11-f/32 for a deeper depth of field and wait for your moment.
4. **Portraits and Skyscapes**  
To incorporate a portrait into a skyscape, wait for dramatic skies and make your subject is in focus and use fill-in flash to illuminate the subject
5. **Creating Great Panoramas.**  
Skies are ideal for panoramic shots. Use a tripod, and make sure the horizon is straight.
6. **Recommended Settings**
  - ☛ Use a small aperture setting of f/32 for a sharp image;
  - ☛ Use a polarizer and/or a ND filter on the top of it.
7. **Recommended Equipment**
  - ☛ A wide-angle lens is recommended;
  - ☛ A tripod; and
  - ☛ A flashgun is useful to illuminate people or dark spots in an image.

Reference: <http://www.exposureguide.com/photographing-skyscapes.htm>

### *7 Easy Landscape Photography Tips*

Becoming a great landscape photographer doesn't happen overnight. It requires a lot of experience out in the field operating your equipment, learning how to post process, and time to develop your own unique style. Whether you've just invested in a DSLR or have been taking pictures for a couple of years, here are 7 easy tips that will help take your landscape photography to the next level.

1. Invest in a quality tripod and ball head;
2. Use the self-timer;
3. Add a human element to your photos;
4. Go where there are fewer people;
5. Learn as much as you can;
6. Shoot more during the middle of the day (Learning to control the lighting conditions); and
7. Work harder and be more creative.

Reference: <http://www.thephotographargus.com/7-easy-landscape-photography-tips/>

### *How to Choose a Black and White Plug-In*

While Lightroom and Photoshop are sophisticated, advanced Raw converters and image editing programs, there are still many things that they don't do as well as third party applications. One of these is converting photos to black and white. But, there are so many plug-ins available that it can be difficult to know which one to buy.

The author, New Zealand based photographer Andrew S. Gibson, asked "Why buy plug-ins?" His response was there is a common theme with black and white plug-ins is that they contain many more ways to

emphasize texture than Lightroom and Photoshop. This is important with black and white, as texture is an important part of the composition. In Lightroom and ACR (Adobe Camera Raw) you can use the Clarity slider to emphasize texture, but it's a blunt instrument compared to the options available in these plug-ins. Another feature of most of these plug-ins is that they come with an extensive set of presets that you can use as a starting point for your black and white conversion. Some presets imitate old printing processes such as cyanotypes and wet plate photography. Others emulate black and white films, some of which are no longer available.

Andrew gives a brief description to each of the following products and then sets out to indicate “Who” the product is best for and the “Reason/s” for purchasing that particular product. These Plug-ins are:

1. Silver Efex Pro 2;
2. Exposure;
3. Perfect Black & White;
4. B&W Effects 2;
5. DxO FilmPack; and
6. Tonality Pro (Mac only)

Reference: <http://digital-photography-school.com/how-to-choose-a-black-and-white-plug-in/>

### *De-Haze Filter*

Dr Roy Killen EFIAP, MPSA, GMAPS spoke about the new Dehaze Control Tool at the Club's Photographic Group's Nature Competition and here is some details about this tool. The feature helps eliminate fog and haze from photos to create “startlingly clear images.”

The new Dehaze control in Lightroom CC and Adobe Camera Raw 9.1 can help you to dramatically improve an image by removing haze. The Dehaze technology is based on a physical model of how light is transmitted, and it tries to estimate light that is lost due to absorption and scattering through the atmosphere. For the best results, you'll want to set the white balance for the image before using Dehaze. Then, in the Effects panel, move the slider to the right – to easily remove the haze from the original scene. Move the slider to the left to add a creative haze effect. You can choose to make very subtle to very significant adjustments – if you're pushing the slider to the extreme, you might want to refine the image using the Basic panel (increasing the shadow detail or refining the Vibrance slider) in order to achieve the exact look that you're after. Check out the video below to see Dehaze in action.



### *References:*

1. <http://www.picturecorrect.com/tips/heres-a-sneak-peek-at-lightroom-ccs-dehaze-tool/>
2. <http://blogs.adobe.com/jkost/2015/06/adobe-announces-camera-raw-9-1-for-photoshop-cc-and-lightroom-cc.html>