



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

March 2017

Tues	14 th	"What does it take to be a Photography Judge"
Tues	14 th	EDI Competition Entry Closing Date. Closing Time: 7.00pm
Tues	21 st	Club's 2017 A.G.M at 7.30pm
Sat	25 th	Closing Date Print Online Entry. Closing Time: 7.00pm
Tues	28 th	Set Subject Competition: "Nature"

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

All members are encouraged to view the Club's website at: <http://wollongong.myphotoclub.com.au>

Click on the "Calendar" to view any changes.

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

Phone Contact:
0457 415598

Club Website:
<http://wollongong.myphotoclub.com.au>

Enquiries:
photogroup@wollongongcameraclub.com

All Competition Entries Online Entry:
<http://wollongong.myphotoclub.com.au/members/competitions/>

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

2017 Membership Fees

Member	\$75.00	Pensioner	\$65.00
Student	\$45.00	Family	\$115.00

"To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event."

Henri Cartier-Bresson (1908 ~ 2004) was a French humanist photographer considered a master of candid photography, and an early user of 35mm film. He pioneered the genre of street photography, and conceived of photography as capturing a decisive moment. His work has influenced many photographers.



We welcome the following new members to the Photographic Group:

Matt Dawson and Tim Porteous

Vale; Lino Manfrotto (1936 ~ 2017)



Gilbert Battocchio (left)
and Lino Manfrotto (right)

Lino Manfrotto (on the right), the founder of the Manfrotto support equipment company, has passed away at his home in Italy at the age of 80. While best known for the company with his namesake, which has been designing and producing support gear for photographers since 1974, Lino Manfrotto was also a photojournalist in his native Italy. He worked for Il Gazzettino and Il Giornale di Vicenza and regularly made light stands for him and his photographer friends. He then decided to produce and sell some of his support equipment, including booms, telescopic rods and stands, to a Swiss distributor. His business took off when he met Gilberto Battocchio (the duo can be seen right) in 1972. The two collaborated to take Manfrotto's production to the next level.

By 1988, production had expanded to 11 sites. The 1990s saw Manfrotto expand its business position with the purchase of Gitzo in 1992 and Bogen in 1993. The 2000s saw further expansions and business dealings, including the acquisition of Lastolite in 2011. Today Manfrotto is distributed in over 65 countries.

Dates For Your Diary



Notice of the 2017 Annual General Meeting. Tuesday, March 21st 2017 at 7.30pm.

Figtree Heights Primary School, Multi-Purpose Room

The Club's Management Committee will be presenting Financial Statements, Reports. There will also be the Election of the 2017 Committee (7 Members). Committee Nomination and Proxy Voting forms can be obtained from the Club's Website and/or at any General Meeting.



March 31st 2017: Bureau of Meteorology (BOM) Weather Competition Closing Date.

This Calendar has traditionally been published for more than 30 years, hanging in homes and businesses around Australia, as well as in more than 80 countries around the world. The photographers whose images are selected have the additional benefit of giving multiple media interviews (if they so desire), thereby gaining the exposure for their careers and themselves. Competition essentials:

1. It is free to enter and photos taken in any year are eligible.
2. Amateurs and professionals alike have been winners. The Judges look for artistic merit, technical skill and authentic and striking depictions of Australian weather phenomena.
3. The competition closes on 31st March 2017 - head to www.bom.gov.au/calendar/contest for entry instructions.
4. If you want to check out the year's winners, this year's calendar is still available from: shop.bom.gov.au



April 5th 2017: 44th Warragul National Photographic Competition Closing Date.

Closing Date: **April 5th 2017**
 Sections: Digital Open, Photo Journalism, Nature, Still Life, Seascape. (Colour or Monochrome)
 Sections: Prints Open, Animals, Architecture, Creative Prints, Landscape, Portrait/People, Trains (Colour or Monochrome)
 Website: <http://www.warragulnational.org/>

April 16th 2017: Sydney Harbour International Competition Closing Date.

Closing Date: **April 16th 2017**
 Sections: Digital Only Open (Colour and Monochrome), Creative, Nature and Nature Wildlife
 Website: <http://sydney-harbour-international.org.au/>

FCC 2017 TOPSHOT Competition.

Closing Date: **Currently unknown.** Usually held in “May”
 Sections: Prints and Digital. *Individual Categories to be announced.*
 Information: This is an individual entry open to all affiliated Clubs with the FCC. More information as it becomes available.

May 5th ~ 7th 2017: Sculpture in the Valley, Kangaroo Valley.

Sculpture in the Valley is an integral part of the Kangaroo Valley Arts Festival program and a major exhibition of outdoor and indoor sculpture. With prize money of \$25,000 the event attracts sculptors and artists of the highest calibre and all exhibits are available for purchase on site. Around 2,000 visitors are expected over the 3 day period. *Cedar Grove*, the site of *Sculpture in the Valley*, is a beautiful property with breathtaking views as you look out across the hills into the spectacular cliff escarpment and farm land.

For further information visit the website: <http://www.artsinthevalley.net.au/sculpture>

Editorials

As we commence 2017 we welcome our members back to a year of change. On this eve of the Wollongong Camera Club's 73rd Anniversary (being founded in April 1944) a number of changes have taken place. We welcome back many old faces to our meetings yet at the same time lament that several members had decided to terminate their photographic journey with the club. To these former members we wish them all well as they continue their journey in the wonderful hobby that embraces all forms of life and study. They have in their own way enriched the Club and us members through their images and experiences.



The Club is now “Open for Business”. The 2017 Programme is underway. I'm sure that some time down the track a minor adjustment or two to our 2017 Programme will be necessary. So it is very important that the members become acquainted with the club's new website (<http://wollongong.myphotoclub.com.au>) and make full use of the calendar both on the Home Page and the quick link “View Calendar”. We don't expect 2017 to be any different from past years with guest speakers unable to attend on a particular night or activity. So become conversant with the calendar and the information it provides.

The “SIT” (Software Implementation Team) of Brian Harvey, Geoff Gray, Joe Baez and Bruce Shaw have been working hard over the past couple of months preparing the new website to suite the memberships' use.

The team has since been extended to include several new members for selective functions (Ruth) and Club Administration (Dawne). The overall software package continues to be refined.

The Website will be managed by Brian Harvey (Web Development), Geoff Gray (Webmaster) and Joe Baez (Web Assistant).

The Photography Group Competition is being administered by Ruth Brooks (Competition Manager) and Bruce Shaw (Competition's Operation). Ruth's function is a continuance from previous years with her interaction with the monthly judges, the EDI Entry Preparations (Remote Judging) and "On Competition Night" judging whilst Bruce will attend to the post Competition functions (Results, Pointscores, Finalising and Publishing) as well as the Yearly Closing Date notifications built into the Competition package. The Competitions section is a large part of the website's usage; with 2017 bringing in a change in the way the Photography Group conduct their Monthly Competitions. More responsibility is being placed upon the members with self on line entry of their images for each competition, both EDI's and Prints. It will also introduce the Print Entrants to the Monthly Competition's Closing Date and Time for the first time in many years. The downside to a System Closing Date/Time is that once a Competition is closed no further entries can be received making it fairer to all entrants. The 2017 February Competition has highlighted a couple of issues that require addressing. More about this latter in the "MyPhotoClub" section of this Newsletter.

Dawne continues to look after our Club's "Calendar" keeping it up to date and include additional information about a programmed event where possible. She has also continued in the role of advising the membership of new/upcoming events and other items of interest.

The Club's Publications' Team of Bruce Shaw (Photography Group) and Ian Simpson (Movie Makers Group) will continue publishing their respective Monthly Newsletters and uploading them to the website for all to view.

At the time of writing this editorial the 2017 February EDI Monthly Competition had closed with 53 Entries from 27 Entrants. At the conclusion of the 2016 Year the Photography Group (PG) lost a number of members so February's EDI Entry is very encouraging. The highest 2017 individual monthly entry was 43 (October, 2016) with a monthly average of 33 Entries. We need to go back to the 2012 Competition Year (54 in April 2012) to see similar Entry Numbers. It appears the Photography Group membership has "warmed" to the new website. We look forward to the PG members continuing to support this category.

Bruce Shaw
(Editor)

"How Secure Is Your Digital Equipment"

Late February 2017 the Editor received an email from PCPitstop titled "Chrome Users Baited With Malicious Update" (https://techtalk.pcpitstop.com/2017/02/22/google-chrome-users-baited/?chromeuserstargeted=&ad_id=504930&share-ad-id=1). It referred to a new ransomware campaign is targeting Google Chrome users. If Chrome users visit a compromised site, an alert will pop up prompting the user to "update" a Chrome font extension. The false update claims it needs to execute because Hoefler Text is not found. Although this text font is legitimate, the update is not. The result, they become infected with the ransomware variant, "Spora". In 2016 Yahoo was hit and over previous years countless number of Yahoo Mail users have had their email address compromised.



This raises the question; "How secure is your digital data?" As we all enjoy life in the Digital Age there comes opportunities for low life's to take advantage of those who may not keep themselves up to date with antivirus, malware protection. It's easy to "share" these "vulnerabilities" today with anyone and everyone; with not everyone wanting to receive your good fortunes!

The best advice, be selective, be protected and be up to date. Remember, this isn't just happening to "windows" users, that fruity opposition (OS) isn't immuned either! Protect yourself, then others.

Bruce Shaw

Tuesday, February 14th 2017

The first 2017 Photography Group Meeting was chaired by Brendon Parker who welcomed us all back to another year of learning, sharing and photographic exchanges (Competitions). There were 22 Members and 3 visitors in attendance and extended a warm welcome to the visitors. Brendon said he had apologies from Kathy Pond and Eunice Daniel.

Brendon mentioned the February 2017 EDI Competition Entry which is now through the club's online system had closed promptly at 7.00pm this evening. At closing time the club had received 53 Entries from 27 Entrants. Well done.

Business:

Brendon mentioned the following for members' attention:

- 📅 2017 Programme. There has been a change to the March and April Information Meetings (2nd Tuesday) with the topics being swapped due to the inability of one of the speakers on the original designated date.
 - March; : What does it take to be a Photography Judge"; and
 - April; "on "Macro" Photography with Barry Daniel AAPs, SSAPS

Members are advised to regularly check the Club's website and review the "Calendar) at: <http://wollongong.myphotoclub.com.au/calendar/>

- 📅 Finances.

- Brendon mentioned all membership dues are receipted however he only gives those paying by cash or cheque a written receipt. Those utilising the direct deposit method won't receive a receipt unless asked for. Just check the website for the fund transfer acknowledgement.
- 2017 Membership Income had been received before December 31st 2016.

Speaker:

Brendon then handed the rest of the meeting to President Brian Harvey for the advertised topic; "Procedure for MyPhotoClub & for Entry to National & International Competitions". Brian welcomed all the Photography Group's first 2017 meeting also noting that the Movie Makers Group had met a week ago. Brian said all General Meeting for 2017 will on a Tuesday Night.

Brian asked if everyone had their EDI Entry/Entries in as the Closing Date and Time had elapsed and no further Entry/Entries will be accepted. He said it important for the Monthly Competition entrants to remember that all Closing Dates and Time are set and occur automatically by the system. There are no allowances for late entries.

Wollongong MyPhotoClub (MPC) Team members. Brian introduced the following members who will be operating the various functions of the MPC; Brian Harvey, Geoff Gray, Bruce Shaw, Dawne Harridge, Brendon Parker and Ruth Brooks. The Photography Group's Grading members are Bruce Shaw, Dawne Harridge and Colin Marshman. Brian advised the meeting that existing members (pre 2017) their "grading: has been set however all new members (since January 1st 2017) will be required to go through the "Grading Process" of submitting images, etc. So if you have any problems then discuss your concerns with any of these members.

MPC System. Brian commented that the "system" has been setup for the complete 2017 year to cater to Wollongong's actual programme. He commented upon the system's security and each Club member has a clearance level dependent upon their level of authority to operate. This is a precaution to keep the system safe and the Club's operations' costs down.

Information to Members. In the past the Club Members have been advised through emails, newsletters from a number of executive particularly Dawne (Secretary) and Bruce (Public Officer and Editor). This will continue however it will come from within the MPC System through "Postings" and "Newsletters" style of communications. Brian added that Club Documents; Constitution, Competition Rules, Membership Application Forms, Nomination for Election form and other are on the MPC site within easy access for all

members. A question was asked about some members not “receiving” emails. It was noted that in some cases members using “Gmail” their email was arriving in the “Promotions” of your Inbox. Members are advised to look in this area for any additional emails.

Competitions.

- ☛ **Opening/Closing Date & Time.** The 2017 Monthly Competitions have been set up for the complete year with Entry “Opening” and “Closing” Dates and Times set. It is possible for a member to upload their complete Monthly Entries and providing the “Closing Date” hasn’t activated any entry can be changed should the entrant find a better entry. However, once the Closing Date and Time has activated, no changes, including additional entry/entries can be done.
- ☛ **Upload Images.** All Competition Imaged, whether for the EDI Competition or the Online Print Registration must not exceed the maximum limits.
 - Image Size: 1920 x 1200pixels (Portrait images the longest side maximum is 1200 pixels).
 - File Size: 2Mbyte (Maximum).
- ☛ **Image Labels.** The system allows for labels to be printed for Print Entries. However these are very large. There is no stipulation as to how you print a label, just that it must contain the Entrant’s Name, Entry Title and an “arrow” point up to indicate the top of the print entry. It was suggested that members could use the old Print Labels (2015~2016) requiring the file to uploaded to the new MPC website.
- ☛ **Print Display.** Displaying the Print Entry on the Competition night will be the Entrant’s responsibility. A Print Stand Layout sheet will be on display for each Stand for the entrant to reference and place their entry accordingly. Please note this is a major change to previous years.
- ☛ **Print Competitions.**
 - The MPC System allows for an EDI sized (On Line Entry) image to be projected whilst the judge is commenting upon the individual Print Entries.
 - **Pros.** Having six (6) Print Stands set up is difficult for meeting attendees on the “ends” to see the Print at the other end of the room. This projection of the image would assist their viewing. This would be very helpful especially for the Small Print category.
 - **Cons.** This could be a potential temptation for the judge to the EDI of display rather than the Print under “discussion” even though the judge has pre-judged all Prints earlier in the evening without the EDI projection. It was also mentioned that the projected image would be a lower quality than those printed. Currently the Print of the Year finalist, though already judged and decided upon are commented upon by the judge from the projected image.
 - **Time Will Tell.** It was mentioned that Wollongong needs to develop its own way of managing this part of the Competition.
- ☛ **Visitor Competition Entry.** This question was raised in the past a “visitor” could entry the Monthly Competitions for three (3) months before being requested to join the club with any points earned during this period being “credited” to them upon joining. The Club’s response was that visitors are able to submit and display the image/s for critiquing however this is outside the MPC system so no points can be gained whilst being a “visitor”.
- ☛ **Judging/Judges.** The EDI judge is advised by email how and where to access the Club’s particular monthly Competition EDI Entries. The EDI’s currently, as in previous years, remotely judged prior to the Competition Evening with the judge now having the option to include comments if they wish. However the will be required to make their “awards”; BIS, Merits and Credits.
- ☛ **Post Competition.** The members were advised how the Monthly Competition is “Finalised” (Checking system and hidden from the Entrants) and “Published” (visible to all, no further actions can be undertaken) after all the Awards are entered for all Print and EDI Categories. Once the Monthly Competition is “published” all entrants are sent an email of their results and the Pointscore for each category. Most importantly, there will be no more “Award” cards printed.
- ☛ **Club Calendar.** A new “Calendar” (version 2) has been installed and the Club is now using it. Dawne manages the calendar and will update it as required. The club is able to include more

information for each event in the calendar. It's just a matter of this information being supplied to Dawne.

After the supper break Brian continued with the Club's MyPhotoClub website providing a demonstration of the Wollongong site assisted by Geoff Gray.

☛ **On Site Images.**

- ***The Club's "Welcome" Banner.*** Brian issued an invitation to members to supply images for the Welcome Page "Header". Further details will be announced later.
- ***Featured Images.*** Once the Club's Monthly Competitions are completed this feature will be populated by Awardees.

☛ **Site Demonstration.** A number of Pages were opened to allow the members to view and ask questions. These included:

- ***Member's Details.*** Brian asked the membership to take the time and fill out their personal details including uploading a small avatar of themselves.
- ***My Entries.*** Brian demonstrated the various options within this area including: checking your entries for a particular competition and how to enter competition entries.
- ***Newsletter.*** How to access the Monthly Newsletter/s where the newest will be on "top" of the listing.
- ***Membership.*** This tour demonstrated the various tools available for the individual and all members including contact details (phone and email).

Brian finished the evening mentioning the Club's AGM on Tuesday, March 21st 2017 at Figtree Height's Primary School. He said that there are four (4) Executive positions (President, Vice President, Secretary and Treasurer) and three (3) Ordinary members for the Management Committee. All the necessary Nomination and Proxy Voting forms can be downloaded from the Club's website.

Brian also mentioned that a Chairperson for the Photography Group is required and asked the attendees to think about how they could fill this position.

Before closing the meeting Brian thanked everyone for coming and wished them all every success in the 2017 Competition Year.

Tuesday, February 28th 2017

This evening's chairperson, Brendon Parker, extended a warm welcome to the 29 members, the judge and 1 visitor to the Photography Group's first Competition Evening for 2017. Brendon also welcomed Matt Dawson and Tim Porteous who have joined the Club this year. Brendon noted that he had received apologies from Joe Baez.

Business:

Brendon mentioned the following for members' attention:

- ☛ **Programme Change.** Brendon advised members to review the Club's Calendar regarding Programme changes.

Brendon then invited President Brian Harvey to address the members regarding the Club's move to the "MyPhotoClub" (MPC) Network.

- ☛ Brian extended a "well done" to everyone with the transition from the old website to the MPC website.
- ☛ **Competition.** Brian said there had been a couple of minor errors with members entering the February 2017 Monthly Competition via the on line registration system. In all 106 Entries have been received with 53 EDI Entries included in this total. It's been many years since the Club has attracted that many entries in a single category. The numbers has been boosted with several non-attending meeting members. Hopefully the club will attract them back.

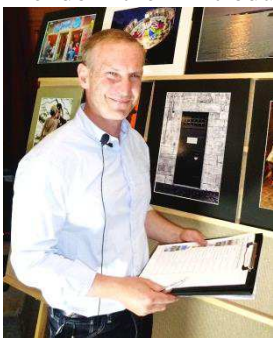
- **February 2017 EDI's Competitions Results.** These will be finalised and published later tonight with the MPC System sending out an email to the entrants. At the time of speaking Brian wasn't sure if a member (entrant) would receive one email for each category entered or multiple emails. Time will tell!
- 📌 **Problem Ticket System.** Brian mentioned that the MPC Network now has a "Problem Ticket" system where if a member cannot find an answer/solution to their problem they can raise a "Ticket" through the "Help/FAQ" page.
 - Matt Dawson said that he had problems with the "Print Label" and use the "Ticket" system to seek a solution to help resolve the problem.
 - Members are requested to identify the problem and use the Help/FAQ page before heading down the "Ticket" system.
 - As problems are identified the MPC Network Administrator is placing that "problem" in the FAQ section with solutions. So first check to see if your problem has already been addressed.
- 📌 **MPC Contract.** Wollongong has now signed the working contract with the MPC Network Administration.
- 📌 **MPC Site Benefits.** Brian advised the members that they aren't restricted to the Wollongong site and that they can subscribe to other MPC "sister" sites to receive their Newsletters and other information. Brian remarked about what other clubs are doing.
- 📌 **Member Feedback.**
 - **Site.** Brian requested that the members take the time to give some feedback on this new venture, how they are handling it and whether they think some adjustment/s could be considered.
 - **Competition Entries.** This MPC system allows the members to comment upon Competition Entries. Brian said he hoped the members would take advantage of this function. His only advice was that the comments remain permanently.
- 📌 **Website Homepage Header/Banner.** Brian said that the club is looking for more images to appear in the "Homepage Banner". If anyone is interested they please speak to him.
- 📌 **AGM and Photography Group Chair.** Brian mentioned the upcoming AGM (March 21st 2017) at 7.00pm at the School encouraging all to participate in this vital part of club life, including considering becoming a Management Committee person. He also spoke briefly about the need for a Photography Group Chairperson to overview the PG's running. Please speak to Brendon or Dawne.

Vivienne Noble announced:

- She had a monitor for sale, still in the pack. Please speak to Vivienne for more information; and
- Image Saturation over the Net. Vivienne explained that she uploaded her competition images to the website and they reviewed them only to find the "saturation" had changed. This is a known problem with Internet Explorer (no calibration) but not with Chrome. Brian said he will raise this with the Administrator.

Competition:

Brendon then introduced this evening's "Open" Competition judge, Hamish Ta-me saying he is a professional photographer, artist, curator and educator. He has taught at ACP (Australian Centre for Photography) and TAFE NSW. He completed an Associate Diploma of Art (Photography) at Ultimo in 1993. During his course he spent a year travelling and working in Milan and Amsterdam returning to Australia with greater passion and commitment to the craft of photography. Hamish works in the fashion, advertising and editorial markets. He also has a Master's Degree in Photomedia and Teaching Degree. Capture magazine has ranked Hamish in the Top 10 Fashion Photographers. Not only do his images appear in the print media he also conducts exhibitions. His work has appeared in Canberra's National Portrait Gallery. In 2014 Hamish opened a gallery in Bowral, "Ten Thousand Paces", which is committed to community cultural development and exhibiting local photographers.



Hamish thanked the club for the invitation saying that he loves photography. He then briefly spoke about his early days; his formal and informal education but it wasn't until he was studying Photography and Art that his appetite for photography developed in the darkroom watching a print "come to life". He was hooked. He


also spoke on his judging days, being an AIPP (Australian Institute of Professional Photographers) judge. He asked if anyone had seen an AIPP Competition being judged, the scoring and how a person rapidly evaluates an image. He continued that we live in a visual environment, so our images have to work.

Tonight was the first time the Club used the MPC System that allowed all Entries to be displayed upon the screen whilst the judge spoke. Hamish had judged the Print Categories during the earlier part of the evening whilst the members had supper and conducted club business thus eliminating any temptation for the judge to critique the Prints from the digitally projected image.

Small Prints; “C” Grade

The Small Prints were the first category to be commented upon. Hamish’s general comment was that there were some good snap shots and that he was looking for the photographer to push their abilities further.

He commented on composition saying that’s “... where to place your centre of interest”. He also noted some main subjects were too close to the frame. His advice; leave some room for movement. He also mentioned we, photographers, should be looking for non-competing surrounding and backgrounds, so look out for those objects and colours that distract the viewer. He also noted the negative space in some entries commenting that the photographer is the one in full control of their work. So look around and change your viewpoint if necessary. As an artist/photographer we must work harder at our craft.

	<i>Best In Section:</i>				“An Old Nigella Pod ”, Ann Lamb	
	<i>Merits (1):</i>		Ann Lamb			
	<i>Credits (1):</i>		Ann Lamb			
	<i>Entries received:</i>		8	<i>Entrants:</i>		4


Monochrome Prints; “B” Grade

“Light! It’s generally a hard decision, full tonal range or just grey scale!” These were Hamish’s opening wording when he commenced the Monochrome Prints, “B” Grade. He continued “be careful and watch the scales”. Hamish commented that not all images were suitable for the monochrome treatment and photographer has to learn which images do and which won’t.

Cropping. Hamish said a good crop draws the viewer into the image and then through conveying the story as the viewer moves through it. He remarked that some entries had their main subject too close to the “edge” and suggested the entrant review their overall image.

Night Photography and Timing. “It’s easy to set up a tripod, mount a camera.” But Hamish suggested that photographers look harder at their concept/idea and take the time to be at the venue earlier so as to get the shot during the small window of opportunity, the 6 minutes at twilight time. Hamish remarked that photography is all about “timing”; the action, the light and the camera (shutter speed).

Post Production. Hamish covered a variety of topics including sharp (focusing on) eyes in portraiture work whether human or animal; contrast and the pitfalls of over doing (sacrificing sharpness) and the difficulty I getting it right; and cloning out distractions. Hamish’s advice; “... have a vision and work to it using the editing and craft tools to complete your vision.”

	<i>Best In Section:</i>	“Suricata, Suricata” , Tim Porteous
	<i>Merits (2):</i>	Jim Ollis, Tim Porteous
	<i>Credits (3):</i>	Ruth Brooks, Matt Dawson, Allayne Foley
	<i>Entries received:</i>	13 <i>Entrants:</i> 13


Colour Prints; “B” Grade

Hamish commented that this was the “Age of Higher Resolution” and with this in mind he was looking for more “data” in the images. He encouraged all to push their images further, develop as photographers and work harder with your subject so as to articulate the best story possible. Don’t settle for second best. If you have to wait, then wait. The shot will come along.

Fireworks. The judge’s advice; “... don’t go with the family”. Hamish commented that we photographers need to look, and anticipate, the action whilst avoiding distractions.

Framing With Framing. Hamish demonstrated this with the entry, “Romance” where the background “frame” was segmented and the foreground couple slightly off centre complementing the scene. He said you can see the frames working together, bonding the “stories” together.

Landscape. Hamish’s recommendations for landscape were to work out the best time to photograph the scene even if it takes numerous trips to the area. He continued saying that he wanted to see drama lighting, especially in the sky/clouds to make the landscape “pop”.

	<i>Best In Section:</i>	“Breeze” , Jill Bartlett
	<i>Merits (3):</i>	Jill Bartlett, David Hooper, Tim Porteous
	<i>Credits (3):</i>	Joseph Baez, Ruth Brooks, Matt Dawson
	<i>Entries received:</i>	13 <i>Entrants:</i> 13


Note: There were 14 Entries registered on line however one (1) Entry failed to make the Print Stand for judging. This entry has been “Rejected” resulting in no Competition Points being credited to the entrant. Members are advised that the ON Line Registration is only part of the Print Entry. The actual Printed entry must be on display by the allocated time in preparation of the judge critiquing it.

Monochrome Prints; “A” Grade

Lighting. Hamish presented mixed comments in respect to “lighting”. He noted that one entry suffered from the lack of dramatic light resulting in the image being a little lack lustre. Again he suggested revisiting when the light is more dramatic. He also spoke about harsh lighting, which in his opinion was from a flash in portrait work. Photographers need to get the lighting balance right.

Post Production and Framing. Hamish whilst commenting upon Greg Delavere’s “Low Tide” said it was awesome and spoke about the composition, the post production that matches perfectly with the subject

matter. However Hamish did comment on the background “running into” the frame. The viewer’s eye tends to run along the subject and into the edge of the frame. He suggested leaving a little room for the viewer’s eye to stop inside the frame and not continue looking past the edge. An image needs “breathing space”. Hamish also commended other photographers for the way they “contained” their subject.

	<i>Best In Section:</i>	“Out There” , Geoff Gray	
	<i>Merits (3):</i>	Elaine Duncan, Geoff Gray, Vivienne Noble	
	<i>Credits (1):</i>	Greg Delavere	
	<i>Entries received:</i>	9	<i>Entrants:</i> 9


Before commencing the Colour Prints “A” Grade Hamish spoke briefly about the National Portrait Competition, an annual photographic competition open to professionals and amateurs alike. If you don’t feel comfortable entering, then he strongly recommend that photographers of all skill levels, go and visit it.

Colour Prints; “B” Grade

Street Photography. Hamish remarked that a number of photographic styles; among these are skating, motor cross and street photography, that there is a ‘silence’ honour amongst photographers in that the final image is an accurate outcome of the visual being presented. He further explained that if a skater is photographed doing “loops” then the photograph would only be published if the skater “landed” on their feet, thus completing the sequence. Hamish said this also applied to Street Photography, usually as a “straight on” image rather than an “off centre”. However rules can be broken and in the entry “French Café” is a prime example how the rule is broken to great effect.

Flat/Contrast Print. Hamish highlighted entries that were, in his opinion, “flat and lacked contrast”. Throughout the evening Hamish repeatedly said that he was looking for dramatic lighting and colours in the images. He said it’s all about timing your image, waiting for the best lighting conditions, that time when the light will make your image “pop” and wow the audience.

Framing. If “Dramatic Lighting” was Hamish’s favourite topic, then “Framing” your image inside the mount would have been his second topic throughout the evening. He commented that photographers should be looking for framing devices; doors, courtyards, trees, archways and alike to draw the viewer in and through the image to the main subject is located. He said a good example of this was Brendon Parker’s “In Alsace” where the viewer is forced through a narrow, decorated alleyway into a courtyard where the human interest is in the background.

	<i>Best In Section:</i>	“Twelve Forty Eight” , Sue Souter	
	<i>Merits (1):</i>	Sue Souter	
	<i>Credits (5):</i>	Geoff Gray, Colin Marshman , Vivienne Noble, Brendon Parker, Helen Robinson,	
	<i>Entries received:</i>	9	<i>Entrants:</i> 9

EDIs (Electronic Displayed Images)

It was encouraging to see that the first 2017 EDI Monthly Competition enticed 53 Entries from 27 Entrants. As indicated earlier in the “Editorial” members have supported the new format on the Club’s “myphotoclub” site. We welcome back to the EDI Competition arena some long term members (Andrew Gray, Brian Harvey, Colin Marshman and Al Cartwright) and some who are just commencing for the first time (David Hooper and Matt Dawson). Thank you for your support. We look forward to viewing more of your images in future Monthly Competitions.

Hamish commenced saying that he wouldn’t be commenting on all entries and others only briefly. Again lighting, dramatic light was his favourite topic. He advised entrants to revisit and reshoot the scene where he had commented that the lighting was “not specular”.


The Photographer. All evening Hamish was saying that we photographers need to “push the ideas and get all one can out of the scene you are photographing”. It was his job tonight “to push the development of all photographers further”. Hamish included a third piece of advice; “the photographer needs to be set the stage, develop the story by being in control of the situation”. He continued saying photographers need to look for new ideas and bring something of yourself to the image.

Image Sharpness and Saturation. Here were two areas that several entries were badly let down. Hamish was critical of where sharpness wasn’t there. This is one area the photographer must learn to control unless it is obvious that the image is to be “out of focus/blurred”. With saturation the photographer needs to learn when, where and amount of saturation to apply to their image/s, ultimately it’s the photographer’s decision.

Frame and Composition. Hamish referred to the tightness that image objects appearing too close the frame/edge. He remarked that images need the room to “breathe” and objects close to the edge need to move.

Focus/Auto Focus. Hamish demonstrated modern camera’s ability to auto focus and how it can get the focus wrong. He suggested the photographer change their focusing mode and the number of Auto Focus Points. Remember you are the one that controls the shoot. If you are in any doubt recompose before taking the shot.

Distractions. “Anything that catches your eye, take it out” is the best practice before operating the shutter. Hamish reminded us that certain objects, bright colours are distractions and these can be removed (cloning out objects) or toned down (bright colours) during post production. However the best practice is to change your viewpoint or take a step or two to the side. It’s easier to eliminate before shooting than spending time in the post production editing process.

	<i>Best In Section:</i>	“A Walk Under The Curves”, Vivienne Noble
	<i>Merits (10):</i>	Greg Delavere, Allayne Foley, Kerry Gilmore, Andrew Gray, Brian Harvey, Colin Marshman, Sue Martin, Vivienne Noble, Sue Shaw, Sue Souter
	<i>Credits (12):</i>	Jill Bartlett, Greg Delavere, Allayne Foley, Kerry Gilmore, Dawne Harridge, Tim Hoevenagel, David Hooper, Ann Lamb, Colin Marshman, Jim Ollis, Lynley Olsson, Sue Souter
	<i>Entries received:</i>	53 <i>Entrants:</i> 27

Brendon thanked Hamish for his comments and to help develop our picture taking skills further and is looking forward to seeing Hamish in the future.

Hamish announced that the Southern Highlands Photography Group, of which he is part, have a Street Photography outing soon, commencing at Newtown before moving into Sydney’s city area.

Earlier in February, the Australian Bureau of Meteorology (BOM) sent the club a copy of their 2016 Weather Calendar to highlight BOM's 2016 Weather Competition. Brian Harvey presented this calendar to Ann Lamb, Small Print Competition entrant.

Brian said that he enjoyed the evening and hope that all had learnt something new from the competition and the entries.

2017 February Competition Statistics.

The table below is a summary of the 2017 February "Open" Competition Entrants, Entries and Awards for each Category:

<u>Category</u>	<u>Grade</u>	<u>Entries</u>	<u>Entrants</u>	<u>Merits</u>	<u>Credits</u>
Colour Prints	A	9	9		
	B	14	14		
Monochrome Prints	A	9	9		
	B	13	13		
Small Prints	C	8	4		
EDI's	Open	53	27	10	12
Total:		106			

At the time of this Newsletter's publication it was interesting to note that members are making use of the MPC's facility to enter the 2017 Monthly Competitions well in advance of Closing Dates. So far:

<u>Month</u>	<u>Category</u>	<u>Grade</u>	<u>Entries</u>	<u>Entrants</u>
March 2017	Colour Prints	"B" Grade	2	2
	Monochrome Prints	"B" Grade	2	2
	EDI's	Open	7	4
September 2017	EDI's	Open	1	1

Thank you for your encouraging confidence in using the Club's new website and planning your monthly competition entries in advance.

MyPhotoClub Updates.

The first 2017 Competition revealed a number of issues that required some fine tuning, especially with Entries and Entrants.

EDI's.

- ☛ Some EDI Entries were sent to the Club's old EDI Entry email address. These Entries were not processed and the Entrant missed out on having their entries received for the February 2017 EDI Competition.

- **Old Email Addresses.** The email addresses for "Photocomp", "Award Images" and "Image of the Year" have been shut down. Anyone sending an email to these addresses will receive the following automated response: "This account is no longer active and is not monitored. For competition entries please refer to <http://wollongong.myphotoclub.com.au>

- Several EDI's included the Entrant's "name" as in previous years. (N-201611-Jones-Joe-Dog Fight)
 - **Naming Convention.** Entrants are reminded that the new "naming" convention doesn't include the "Entrant's Name".

The 2017 Entry Form (Blank) on the Wollongong MyPhotoClub website.

Your Entry Form:

1. "Image Title". This is what you are naming your "entry". Eg: "Dog Fight"
2. "Image File" (LHS). This is the file name of your image and where it is located on your computer so it can be uploaded to the Competition site. Eg: DCS1998.jpeg or "Dog Fight"

When you "log in" to Wollongong.myphotoclub.com.au the "System" recognises your identity (your ID, a numerical ID) which is used for a multiple tasks, one of which is Competitions. When a member wants to enter a competition, they log in as normal and open the Entry Form for the Month required. A "blank" Entry Form (see above table), including all sections the entrant can entry (Prints and EDI's). The above only shows the EDI section of the Entry Form.

In the Entry Form, the entrant enters their "Image's Title" as indicated with the "ellipse". It can be anything as long as the entrant doesn't identify themselves, e.g "Dog Fight" and not "John Smith Dog Fight". The "Image File" is where your entry can be found on your computer for uploading to the MPC website.

What does the judge see? They see a series of numbers, category, grade, section, Entrant's ID and Image Title. E.g: 158-215-39-17-feb-O-opn-D-940-Dog Fight.jpg This alpha-numerical "string" will mean nothing to the judge so they cannot judge an entry based upon an entrant's name, rather image as submitted. It's a collection of data by the system to correctly identify each and every entry and to allocate it to the correct competitions and "system" functions required to run a Competition.

Please, take note that your future Entries, both EDI and Prints, do not have you name in the "Image Title" section as the Competition Management Team cannot make any adjustments to your entries. Thank you for your assistance.

POINTSCORES: February 2017

Small Prints; "C" Grade

9	Ann Lamb	2	Tim Hoevenagel
2	Michael Cherviakov	2	Clara Soedarmo

Colour Prints; "A" Grade

6	Susanne Souter	3	Helen Robinson	1	Greg Delavere
3	Geoff Gray	3	Colin Marshman	1	Elaine Duncan
3	Brendon Parker	3	Vivienne Noble	1	Dawne Harridge

Colour Prints; “B” Grade

6	Jill Bartlett	3	Ruth Brooks	1	Wolfgang Kullik
5	David Hooper	3	Matt Dawson	1	Sue Martin
5	Tim Porteous	1	Allayne Foley	1	Lynley Olsson
3	Joseph Baez	1	Wayne Fulcher	1	Valerie Porter
		1	Kerry Gilmore		

Monochrome Prints; “A” Grade

6	Geoff Gray	3	Greg Delavere	1	Brendon Parker
5	Elaine Duncan	1	Dawne Harridge	1	Helen Robinson
5	Vivienne Noble	1	Colin Marshman	1	Sue Souter

Monochrome Prints; “B” Grade

6	Tim Porteous	3	Allayne Foley	1	Wolfgang Kullik
5	Jim Ollis	1	Jill Bartlett	1	Sue Martin
3	Ruth Brooks	1	Wayne Fulcher	1	Lynley Olsson
3	Matt Dawson	1	Kerry Gilmore	1	Valerie Porter
		1	David Hooper		

EDI's

8	Greg Delavere	6	Sue Shaw	2	Al Cartwright
8	Allayne Foley	4	Jill Bartlett	2	Michael Cherviakov
8	Kerry Gilmore	4	Dawne Harridge	2	Matt Dawson
8	Colin Marshman	4	Tim Hoevenagel	2	Wolfgang Kullik
8	Sue Souter	4	David Hooper	2	Brendon Parker
7	Vivienne Noble	4	Jim Ollis	2	Valerie Porter
6	Andrew Gray	4	Lynley Olsson	2	Kathy Pond
6	Brian Harvey	3	Ann Lamb	2	Bruce Shaw
6	Sue Martin	2	Ruth Brooks	2	Clara Soedarmo

2017 Competition: March

Competition: Set Subject “Nature” *Note: (Not “Wildlife”)*

Entry Conditions:**Section****Closing Date & Time/Comments**

EDI's: **2nd Tuesday of the Competition Month. Closing Time: 7.00pm**

Prints;
On Line Entry: **Saturday before the Competition Evening. Closing Time: 7.00pm**

Prints;
Judging Display: **Must be on the Print Stand before 7.15pm on the Competition Night**

On Line Entry:

Commencing 2017 all Monthly Competition Entry/Entries for both the EDI and all Print Categories will be by the “On Line” Registration and Entry Form found at the Club’s website;

<http://wollongong.myphotoclub.com.au/members/competitions/>

Note: No Print Entry will not be received that hasn't been entered On Line prior to that Month's Competition.

Competition Subject Guidelines.

All members are encouraged to view the Club's website (<http://wollongong.myphotoclub.com.au/>) 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.

New Product Release

During February 2017 Canon Australia announced the release of three (3) new digital cameras:

- 📷 **EOS M6.** Stylish and compact mirrorless device that is the ultimate content creator's camera – featuring touch AutoFocus for easy, intuitive and fast focusing, to capture spontaneous moments! (The new Electronic Viewfinder EVF-DC2 can be purchased separately for this camera.) For more information and Specifications: <https://www.canon.com.au/cameras/eos-m6>
- 📷 **EOS 77D.** Superb entry level DSLR that lets you get creative instantly. If you're passionate about photography, than this DSLR is perfect to help you start your creative journey. With easy to understand controls, you will begin to experiment with different shooting modes instantly and develop your photography skills. For more information: <https://www.canon.com.au/cameras/eos-77d>
- 📷 **EOS 800D.** Start your DSLR journey, packed with features, this superb entry level DSLR is perfect and easy to use for anyone wanting to get into photography. Put the DSLR in Auto mode for easy shooting, or begin to experiment in different manual modes for more creative images. For more information: <https://www.canon.com.au/cameras/eos-800d>

EOS M6



EOS 77D



EOS 800D



All three new cameras cover all your photography and videography needs, and enable seamless social media sharing via Wi-Fi, NFC and Bluetooth technologies.

All above models will be available from end of March 2017 with the prices being set at dealer discretion.

Henri Cartier-Bresson "Pen, Brush and Camera" Video

In this 1998 full-length feature "Pen, Brush and Camera", and then in his 90th year, Henri Cartier-Bresson talks about his life and his images. No, sadly it's not in 4K, or even anything approaching HD, but forgive the quality of the medium and take in the message and the insights on offer. It can be viewed on YouTube; <https://www.youtube.com/watch?v=ei45S87R2dk>



The Techno Shop***RAISR Sharp: Create High-Resolution Images from Low-Resolution Sources***

Google uses machine learning to create high-resolution images from low-resolution sources with RAISR, Rapid and Accurate Image Super-Resolution. Google claims that not only are the results from RAISR as good or better than comparable methods, but RAISR can produce its results 10 to 100 times faster, resulting in the process being able to run in real-time on a mobile device. This is certainly an impressive feat, but RAISR can also avoid aliasing artefacts in the final image, even when artefacts exist in the low-resolution original.



Reference: <http://www.imaging-resource.com/news/2017/02/05/raisr-sharp-google-uses-machine-learning-to-enlarge-images>

Snapseed Updates with New Tools

Many mobile photographers rely heavily on Snapseed and Instagram for image editing and social media and both apps have received interesting updates. Snapseed has added curves, a tool which has been highly requested by on-the-go photographers. You can utilise curves to easily adjust shadows, midtones and highlights and also adjust colour-specific channels. The Google-owned Snapseed released a blog post outlining the update to the app, including details on improvements to face detection within the app. Further, the text tool and grain quality in black and white adjustments have also been improved. You can download Snapseed for iOS and Android.



Reference: <http://www.imaging-resource.com/news/2017/02/03/snapseed-adds-curves-instagram-adding-multiple-photos-in-single-post>

Firmware Updates: New features, bug-fixes for GoPro Hero5, Olympus E-M10, Panasonic GX85/G85 & Y1-M1

1. **GoPro Hero5 Black and Hero5 Session.** The new firmware version 01.57 release is now available for the Hero5 Black and Hero5 Session cameras. In both cases, the only change listed in the company's official release notes is an improvement in SD card stability. You can [download the new Hero5 Black firmware here](#), and the [Hero5 Session firmware here](#).
2. **Olympus E-M10.** The new firmware version 1.3 release brings two changes. Firstly, the E-M10 now supports Olympus lenses with built-in image stabilization. Secondly this update also brings with it support for the Windows 10 operating system. You can download Olympus E-M10 firmware version 1.3 using the company's [Digital Camera Updater application](#) for Windows and Mac OS.
3. **Panasonic G80, G81, G85, GX80 and GX85.** Panasonic, which has updates both for the closely-related DMC-G80, G81 and G85 models, as well as for the DMC-GX80 and GX85. For the G80, G81 and G85, firmware version 1.2 adds support for the Dual I.S.2 function when shooting with the Leica DG Vario-Elmar 100-400mm f/4-6.3 Asph. Power O.I.S. (H-RS100400) lens. The GX80 and GX85 version 1.2 updates, meanwhile, solve an issue where the cameras would fail to the company's Japanese-language PicMate image sharing service. And for all five cameras, these new firmware updates also reduce ambient noise levels when the camera is recording a movie or in standby mode. You can [download the Panasonic G80, G81 and G85 firmware version 1.2 updates here](#), and the [Panasonic GX80 and GX85 version 1.2 updates here](#).

With all Firmware Updates the owner is strongly advised to understand what they are attempting to do and how to do it. The Wollongong Camera Club takes not responsibility for “Updates” that fail to install correctly. Our policy is to advise there are “Updates” available should you wish to keep your digital camera in peak operating condition. (*Editor*).

Reference: <http://www.imaging-resource.com/news/2017/02/10/firmware-friday-new-features-bug-fixes-for-gopro-hero5-olympus-e-m10-panaso>

Adobe's Predicted Visual Trends in 2017

Adobe's 2017 Visual Trends predictions for 2017 are associated with technology. Drones are becoming more popular, offering great aerial photography possibilities "... producing images from viewpoints that were never before possible." Storytelling is important, but visual content is becoming increasingly reliant on short-form content in the form of a single image to resonate with the viewer; provoking their emotions or leaving "... room for the viewer to interpret what happened before or what will happen next." Expect "unbalanced composition" to be big in 2017. Here's to an exciting year of image capture and making.

Reference: <http://www.imaging-resource.com/news/2017/02/09/the-visual-trends-adobe-expects-in-2017>

PIVOT Grip for Smartphones

Capture stunning video with confidence at any angle with olloclip's all-new Pivot grip. Incorporating an innovative articulating hub, Pivot provides 225° of rotation to ensure proper positioning when shooting everything from an aggressive session at the skate park to playful days at the beach. It's even water resistant so you can take it for a dive when using a waterproof camera. The compact ergonomic design results in a more natural hand-feel and features passive stabilization, minimizing the amount of shakiness in your video. Connect your mobile device or favourite camera through the included Universal Clamp, 1/4-20 mount or GoPro® adapter. And with an integrated cold shoe mount, you can attach lightweight accessories like a light or microphone quickly and easily.



Reference: <https://www.olloclip.com/shop/accessories/pivot/>

Nikon's Notice of Extraordinary Loss.

February 2017 hasn't been kind to Nikon having dropped a couple of very troubling bombshells in an industry under stress. The first was a "Recognition of Extraordinary Loss" (expected to be 53,000 Million Yen by March 31st 2017) resulting in a company-wide restructuring; the second was the cancellation of the much-delayed series of Nikon DL compact cameras announced in February of 2016. The DL series was to be Nikon's answer to popular premium point-and-shoots like Sony's RX100 and RX10 series, and now it is officially cancelled.



Reference: <https://petapixel.com/2017/02/13/nikon-cancels-dl-series-amidst-extraordinary-loss-restructuring/>

Oppo's 5X Camera Tech Uses A Custom Prism To Take Incredibly Clear Photos

Oppo's long been recognized as a leader in smartphone camera technology, but the company's 5X technology may be the pinnacle. Ahead of the Mobile World Congress conference in Barcelona, Spain (February 2017), the Chinese smartphone maker detailed technology that'll give its upcoming phone's image sensors a leg up on the competition. It's called 5X, and Oppo describes it as "smartphone photography technology that [gives] users [the] ability to capture highly detailed images." More specifically, it's a dual camera system that uses a "periscope" structure to divert light through a prism and onto an angled telephoto lens. Oppo says the resulting shift from the light's natural path delivers an unprecedented level of clarity at any zoom level.



Reference: <http://www.digitaltrends.com/mobile/oppo-5x-mwc-2017/#ixzz4ZvmWDbpH>

Quick Tips*MegaPixel Vs. Image Size*

In this post I will touch on a very controversial subject: how many megapixels do you really need to make large prints? In the old days of film (35mm) prints sizes of 10"x8" (250x200mm) and 11" x 14" were very achievable; though this is very speculative. Today's digital world most images appear on Social Media, Internet sites and on TV screens so 5~6 Megapixel, maybe 8 Megapixels is required for a reasonable resolution. When it comes to making prints, things are a little more complicated. You have to take into account acuity and viewing distance. The longer the viewing distance, the lower the required resolution, for example a highway billboard that is always viewed from 200 feet (approximately 61 Metres) away or more can be printed as low as 10 or 20 DPI (the minimum DPI, Dots Per Inch, from 20 Foot' away is 15DPI). The chart below gives guidance to DPI to Viewing Distances.



Print Size	Recommended DPI per viewing distance					
	Width	Height	Diagonal	DPI at 1x	DPI at 1.5x	DPI at 2x
5" x 7"	7	5	8.6	399.7	266.4	199.8
8" x 10"	10	8	12.8	268.5	179.0	134.2
10" x 14"	14	10	17.2	199.8	133.2	99.9
16" x 20"	20	16	25.6	134.2	89.5	67.1
24" x 24"	24	24	33.9	101.3	67.5	50.6
24" x 30"	30	24	38.4	89.5	59.7	44.7
30" x 40"	40	30	50.0	68.8	45.8	34.4

For the full article the please use the "Reference" link below to read more.

Reference: <http://www.duford.com/2016/04/megapixels-vs-print-sizes/>

9 Mistakes That Can Cause Blurry Photos

"Sharpness" is a bourgeois concept, to become a better photographer you will need to learn how to take sharp shots. We have all heard a judge's comments; "could be sharper, it appears to be out of focus" and more. The key to capturing these sharp photographs is to learn about all of the pitfalls that can cause blurry photos. Once you know all of the ways you can make a mistake, the only thing between you and sharpness is your hand-eye coordination. Here are 9 mistakes to avoid:

1. Background Focus where the camera's "auto focusses" on the background, not the subject;
2. Shutter Speed too slow for shooting handheld;
3. Shutter Speed too slow to "Freeze" the action;
4. Not focussing on the "eyes" in portraits;
5. Using a higher "ISO";
6. Not stopping to take the photograph;
7. Dirty lens front/filter;
8. Missing the focus in dark situations; and
9. Tripod mistakes like touching the tripod whilst the shutter is open, not securing the tripod in windy conditions or leaving your camera/lens' Image Stabilisation system "on".

Reference: <https://digital-photography-school.com/9-mistakes-cause-blurry-photos/>

Photographer's Metadata – What It Is and How to Use It

Richard Messsenger is a British born professional photographer and now based in The Philippines article regarding the "Digital Age" metadata for photographers appeared in the Digital Photography School's (DPS) "Tips and Tutorial" section. He wrote the article in two "Parts" (The Known and The Unknown) to explain

what this “metadata” is and “who can access this information and how to use it”. Part 1 “The Known” covers the Image’s metadata, the EXIF (Exchange Image File) and all that data that accompanies the image. In Part 2 “The Unknown” Richard expands upon the Photographer’s knowledge of where, how they took the image and how it affects the photographer’s perception of their own image. To read the full article then use the “Reference” link below.

Reference: https://digital-photography-school.com/photographers-metadata-defined-usage/?utm_source=newsletter&utm_medium=email&utm_campaign=Feb-0917

The Three S’s of Composition

Composition is one of the things that lifts the work of the greatest photographers above everybody else’s. Some photographers seem to have a natural eye for it, but there are principles that anyone can follow that will improve your composition. Here are three:

1. **Simplicity.** Make your photos as simple as possible. Think about what you want to include in the composition and what to exclude. It involves thinking about shapes, forms, patterns and lines. It requires an awareness of light, shadow, colour and tonal contrast. It takes time to learn to see these things. It needs discipline and practice and is a natural part of the process of developing creative vision.
2. **Space.** Simplifying the composition makes your message clearer. The exclusion process makes the visual elements you choose to retain more important. You can simplify the composition by getting closer to your subject. But you may also need to provide some space around the subject, to provide context and give the eye something to look at. Sometimes the subject simply needs room to breathe.
3. **Subtlety.** We are often attracted to high contrast, colourful images. They have impact and an instant wow factor. But do they have staying power? Often the answer is no. Bright colours and high contrast are relatively easy to create, but they can also be a sign of a lack of creativity, or artistic vision. Subtle images often lack immediate impact but their presence lingers in the mind. Subtlety takes time to appreciate. It’s an indication that the photographer has taken the time to think about the creation of a photo.

It doesn’t mean that every photo you make should use all three S’s (simplicity, space and subtlety). There are times when a complex composition is the best choice, or that the subject doesn’t need much space, or that the composition needs to be strong and bold. The three S’s are nothing more than tools – it’s up to the photographer to learn how to use them appropriately.

Reference: http://www.creative-photographer.com/composition/?utm_source=Newsletter+subscribers&utm_campaign=11891f9b29-2017_01_31_Mastering_Photography_newsletter&utm_medium=email&utm_term=0_a4f3211a41-11891f9b29-83733609

How To Reduce Noise In Adobe Camera Raw

Blake Rudis wrote in a recent article that it is a common theme when you reduce noise to do the random slider slam. I get it, heck I did it to. And why is that? Well, it is because the sliders have some interesting names that don’t really tell you what they are doing. Luminance, Luminance Contrast, Colour detail, Colour Smoothness, they don’t give us a good idea of how they actually work. He says that he found that they (the sliders) are very powerful if you know what you are doing. On the other hand, if you just do the random slider slam, you may be doing more harm to your images than good. He explains the terms and control for both Noise Reduction and Sharpening. He recommends that the photographer throughout the noise reduction process be sure to use the ALT or Option key to see what the effect will look like in the greyscale. This makes it easier to see what is happening to the photograph. Use the “Reference” link below to view his 14 minute video.

Reference: http://f64academy.com/reduce-noise-adobe-camera-raw/?mc_cid=db3ab66cd9&mc_eid=e2ebf34f23