



# In Focus

## PHOTO GROUP NEWSLETTER

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### Photo Group Diary

#### September 2014

- Sat 6<sup>th</sup> Workshop. Photoshop No.3
- Tues 9<sup>th</sup> "The Northern Lights" with Award winning photographer; William Patino.
- Tues 16<sup>th</sup> EDI Competition Entry Closing Date.
- Tues 23<sup>rd</sup> Competition: "Open"  
*Closing Time:* **7.15pm.** No Print Entry will be accepted after this time.

#### October 2014

- Thur 16<sup>th</sup> Audio Visuals/Slideshow "of the Year" entries due at Movie Makers Meeting

#### 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:*  
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[awardimages@wollongongcameraclub.com](mailto:awardimages@wollongongcameraclub.com)

#### 2014 Membership Fees

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

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

**Dates For Your Diary****Saturday, September 6<sup>th</sup> 2014: Photoshop® Workshop No.3**

The third and final Workshop exploring Adobe's Photoshop® for 2014. Registration is required and participants will be required to bring along a laptop with Photoshop already installed. Please bring your camera as well. Tea and coffee is supplied but please bring your lunch. This workshop is designed to build upon the first two (2) held earlier this year and to continue building on those skills learnt.

**FCC 2014 Interclub.**

**Closing date** for this Interclub is September 19<sup>th</sup> 2014.

This is a Club contribution Competition and not an individual. Shortly you will be asked to submit images, prints and Projected Images (EDI's) to form the Club's Entries for 2014. Please support this competition.

**Vale Vic Eastman**

Vic and Joy Eastman were members of the club during the late 1980's and early 1990's. During this time they were both supporters of the club's competition and its activities. It was noted that Vic passed away on Monday, August 18<sup>th</sup> 2014. Joy passed away many years ago. Both Vic and Joy were the quiet achievers in the club competitions. They may have never won any Print or Slide of the Year but they continually support the competitions with their entries. They were always willing to "chat" one-on-one and share their photographic successes and failures in a culture that sharing helped all to develop their photographic skills and understanding of this great hobby.

**Tuesday, August 12<sup>th</sup> 2014**

Brendon Parker chaired this evening's meeting. Brendon extended a warm welcomed to our two (2) visitors, Cathy and Joe, and also to our guest presenter, Andrew Netherwood. BRENDON mentioned there were a couple of apologies; Bruce and Sue Shaw, Noel Gibson and Norm Melvin.

**Business:**

Brendon announced the following:

1. Workshops.
  - a. Jim Ollis will be holding the 3<sup>rd</sup> Workshop on Photoshop on Saturday 6<sup>th</sup> September 2014 at the Figtree Heights School Hall.
  - b. 2015 Workshop/s. Members were asked for Workshop suggestions that they would like in 2015; e.g. Topaz, Lightroom.
2. FCC 2014 INTERCLUB. The Annual Interclub Competition is approaching. Entries open on Monday September 1<sup>st</sup> and close on Friday 19<sup>th</sup> September. The Exhibition Viewing is on Saturday October 26<sup>th</sup> at the Mosman RSL, 719 Military Road; Mosman. Viewing hours is from 10.00am. The 2014 FCC Interclub is being hosted by Mosman Camera Club.
  - a. Sections are: Colour, Nature, Open Projected (EDIs), Creative, Monochrome, Small and EDI Nature.
  - b. New Sections are New to Interclub and Young Interclub for entrants under 21years. The Club selection committee will meet on Thursday, August 16th to select entries.
3. Next Competition. Tuesday August 26<sup>th</sup> a Set Subject Competition
  - a. Red for Colour Prints and EDI's; and
  - b. Shadows for Monochrome Prints.
4. Creativity Workshop with Sue Robertson. This workshop will be on Saturday 18<sup>th</sup> October.
5. A Coffee and Cake Social Evening. Being arranged for Club members to meet 7.30pm Tuesday 30<sup>th</sup> September at Northbeach Pavilion Restaurant Cliff Road Wollongong.

6. 2015 Photo Group Planning. The Planning Group Committee will be meeting Saturday 4<sup>th</sup> October 10.00am to plan for the 2015 Programme. Members are asked to contribute ideas and suggestions for next year.
7. The Annual Dinner and Image of the Year Evening will be held on Tuesday 9<sup>th</sup> December.

### **Guest Speaker:**

Brendon introduced our guest speaker for the evening.



Andrew Netherwood is a digital, video and generative artist, as well as a photographer and multimedia designer. Andrew's discussions will cover a range of subjects from creativity to censorship, and he will bring some of his more controversial images with him for discussion.

Andrew was educated in England under the Nuffield's Science method. With this one method observes, questions, hypothesizes, tests and analyses. Andrew said that a rigorous process is needed to deal with the technical issues of today. Andrew started experimenting with light pictures and moved into Abstract Photography – he felt his photography was an exploration on one's inner landscape. Andrew came to Australia in 1992 and in 1996 he moved to Wollongong. He enjoyed the process of crosspollination of various software and web designs. He worked on confocal microscopic images that lets one see what is in biological specimens – like the inside of a lotus leaf cell and he created images from this work. Andrew developed a multi- media Teaching CD.

Andrew showed us many fascinating images of his work- the way colours worked and the way movement created designs. Enjoy suggested you get yourself into a state where time stops as you merge yourself into your art world of Photography and you release your inner-self. Andrew developed images by using Virtual Sculpture pieces with a Poser Pro Software programme, like his image of Christ on the Cross with Eve holding up the red apple.

Andrew said one should enjoy the trees but always keep the wood centre stage.

Andrew has an Exhibition on 9<sup>th</sup> September at the Wollongong Art Gallery. To see some of Andrew's creations then visit the website: <http://www.iavacontempart.org/blog/artists/andrew-netherwood/> or Andrew's own website at: <http://www.ndesign.net.au>



Andrew with members viewing his works.



Andrew holding one of his posters

All were invited to join for a cup of tea and many members stayed on to talk to Andrew about his many interesting and imaginative images that were often very thought provoking.

### **Tuesday, August 26<sup>th</sup> 2014**

Brendon Parker chaired this evening's Competition meeting extending a warm welcome to the 20 members, 1 visitor and the guest judge on a very wet wintry night. The weather, or should that be, the heavy rain appeared to curtail some member's presence. Brendon said he had received apologies from Tom Hunt (Club President), Helen Robinson, Norm Melvin and Sandra Tibbitts.

**Business:**

Brendon announced the following from the members' attention:

- ☛ Workshop, Sept 6<sup>th</sup> 2014. The 3<sup>rd</sup> and final Photoshop® Workshop will be held at Figtree Heights Primary School Multipurpose Room. Jim Ollis will continue the year's journey exploring Photoshop and some of its functions. The meeting commences at 8:30 am for a 9:00 start. The cost is \$20/Member and \$30/Visitor. Jim has requested assistance from other members for the day.
- ☛ 2014 FCC Interclub. This is a Club Entry. The Club's Selection Committee will be meeting on Monday, September 8<sup>th</sup> to select entries in the various sections, both Prints and EDI's. Brendon mentioned there was a new section for "1<sup>st</sup> Time Exhibitor/s". If you have possible entry/ies then please see Jim Ollis or Sue Souter.
- ☛ September 30<sup>th</sup> 2014 Social Evening. A Social Coffee/Tea & Dessert Evening is being organised for Tuesday, 30<sup>th</sup> September at the North Beach Pavilion.
- ☛ 2015 Planning Meeting. Members are encouraged to talk with the PG Planning Committee regarding the 2015 Programme.
- ☛ 2014 Annual Dinner & Presentation Evening. Change of venue to Villa D'Oro on Flinders Street.
- ☛ 2014 September Competition. Open Competition.

**Competition:**

Brendon then introduced our judge for the evening, Nic Peters from Sydney's north western suburbs. Nic served in Vietnam when he purchased his first SLR camera taking mostly slides (transparencies). In 1985

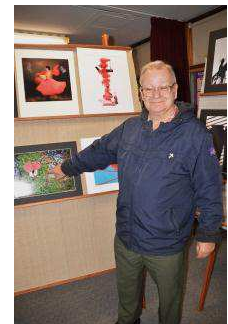


Nic joined the Blacktown City photographic Club to advance his photographic skills.

Nic has served the photographic fraternity in administrative positions at Blacktown, Club President for approximately 15 years and 2 years on the Federation of Camera Clubs NSW (FCC) Management Committee. He is an APS (Australian photographic Society) member and has attended many of the APS Conventions (APSCON).

Nic feels that photography has enabled him to form many wonderful friendships along the way and he now spends time helping others improve their photography.

Brendon mentioned that this month's competition for all sections except Monochrome Prints was a set subject on "Red" (An image where the colour red significantly adds to the interest and impact of the image) with Monochrome Prints being "Shadows" (an image in which the shadow(s) is/are featured predominantly. The cause of the shadow(s) may be included but must not be the dominant feature).



Nic said that photography has given him 3 opportunities; to produce and Image, to create an image and to meet people. With this Nic then commenced with his comments on the individual entries in each section. He commenced with the Small Prints followed by the B Grade Monochrome and Colour Prints before finishing up with the A Grade Monochrome and Colour Prints.

**Small Prints, C Grade**


There were 12 Colour Prints and 2 Monochrome Prints exhibited in the Small Print section. Nic commented upon the "Red" colour being the dominant colour and how the entrants had handled it. Nic also commented upon image "softness" and "Cropping" and said that the image's author has to find the fine balance between a reasonable image and a good image through the image's message/story. When it comes to image cropping, Nic said its best handled before operating the camera's shutter, cropping in camera. He suggested the photographer look around the "scene" and crop to the strong, bringing out the main elements. Nic identified backgrounds as a source of some images downfall. He suggested that post production editing to reduce their effect however the best method was again to "look before operating shutter" method. Removal of distracting backgrounds is possible by the photographer changing their viewpoint. He said that this requires the photographer to learn "when, where and how" to crop the image. One problem area was highlights. Nic said through post production editing the photographer is able to reduce the highlight's dominance/attention drawing by using such tools as the dodging or burning tool. Again the age-old discussion about

photographers and chainsaws (to remove offending distractions like trees or post) raised its head. In this case the subject was the white light ion top of the Sydney Opera House and how dominant such a small speck was in connection with all the colours from the Vivid Festival.

There were 2 Monochrome Prints exhibited in the Small Print section. Nic asked himself and the photographer “did the shadow” add to the image. Nic said he was divided by the 2 entries by the different effect/result.

Nic awarded the following:

Small Prints: 14 Entries received from 7 Entrants.

	<p><i>Best In Section:</i></p>	<p><b>“Good Enough To Eat”,</b> Jill Bartlett</p>
	<p><i>Merits (5):</i></p>	<p>Jill Bartlett, Ruth Brooks, Barbara Hipsley (2), Lynley Olsson</p>
	<p><i>Credits (3):</i></p>	<p>Ruth Brooks, Kerry Gilmore (Visitor), Gail Grant</p>


**Monochrome Prints; “Shadows”**

**A Grade**

Nic commented not only on the “shadows” but also the pattern elements created in the image. Nic said that he had to asked himself a number of questions such as “where is the light coming from?”, “where am I?” because the image’s detail was “telling” him to stop, stay keeping his attention. Nic liked the concept of creating an image with the elements within the total image design as each part complimented and compliments the others.

Nic awarded the following:

Monochrome Prints, A Grade: 6 Entries received from 6 Entrants.

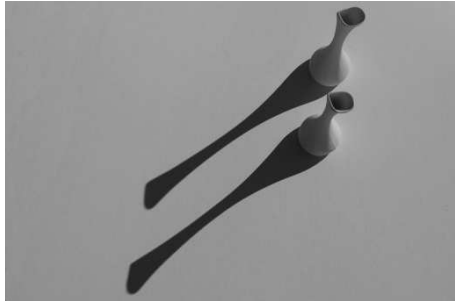
	<p><i>Best In Section:</i></p>	<p><b>“Stairway To Heaven”,</b> Geoff Gray</p>
<p><i>Merits (2)</i></p>	<p>Geoff Gray, Bernie Gromek</p>	
<p><i>Credits (2)</i></p>	<p>Helen Robinson, Sue Souter</p>	

**B Grade**

Nic commented about the general appeal of all entries and liked what he saw. However he did asked whether it was possible to remove non-essential elements that distracted his (the viewer) attention. Again using various tools during the editing stage such as cloning would assist in bring the best out of the image. Thus distraction, highlights were seen by Nic to be a problem source than required the entrant’s attention. Nic commented upon the simplicity of a couple of images with the main elements blending together well.

Nic awarded the following:

Monochrome Prints, B Grade: 6 Entries received from 6 Entrants.

	<p><i>Best In Section:</i></p>	<p><b>“Elegant Shadows”,</b> Brendon Parker</p>
<p><i>Merits (2)</i></p>	<p>Cassandra Best, Brendon Parker</p>	
<p><i>Credits (2)</i></p>	<p>Dawne Harridge, Sandra Tibbitts</p>	

**A Side Note:** Nic had some interesting times when the one of the LED Light Panels lighting the Prints required a member to hold the power lead connection together. When she moved around, the Panel's lights went out then she juggled the connection, restoring the lighting.

**EDI's.**

Nic briefly commented upon the EDI Entries as number of problems was present in the Entry's presentation. He said that a few entries' file size (around a 150~200 kilobytes) and resolution was very small resulting in a poor image on the screen for judging. Nic suggested that entrants make maximum use of all the available image size, file size and resolution. He encouraged all EDI Entrants to use the maximum size. In our competitions this is 1400 x 1050 pixels, file size max 800 kilobytes.

**Colour Prints; "Red"**

**A Grade**

Nic liked the crisp details within the various Prints on exhibit. Again he asked photographers about the background. "Were they necessary? Could they have been cropped?" In the entry; "The Dream" Nic said it wasn't necessary for the subject to be pin-sharp. The image's "softness" adds to the image, the message and the mood. Nic commented that he was intrigue with the creativity of a number of images. The why's and how's made him stop, look and enquire more about each individual image. Other images he questioned why, yet admired the creativity of the image. It appeared that this section provided Nic with some deeper thought about the individual entry.

Nic awarded the following:

Colour Prints, A Grade: 9 Entries received from 9 Entrants.



*Best In Section:* "The Dream", Eunice Daniel  
*Merits (3)* Eunice Daniel, Geoff Gray, Sue Souter  
*Credits (3)* Barry Daniel, Greg Delavere, Dawne Harridge

**B Grade**

Nic said he liked the colour throughout all the images. The "red" theme has been well handled. He commented on the details within the entries saying they were good and that the main elements were well defined. Again image cropping was raised. He had two (2) areas: cropping too tightly (cutting off/out the main subject) and not cropping at all. Nic suggested that photographers learn the two step shuffle; moving in 2 steps, move out 2 steps and see how this affects the image. He also suggested that photographers 1<sup>st</sup> use the camera to crop. Most importantly photographers need to learn how to leave just the right amount of "room" around the main subject. It's an art.

Nic awarded the following:

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



*Best In Section:* "Vietnam Lady", David Tibbitts  
*Merits (2)* Val Porter, David Tibbitts  
*Credits (2)* Warren Causer, Brendon Parker

**EDI (Electronic Displayed Images):**

Nic Peters pre-judged the Club's EDI Entries and his comments for each entry can be found, in full, with the entry on the Club's Website EDI Gallery.


Nic's written comments for each entry were short. His general comments for the Award winning entries were that he liked the concept and ideas of the individual photographers. He commended photographers for looking outside the square and seeing/using elements to create patterns and other objects supporting the main subject. He also like the way that some photographers were able to build upon what they saw.

The entries not being an Award winner Nic encouraged the individual photography with some suggestion as to improving their image. He suggested that photographer change their point of view, crop their image and look at utilizing a different format, like square.

As mentioned on the Competition Nic also suggested there were a couple of images where their resolution was "too small to judge fairly". Nic strongly suggested that all entrant use the as much of the image's properties they can in the final image for the best presentation and judging.

Nic awarded the following:

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

	<i>Best In Section:</i>	<b>"Red Tassels", Jill Bartlett</b>
	<i>Merits (8):</i>	Cathy Ashcroft, Jill Bartlett, Chris Butcher, Barry Daniel, Barbara Hipsley (2), Brendon Parker, Sue Souter
	<i>Credits (7):</i>	Chris Butcher, Warren Causer, Greg Delavere (2), Dawne Harridge (2), David Tibbitts

The judge's comments for Jill Bartlett's "Red Tassels" were "This is very well captured. Just look at the wonderful detail." Jill's entry was awarded a Merit and Best in Section.

**POINTSCORES: September 2014***Colour Prints***"A" Grade**

28	Colin Marshman	24	Eunice Daniel	21	Helen Robinson
28	Greg Delavere	24	Sue Souter	15	Dawne Harridge
27	Bernie Gromek	23	Geoff Gray	8	Allayne Foley
26	Barry Daniel			7	Justina Turpin

**"B" Grade**

29	Brendon Parker	20	Wayne Fulcher	10	Norm Melvin
27	Sandra Tibbitts	19	Warren Causer	8	Kathy Pond
22	David Tibbitts	17	Casandra Best	4	Al Cartwright
21	Val Porter	15	Elaine Duncan	4	Jim Ollis
		13	Chris Butcher		

*Monochrome Prints*

## “A” Grade

30	Bernie Gromek	25	Greg Delavere	15	Justina Turpin
26	Geoff Gray	23	Eunice Daniel	11	Barry Daniel
26	Helen Robinson	19	Sue Souter	9	Peter Hutten
25	Colin Marshman			7	Allayne Foley

## “B” Grade

33	Brendon Parker	17	Elaine Duncan	12	Kathy Pond
31	Sandra Tibbitts	17	Val Porter	6	Wayne Fulcher
21	Dawne Harridge	15	David Tibbitts	2	Jim Ollis
19	Casandra Best	13	Chris Butcher	2	Norm Melvin

*EDI*

41	Sue Souter	30	Sue Shaw	21	Val Porter
40	Barbara Hipsley	29	Brendon Parker	15	Justina Turpin
38	Cathy Ashcroft	27	Bruce Shaw	12	Gail Grant
35	Barry Daniel	27	Sandra Tibbitts	10	Jim Ollis
35	Chris Butcher	27	Warren Causer	9	Lynley Olsson
35	Greg Delavere	24	David Tibbitts	6	Ruth Brooks
30	Dawne Harridge	23	Kathy Pond	3	Al Cartwright
		21	Jill Bartlett		

*Small Prints*

41	Barbara Hipsley	33	Ruth Brooks	14	Kerry Gilmore
38	Lynley Olsson	24	Gail Grant	11	Palesa Charleston
36	Jill Bartlett	23	Michael Cherviakov	3	Austin Michael
		15	Emma Foye		

**2014 Competition: September**

Competition: Set Subject “Open”

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

Please remember that all Prints entered on the night must in before 7.15pm, otherwise they will not be accepted. Entry Forms for all classifications, EDI's included, must also be handed in.

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

**2014 Competition: October**

Advance notice for October's Set Subject Competition:

Competition: Set Subject “A Song Title”

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



In early 2014 Dawne Harridge sent an email with a website link that Helen Robinson found for a list of possible Song Titles. This is possibly to most ambitious and creative of all the Set Subjects for 2014. Unless you have commenced your entry/ies for this competition then it's best to commence now. The link is:

*www.songfacts.com*

### **2014 Competition: Print/EDI of the Year**

There is only three (3) more Competition till the end of the year. Then it's time for the Print/EDI of the Year Competition to coincide with the Club's Annual Dinner and presentation Evening. All Entry conditions are found in the Photographic Group's Competition Rules located on the Club's Website.

Remember that this is an "Open" Competition and is restricted to your images entered in competitions during 2014. Any entry/ies entered in a Set Subject Competition are eligible but they will be treated as an "Open" Competition Entry.

So it's time to prepare for this. Entry/ies Close at end of the 4 November Competition Evening (November 25<sup>th</sup> 2014).

### **Upcoming Club Workshop**

*Saturday, October 18<sup>th</sup> 2014.*

Creative Image Workshop with Sue Robertson. You need to bring your camera, cable for downloading images and your lunch. Morning Tea will be provided. Further details will be published closer to this event.

### **Member Recognition**

Greg Delavere was awarded top image recently in the Australian Photography + Digital August 2014 Edition "In The Garden" Competition. Well done Greg.

It's good to see members are competing outside the club's competitions to further test their images, picture taking and editing skills.

### **The Techno Shop**

#### *White Balance In-Camera For Better Results*

I have always been challenged with capturing the most out of my subject matter. Whether its landscapes, architecture or portraits, I want to head into post-production with a fine-tuned image.

In a previous article, the author (Salvatore Cincotta, Editor "Behind The Shutter") talked about controlling colour in your photography by calibrating your monitor and creating a custom camera profile. This doesn't solve the issue of colour balance; you still need to apply proper white balance when shooting and editing. We all use ISO, shutter speed and aperture to control our exposure, but how do we control blue and orange colour cast? We've all seen the WB button or option on our cameras, but what do we know about changing it from Auto? Auto does all the white balance correcting for you, right? What about other presets like incandescent, fluorescent, daylight, flash, shade, cloudy, etc.? Understanding your camera's white balance settings and colour temperature can save you all the painstaking hours of correcting colour in post-production. We all want to capture more in our images, and by controlling white balance while shooting, you will achieve better results. We need to start by getting an understanding of color temperature and how it relates to lighting conditions.

Color temperature is the visual measurement of light, broadly described in photography as cool or warm. It is measured in kelvins (K), which describes the temperature rising, and is balanced with varied intensities of blue. As the image's color temperature starts around 1,000 K, it gives the scene a bluish cast. At the opposite end of the color temperature spectrum, 15,000 K has a deep yellow/orange cast. Increasing the K number in your white balance settings adds less and less blue. Knowing this becomes useful in photography when planning for your event's lighting conditions. For example, if you start the day by shooting in a lamp-lit room where the lighting is ultimately orange, using a lower-kelvin white balance setting adds blue to balance the neutral tones that are too warm. Vice versa with clear blue skies: a higher-kelvin temperature adds orange to bring back that daylight or balanced look to the image.

Reference: <https://www.behindtheshutter.com/white-balance-camera-better-results/>

### *iPad Sensor for 3D Scanning*

Printing 3D objects has always felt like a daunting and expensive affair, but we are beginning to see 3D printers come down in price substantially. The problem is that it's still difficult to create something to print on a 3D printer. Enter the Structure Sensor (\$US380), a gadget that turns your iPad into a 3D mapping and imaging device. You can use it to measure the depth of a room or create a 3D model of an object or person. The device puts affordable 3D creation into the hands of both consumers and developers. But will this device put more expensive 3D scanners out of business? Not right away, but it has potential.

Reference: <http://www.digitaltrends.com/photography/can-now-3d-scan-objects-ipad-fun-sounds/#/5>

### *Photography Might Help Cope with Mental Illness, According to Experts*

While most people suffering from a mental illness such as depression, bipolar disorder, post-traumatic stress syndrome or similar will be treated with psychotropic drugs at some point, there may be other, less intrusive treatments. (Which is not to say that psychotropic drugs are a bad thing -- for many they are the only means of living a somewhat normal life.) According to several experts, photography can have a positive effect on brains suffering from mental disorders.

The article continues with comments from: Harvard University Professor of Psychology Ellen J. Langer; Randolph-Macon College (Virginia USA) Behavioral Neuroscientist Kelly Lambert and Broken Light Collective founder Danielle Hark.

Reference: <http://www.imaging-resource.com/news/2014/08/04/photography-might-help-cope-with-mental-illness-according-to-experts>

### *Shoulderpod S1 Accessory for Smartphones*

The Shoulderpod S1 is an accessory grip for smartphones that can fit onto any device, in order to provide stabilization for both photography and videography. Its design and operation are somewhat reminiscent of the pistol grips that you could find on old Super 8 cameras. The Shoulderpod S1 consists of three main parts: the topmost section is the clamp that secures the grip to your smartphone. At the bottom of the clamp, there's a standard tripod mount that takes the actual grip and in between the clamp and the bottom is the screw-in grip for an optional wrist strap to be fitted.



Reference: <http://www.digitaltrends.com/photography/shoulderpod-s1-accessory-review/#!bv0nJT>

### *Only in Asia: This is a \$75 novelty camera made out of paper*

The Paper Shoot camera is made out of heavy-stock paper, which gives it some durability. Created by a Taiwanese company of the same name, it's not a particularly strong point-and-shoot camera, with a 5-megapixel CMOS sensor with four shooting modes (classic, black and white, sepia, and blue). But, then again, there's no mistaking this for a DSLR. The



Paper Shoot weighs just 2.8 ounces and measures approximately half-and-inch. It's powered by two AA batteries, and it saves images onto an SD card.

*Reference:* <http://www.digitaltrends.com/photography/asia-75-novelty-camera-made-paper/#/1>

## **Quick Tips**

### *Free Tutorials*

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

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

### *Photo Editing with Scripts*

A script in photo editing is like a mini-program that you can use on your photo to automatically apply a series of artistic effects or editing techniques to achieve some dramatic results. Using a script will take all the guess work out of it, and save you a lot of time, particularly if you want to apply the effect to a series of photos. Paintshop Pro's YouTube site (<http://www.youtube.com/watch?v=9V9gD-xUkPs>) has a shot video on how to use scripts. The video is just over 3 minutes in length. The video tutorial will show you how fast and easy it is to work with scripts, and how you can achieve some amazing results in a matter of seconds. There is a written version on Corel's Discovery Center's site:

([http://corel.force.com/learn/kbsearchresultspage?keyWords=&lang=en\\_US&page=1&productTopCategory=Corel\\_Products&topicCategory=Discovery\\_Center\\_Tutorial&itrid=DC\\_photo\\_WrittenTutorial\\_test&applicationSubCategory=PaintShop](http://corel.force.com/learn/kbsearchresultspage?keyWords=&lang=en_US&page=1&productTopCategory=Corel_Products&topicCategory=Discovery_Center_Tutorial&itrid=DC_photo_WrittenTutorial_test&applicationSubCategory=PaintShop))

The reference below will take you to the "Script: written tutorial.

*Reference:* [http://corel.force.com/learn/articles/en\\_US/Master\\_Article/How-to-use-Scripts-in-Corel-PaintShop-Pro?&source=kba](http://corel.force.com/learn/articles/en_US/Master_Article/How-to-use-Scripts-in-Corel-PaintShop-Pro?&source=kba)

### *Use Monochrome Preview to Compose Better Color Photos*

When it comes to photography, color can attract your eye so readily that it can often disguise poor composition. Black and white photography depends totally on composition, so in order to compose images more effectively you may need to become color blind. This article is going to explore how to view your images without color, learning to see the light and shapes in your subjects. Fortunately, these days most digital cameras have a black and white or monochrome shooting mode. In this mode the live preview (and replay) on your camera's LCD will appear black and white, but your RAW file will still retain all color information. Using this method is meant to be used as an exercise to help you learn to see your compositions more clearly. If you are shooting in "jpeg", then remember to turn your camera back to "colour" before pressing the shutter button. "jpeg" capture will record the monochrome image if the camera remains in monochrome mode.

*Reference:* <http://digital-photography-school.com/how-to-use-monochrome-preview-to-compose-better-color-photos/>

### *Blend Modes; 7 Tips and Tricks*

Blend modes offer the quickest and easiest way to combine images creatively. Here's 7 Tips:

1. **Experiment with Blend modes.** Blend modes combine the pixels on the active layer with all the layers below it. Most work by multiplying, subtracting or dividing colour and brightness values. Some Blend modes are more useful than others.



2. **Add Texture With Blend Modes.** Interesting textures can be used to add depth and character to photos if they are blended creatively.
3. **Colour Grade An Image With Blur.**
4. **Blend If.** Use the Blend If sliders to decide which parts of a layer take priority in the blend, using brightness as the key factor, so you can use them to control which parts of two near-identical layers takes precedence.
5. **The Multiple Exposure Effect.**
6. **Add A Border.**
7. **Displacement.** The Displace filter enables you to texture text or graphics using the characteristics of the background you place them on.

For additional information then visit the following website:

<http://www.digitalcameraworld.com/2012/10/11/blend-modes-the-10-best-blends-for-photographers-and-how-to-use-them/>

Reference: <http://www.digitalcameraworld.com/2014/07/25/7-tips-and-tricks-for-using-blend-modes-like-a-pro/>

### *5 Techniques for Enhancing Contrast in Digital Photos*

Contrast is simply the amount of difference between tones in an image.

1. Curves and Masks are Your Best Friends. Curves are perhaps the most powerful and useful image editing tool we have at our disposal.
2. Dodging and Burning Like a Fox. Dodging and burning will only help to exaggerate tonal differences already present in the image; it can't make something out of nothing.
3. Unsharp That Contrast. This technique involves using the Unsharp Mask filter at a low amount and high radius to increase tonal transitions between adjacent pixels. Be sure to use this technique sparingly, as it's strength makes it easy to create an overly dramatic look.
4. Applying Apply Image. 'Apply Image' is a little known but powerful function that we can use to adjust contrast. Basically, Apply Image will take a layer or layers, and apply it back onto the main image with your choice of blending mode.
5. Selective Color is the Icing On the Cake. The last fine-tuning of contrast after any of the above methods have been applied.

Reference: <http://digital-photography-school.com/5-techniques-for-enhancing-contrast-in-digital-photos/>

### *How To Enhance A Sky To Mimic A Graduated Neutral Density Filter*



When you photograph a high-contrast scene with lots of dark tones in the foreground and a lighter sky, the sky will often look bland and washed out, because your DSLR has exposed for the foreground. One solution is to fit a graduated neutral density (ND) filter to your lens to retain colour and detail in the sky; but while filters can be effective. An alternative is to replicate the ND grad effect in Photoshop Elements.

The beauty of this photo editing technique is that you can alter the density and position of the gradient to get exactly the effect you want.

The tutorial covers:

1. Levels adjustment layer;
2. Set up the Gradient tool;
3. How to draw a gradient; and
4. Fine tuning the final image.

Reference: <http://www.digitalcameraworld.com/2014/08/24/how-to-enhance-a-sky-to-mimic-a-graduated-neutral-density-filter/>

### *How to Avoid Losing Data on Your Flash Memory Cards*

Today's cameras are technical marvels but they can be temperamental. The thin memory cards that store precious photos can be even touchier. So how can you keep your photos safe? Here's eight tips to ensure your memory cards function properly.

1. **Don't be impatient.** Don't be in a rush to remove the memory card until all the image data is stored on the card. What are your chances for recovering any lost data? A reputable recovery provider has about an 85% chance to succeed when faced with memory card errors.
2. **Check your battery levels.** Cameras cannot function without battery power, and you need a certain level of power to properly write data to a card. There's only a 75 percent chance of recovering data lost by low battery issues.
3. **Give your card a home.** Keep your card in its own home base! Use one card per device and keep them together. Devices have their own numbering and formatting procedures, and mixing and matching your card with another camera or other device will likely cause corruption issues
4. **Be careful deleting or formatting photos.** When you are using the camera's internal formatting and deletion tool, keep in mind that some use a destructive method of formatting or deleting. Storage is cheap, so don't delete just to free up memory. Use another card.
5. **Grab a reader.** They're simple, easy-to-use, and cheap. They speed up the transfer of photos from your camera to your computer and require you to simply plug in the memory card
6. **Watch the rotating and editing.** Many people like to rotate pictures while viewing them through the camera. However, manipulating photos causes the data to change, which means a new image is written on the card. File structures can be inadvertently changed if you move around images, so leave the manipulation to your desktop programs
7. **Don't backfill.** Backfilling means deleting photos and then shooting new ones. The new photos will reside in the spaces left by the deleted photos, which means the data being written to the card may become fragmented.
8. **Watch the elements.** Temperature extremes can wreak havoc on memory cards, even those rated for more than 45 degrees Celsius. Keep water and dirt away from the cards because they can both ruin the contact points. Not surprisingly, the cards also hate static electricity. Touch something metal before handling the cards (especially if you walk on shag carpet!) in order to get a static shock out of your system.

#### *About the Author:*

David Zimmerman has been in the hardware/software industry for over 30 years, specifically in the data recovery software market for 18 years. During this period, he has been involved in the creation, marketing and support of the earlier drive recovery software products to enter the PC market and successfully marketed them both nationally and internationally. His experience in the market has made him uniquely familiar with the data recovery business.

*Reference:* <http://www.picturecorrect.com/tips/how-to-avoid-losing-data-on-your-flash-memory-cards/>

### *5 Tips For Great Rainforest Photography*

Like all good nature photography, rainforest photography relies on your sensitivity to nature and light, more than on expensive equipment. As long as you have a tripod and a camera that allows you to adjust the shutter speed and aperture, you are set to go. The following tips are for photos of rainforest scenes, not for close-up photos of leaves, fungus etc.

1. **Choose a subject.** As they say in the classics, "It's a jungle out there." A really good rainforest photo requires structure, to make some visual sense of all that clutter. Look for something that is immediately eye-catching, something that you can build a composition around.
2. **Use the best natural light.** First mistake people make, photographing the rainforest on a sunny day. The rainforest becomes a patchwork of light and shade that is impossible to expose properly. What you need is a cloudy day, when the light is much more even. Misty weather adds even more atmosphere and can add a mysterious character to your photo. Do not use a flash as the flash

illuminates the scene with flat, white light, eliminating the gentle play of natural light and shade that gives the forest its character. Always use the natural light.

3. **Carry a tripod.** Taking your photo under a heavy tree canopy, on a cloudy day means the level of light will be very low, shooting at shutter speeds as slow as one or two seconds.
4. **Use a wide-angle lens** (or a zoom lens, zoomed back to its widest angle). The wide angle lens has several advantages for rainforest photography; it exaggerates the sense of perspective in a photo, creating a sense of three dimensional depth.
5. **Stay on the path.** There are some practical reasons for staying on the path when bushwalking. You minimize the possibility of getting lost, injured, or fined.

*About the Author:*

Andrew Goodall writes for <http://www.naturesimage.com.au> and is a nature photographer based in Australia. He manages a gallery in Montville full of landscape photography from throughout Australia.

*Reference:* <http://www.picturecorrect.com/tips/5-tips-for-great-rainforest-photography/>